VRA Bulletin

Volume 37
Issue 3 *Fall 2010*

Article 1

November 2010

VRAB Volume 37, Issue 3, 2010: VRA Twenty-Eighth Annual Conference, Parts I & II

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"VRAB Volume 37, Issue 3: VRA Twenty-Eighth Annual Conference, Parts I & II." *VRA Bulletin*: Vol. 37: Iss. 3, Article 1, 2010. Available at: https://online.vraweb.org/index.php/vrab/article/view/196.

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VRAB Volume 37, Issue 3: VRA Twenty-Eighth Annual Conference, Parts I & II

Abstract
This issue features over 100 pages, including:

- Association News
  - 2010 Annual Conference Reports and Awards
- Professional News
  - 2010 Southeast College Art Conference (SECAC) VRC Session: United We Stand: Forging Partnerships in Support of the Digital Classroom
  - 2010 Southeast College Art Conference (SECAC): Geographic Divide and Pedagogical Shift: A Re-Examination of Wölffinian Methodologies in Art History
  - 2010 College Art Association (CAA): VRA-Sponsored Session: Academic Image Collections in Transition: Saving the Baby while Repurposing the Bath Water
- VRA 28th Annual Conference
  - Opening Plenary Session: Peter Brantley, The Internet Archive
  - Session 1: Utilizing Blogs to Improve and Market Resources
  - Session 2: Staying Alive: Strategies for Dealing with Change and Increasing Professional Viability
  - Session 3: Transition to Learning Spaces: Redefining Our Space for the Digital World
  - Session 4: By the Numbers, Gathering and Using Statistics
  - Session 5: After the Transition: Planning for Collections Storage and Workspace Changes in the Digital Environment
  - Session 7: Engaging New Technologies, Part 1
  - Session 8: Life on the Other Side of the Pond, VR Activity in Europe
  - Session 9: Engaging New Technologies, Part 2
  - Session 11: Instruction 101
  - Session 12: Embedded Metadata: Share, Deliver, Preserve
  - Closing Plenary Session: Collections of Distinction: Adding Value to the Online Community of Visual Resources

Keywords
visual resources, 35mm slides, digitization, image management, digital curation, technology, instruction, advocacy, marketing and promotion, career transition, embedded metadata, staffing, workflow, collection management

VRA Bulletin

Visual Resources
Association

VRA Twenty-eighth Annual Conference, Parts I & II

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VRA Bulletin

Deadlines 2010

No. 1 (Spring)	February 15
No. 2 (Summer)	May 15
No. 3 (Fall)	August 15

Circulation

850

VRA Bulletin

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Membership in the Visual Resources Association includes a subscription to the *VRA Bulletin*, access to Memberclicks online membership services and resources, and information about annual meetings. VRA membership application portal: http://web.memberclicks.com/mc/page.do?sitePageId=1470&orgId=vra; e-mail: join@vraweb.org.

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Advertising

Contact the editorial office under Submissions.

ISSN No. 1046-9001

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Association News

High Museum of Art, architect: Richard Meier (American, 1934–), completed 1983, site: Atlanta, Georgia. Photograph Ezra Stoller/ESTO, courtesy Richard Meier & Partners Architects LLP.

Notes from the President

August 2010

Just back from the mid-year Executive Board meeting and it was a resounding success. In addition to the traditional two full days going through the organization's reports and planning for the future, we met two full days with the ARLIS Conference Planning Advisory Group and the Twin Cities Conference Planning Group. Clearly the two organizations' combined conference is going to be greater than the sum of the separate parts thanks to the positive spirit of collaboration evident throughout our gatherings. The downtown Minneapolis Hilton is a centrally located, elegant venue and the hotel contract has been successfully renegotiated to lower the room block obligation and room rate to reflect the flat economy. An equitable overarching joint conference agreement was signed, which allows VRA, as the smaller organization, a fair share of the costs and the revenues. The conference work has been split between members of the two organizations with the VRA Board and local members playing important roles. I would like to take this opportunity to thank Rebecca Moss for her inspiring leadership as Local Arrangements Co-chair and all of the Twin Cities planners who are doing such a phenomenal job. I'm excited to report that the contract for the Welcome Reception or "Icebreaker" (as the locals have cleverly chosen to call it) has also been signed and it will take place at the Walker Art Center (http://www.walkerart.org) one of the most exciting contemporary art venues focusing on the visual, performing, and media arts.

Many of the Board members had never been to Minneapolis and were pleasantly surprised to find a cosmopolitan city with fascinating architecture and a rich

arts community. As our own Vice President for Conference Program, Heidi Raatz said, "Why do you think we live here?" Past President Allan Kohl provided the Board with a fabulous introduction to the city with a guided van tour and taking us on a dry run of another tour he is planning called "Up Close and Hands On—Minneapolis Artists' Collaboratives." There will be a much wider selection of tours to choose from and Allan is insuring that they will be reasonably priced and smaller groups to make them more enjoyable and meaningful experiences. We even went on a short walking tour during one of the lunch breaks and experienced the city's skyway system. No worry about staying warm in March, you can get to many things downtown using this enclosed network including easy java spots and food facilities. Of course the core of the conference is the programming and with over eighty conference proposals to choose from, the Program Co-Chairs, Jessica McIntyre and Heidi, have their work cut out for them. They provided us with an overview and there are many exciting proposals. Thank you to everyone who sent proposals--the Program Co-Chairs are going pack as much content into the conference as possible. So start planning now to spend some quality time with an expanded network of like-minded colleagues in this fantastic town.

Finally, there's one major piece of business I'd like to share information about. A Publishing Advisory Group has been formed to assess the Visual Resources Association's (VRA) current publications, advise on potential new publication formats, and consider how they will operate within an overall communications program. With an eye to ongoing developments, the Publications Advisory Group (PAG) will provide counsel and oversight to guide the future course of the VRA publications program. Responsibilities include: using recommendations in current VRA Strategic Plans to create and sustain a comprehensive, flexible, and forward-thinking VRA publications program; recommending changes in existing publications; and pursuing new modes of communication in light of technological advances and the efficient use of organization resources. The PAG will work with the VRA's Public Relations and Communications Officer as well as collaborate with individuals and committees involved in Association publication activities. The following VRA members have volunteered to take on this important work (starting next week) under the enthusiastic leadership of Betha Whitlow (chair), Washington University in Saint Louis: Jane Darcovich, University of Illinois-Chicago , Leigh Gates, Harrington College of Design, Marlene Gordon, University of Michigan-Dearborn, Jennifer Green, Plymouth State University, Mark Pompelia, Rhode Island School of Design, Elizabeth Schaub, University of Texas-Austin with VRA Board Advisors: Robb Detlefs, Public Relations and Communication Officer, and Maureen Burns, President. So, stay tuned for more news about VRA publications.

On that note, I'm going on vacation for two weeks to obtain a restorative dose of Mother Nature from California's Sierra Nevada mountains and beautiful Lake Tahoe. I will be sending Board response letters to mid-year reports and sharing more exciting news about the fine work of this organization upon return. Hope all of you are thoroughly enjoying the summer and recharging for the rest of the year.

October 2010

I don't know what it is about the fall, but it seems to get harder to keep up with each one that rolls around! So, I'll try to keep this memo short, even though VRA has so much work in progress it is making my head spin. Expect to see more news soon on the VRA Listserv.

I would like to urge all VRA members to vote in the Executive Board Election. Here is the link to the wonderful slate of candidates the Nominating Committee persuaded to run for office: http://www.vraweb.org/evote/evoteindex10.html. From this link you can get to biographical information and learn about each candidate's goals for the organization. Thank you to all of the candidates for stepping up in such a big way for VRA!

VRA Members also have the opportunity to vote on several proposed Bylaws changes. The texts of the changes, along with existing Bylaws and explanations for the proposed changes, are available in the members-only portion of the VRA web site as "2010 Proposed Bylaws Changes" (login to "My VRA"/MemberClicks and go to the "Community" menu and "Info"). These adjustments will help to move the work of the organization forward.

The direct link to the voting site is: https://www.electionsonline.us/election/login.cfm?CFID=286420&CFTOKEN=29394748. You have until October 20, 2010, to place your vote. Following our past successful forays into online balloting, voting is again is electronic. Considering the relative ease of online balloting, we hope to see a good turnout at the virtual polls! Please take seriously your responsibility as VRA members to help choose the officers who will lead our organization.

The election will be followed by the annual membership drive. The Board is presently considering and implementing the suggestions of the Membership Committee and other VRA members that we simplify the membership categories and clarify institutional memberships. It looks like there may be some mini-surveys in your future to help with the work of other committees and advisory groups too. So, stay tuned!

I hope the new academic year is treating those of you in such institutional contexts well and everyone is enjoying the transition to the fall season.

December 2010

The holidays are here and the first decade of the twenty-first century is racing to a close. I would like to wish everyone a restful break and joyous holiday season before we

start up what will hopefully be a wonderful new year.

As you know, the membership drive is on and each member, new or renewing, is important to the progress and promotion of visual resources and image management. So, spread the news about VRA, renew today, and enjoy the benefits of VRA membership, including: meaningful engagement in the work of the organization; discounts on professional development opportunities such as the conference, summer institute, and other educational events; cutting edge information through online communications such as the VRA Listserv, Images newsletter, Facebook, and Flickr sites; and formal articles based on research and professional practices in the *VRA Bulletin*; and more. Individual membership in VRA now costs $110, no longer based upon a salary levels. There are still provisions for those members in special or difficult circumstances with a student, retired, or unemployed category of membership costing $40. Institutional members are now clearly entitled to three named representatives who will receive all the privileges of membership for $300. We hope this rethinking of the membership categories has simplified things.

We have also tried to clarify the goals of VRA fundraising. VRA's main sources of operating revenue are membership dues, conference income, and targeted donations. With donations becoming increasingly important to the organization, please consider the VRA and VRA Foundation targeted funds and support opportunities (see http://www.vraweb.org/members/donation.html). Any amount of donation is welcome and appreciated to help VRA continue to provide excellent programs and services (and might very well be tax deductible). Donít forget to start your Amazon holiday shopping at the link in "My VRA" since the Visual Resources Association will receive a percentage back for every dollar you spend.

With the time for giving and receiving almost upon us, I hope VRA members realize that your Association wants to be there for you. As much as we hope the economy is stabilizing, we are still seeing a lot of change and colleagues making voluntary or involuntary adjustments to their career paths. The Transitions group is in place to provide ways to communicate and support those going through career changes. A VRA white paper,"Advocating for Visual Resources Management" provides pragmatic information about current trends to use in support of your VR operations. The "Criteria for the Hiring and Retention of Visual Professionals" is in the process of being updated. And last but not least, the 2009 Strategic Plan is providing a thought-provoking road map to guide the organization into the future. Therein you will find that opportunities abound for involvement in this organization and your volunteer efforts are most welcome. If you have ideas about other ways VRA can support you as a professional, please don't hesitate to contact me or any of the VRA Board members. It is an absolute pleasure to serve as your President and I thank you for the opportunity to lead the VRA into 2011. I gratefully acknowledge the hard work and forward thinking of all the VRA Board members (past, present, and future). There are VRA members whose extraordinary efforts on behalf of this organization might not be as visible, but they are equally important. Thank you for your continued participation in and support of VRA. It is you, the members, who make this organization.

So, get involved. Now, it is time to embrace a new decade and find expanded opportunities to work together and rejoice in our collegial network!

Maureen Burns
VRA President

2010 VRA Annual Conference
State of the Association

One year ago today, I stood before the membership to deliver my first State of the Association message as your President. After reviewing a number of positive and negative factors from the previous year, I gave an initial assessment, borrowing the formula used by American Presidents in their State of the Union addresses ("The State of the Union is sound!"), and then added for us the following qualifier: "The state of the Association is sound… enough... for now—*but*..." and then preceded to explain what I meant by those qualifiers in regard to two factors in particular: our budget, and the numbers comprising our membership base.

This morning, in my final public presentation as VRA President, I'll return to this theme, and this year I'm even less inclined to mince words. "The state of the Association is still sound… enough... for now—and will remain sound in the near future... but only *if*..." That "if" will be the focus of my message to you this morning.

Now I'm not going to come at you today with nothing but gloom and doom: not to this talented, generous, engaged, and basically positive group of my professional colleagues, some of whom have through the years also become dear friends. And we really do have much to celebrate—not least of which is the fact that nearly two hundred of us have made it here to Atlanta this year, in the face of adverse conditions.

Some of those reasons for celebrating? This past year seventy-one new members joined our ranks, and yesterday morning at the New Members Breakfast I had the pleasure of welcoming many to their first conference.

Last year, some 220 of us traveled to Toronto far a successful Conference 27, in the process forging promising new contacts with prospective Canadian allies in the educational, information, and legal communities.

This past fall we implemented the new Bundled Chapter Membership and Chapter Bursary programs, which will greatly facilitate leadership changes at the chapter level, reduce chapter costs, and relieve chapter officers of burdensome paperwork. We hope these changes will also provide chapter leadership with useful tools for further membership recruitment.

In October, the membership ratified a long-overdue, substantial revision of the Association's Bylaws, providing greater flexibility in the future to approach necessary changes incrementally, and on a more frequent and timely basis. The revised Bylaws authorize changes such as the creation of new membership categories; the sharing of information using electronic as well as paper-based means of communication; the use of electronic balloting for member approval of affiliations, amendments, and Constitution or Bylaws revisions; and they also affirm that all annual reports submitted by our officers, committees, task forces, and appointees will be made available online for review by the membership.

In September, we finalized a Memorandum of Understanding between the Association and the Visual Resources Association Foundation, establishing clear protocols for communication, reporting, and jurisdiction over projects and development activities.

This past fall, our application for affiliated society status was approved by the Southeastern College Art Conference, building upon many years of active involvement by the SECAC Visual Resources Curators group.

Our committees and appointees were also hard at work. Under the *Bulletin* Editorship of Mark Pompelia, the three issues of Volume 35 were completed and mailed to the membership. The downloadable forms toolkit "Model Agreements for the Use of Donated Images and Image Collections by Educational and Cultural Organizations," prepared by the Intellectual Property Rights Committee, was added to the VRA web site. In dozens of ways detailed in their annual reports, our committees and appointees rendered invaluable services to their colleagues, and articulated the organization's interests and concerns to other communities.

A task force co-chaired by Macie Hall and Betha Whitlow worked diligently for many months to prepare the 2009 VRA Strategic Plan, a comprehensive assessment of the future of this organization, and an outline of how all of us can help to bring about vital new initiatives. I hope that you will all join Macie and Betha and other members of the Strategic Planning Task Force for an introductory presentation and discussion of the Plan, immediately following this meeting.

Another task force under the able direction of President-Elect Maureen Burns researched and produced the VRA White Paper, "Advocating for Visual Resources Management in Educational and Cultural Institutions," which a number of members have reported has helped them in discussions with their supervisors and other administrators.

In terms of more direct support to our individual members under stress, the Executive Board also voted to establish a new "Unemployed" membership category to help those who have suffered job loss to remain active in the VRA at a nominal rate. Discounted registration for our Unemployed members was also available for this Conference: we want to keep these colleagues within our professional circle, and offer them the continued support of this community as they network and search for new positions.

The Transitions group provided mentoring and support for professionals facing career change or job losses. Indeed, all of our constituent groups contributed actively to growing our profession and enhancing our individual knowledge and skills in the face of a hostile economic environment.

Some of these positive accomplishments—the VRA White Paper, the Transitions group—have been the direct outcome of, and represent responses to, adversity. The past year has been a challenging one, both for the Association and

for many of our individual members. A record number of job losses has haunted our ranks, leaving many of us glancing over our shoulders, wondering whether we'll still be here next year. Some of those who have felt the blow of the budget-cutting axe have included long-time members, among the stalwarts of our organization, veterans of many years of service both to their institutional employers and to our profession as a whole. Two of the seven members of the Executive Board were among those who lost their jobs; another of my officers barely dodged the blow by agreeing to assume the job, on top of her own, of another employee who was let go.

Our Association has also been hard hit by the current recession. Our membership numbers have continued to decline, reflecting the tightening of both personal financial resources and institutional professional support budgets; yet our cost of doing business certainly hasn't declined in equal measure. The troubled economy has also affected our individual members in ways that negatively impact the health of our Association, beyond position cuts and budget reductions, most notably in the drying up of institutional travel and professional development funds on which our members have depended for their conference participation.

For many years, the Association's main sources of operating revenue have in fact been membership dues and conference profits, with donations in a very distant third place. By the mid-point of the decade just concluded, our membership dues were no longer keeping pace with the organization's operating expenses. The problem is that there is a basic cost of running an organization of the size and complexity of the VRA; many of those costs are fixed, whether we have a membership base of 800, 600, or 500. Earlier in the decade just concluded we were able to cover this growing shortfall with income from our for-profit conference model. But over the last several years we have seen the margin of conference income grow smaller and smaller, as hotel room block and catering obligations rose, along with the cost of AV equipment rental and network access. These past two years, we've cut corners and worked hard to position our conferences just to break even, and count ourselves fortunate if we don't end up hemorrhaging money instead.

Responding to the overwhelming majority of post-conference survey responses this past year, the Executive Board voted to adopt the condensed conference model proposed in the Strategic Plan of "seventy-two hours over four days (but only three hotel nights)" as an immediate way to trim participants' costs while maintaining the integrity of the conference. But this change meant that we could have only a minimal tours program (there's no free time), offered limited opportunities for most attendees to enjoy the host city, and we had to give up the Tansey Event.

The affordability of conference hotel facilities—such as the space in which we are assembled right now, our meeting rooms, the ballroom for our Members Dinner—is directly tied to how many hotel rooms our attendees occupy and how much we contract for hotel catering over the course of our days here. There is a break point below which a poorly-attended conference will lose money, even if individual registration fees go up. We have come uncomfortably close to that break point these past two years.

Negotiation with a host property like the Atlanta Westin Peachtree Plaza can be a complicated dance, each partner having to acknowledge the needs of the other. In exchange for agreeing to our new shortened conference model, a reduced room block obligation, and a significant drop in individual room rates from those originally contracted, the hotel asked us to assume a larger catering commitment. That's why we folded the cost of the Members Dinner, the opening night reception, and various other food-centric events into the basic cost of your registration: had we not done this, we'd be on the hook for higher facility rental costs: we'd end up paying about the same amount in the end, and you'd all have to pay for your own food. Unfortunately, hotel catering costs add up quickly. How quickly, you ask? Let's take a look.

The base price of the breakfast you're enjoying this morning—included in the cost of your conference registration fee—is $36.43 per person, plus tax and service charges, adding up to a total cost to the organization of $5,258.40 for an estimated 120 participants. This is the catering bill for a single conference event.

Audiovisual equipment rental and set-up charges, along with internet access, have escalated in recent years to become the second largest item after catering in conference expenses. We try to arrange sessions and Special Interest Groups with similar equipment and access needs back-to-back so as to minimize separate room set-ups, but the reduced schedule severely limits our options. And no, to answer the question some of you are doubtless thinking, we can't just ask our local members to bring their own equipment: for insurance liability reasons, hotels require that equipment and set-ups be provided by authorized contractors.

Last year, considering the impact the recession was having on our organization's financial health, I put three choices before the Association, and our options really came down to the same three basic choices we each have as individuals when dealing with a sour economy:

1. We can increase our income (which the Association can do primarily by raising your membership dues and conference registration fees);
2. We can reduce our expenses;
3. Or we can draw down operating funds from our accumulated assets (our "savings," as it were).

To its credit, the Executive Board chose to take a holistic approach to our financial problems by doing all of these things, as well as by adopting a number of "working smarter" options that maximized the value of the time and effort we invest in this organization. To put matters in current political terms, we cut spending where we could, looked for ways to make our assets work harder and smarter, enhanced operating efficiency in order to reduce costs, *and* we "raised taxes" in the form of modest increases in membership dues. After careful

review of six different dues models, the Board approved modest increases in all categories of membership dues, which continue to be scaled to members' income levels, with provision for those members in special or difficult circumstances.

Conference registration fees were also adjusted slightly upward to conform more closely with those of ARLIS/NA, looking forward to our 2011 joint conference in which a single registration fee scale will apply to members of both organizations, as well as to aim at a break-even point between conference income and conference expenses. In both instances we attempted the difficult balancing act of trying to minimize our budget deficit while not placing undue burdens on our individual members.

And yet all of these efforts weren't sufficient to balance our income and expenses, and we had to adopt our second consecutive deficit budget, once again drawing on funds from the Association's accumulated assets. These assets are in effect serving as our "rainy day" funds, and we continue to benefit from a number of years during which the Association was able to accumulate a healthy net balance, due in large part to a series of profitable conferences earlier in the past decade.

Today we find ourselves in a position like that experienced by the Old Testament patriarch Joseph, that guy with the coat of many colors who rose from slavery to be Pharaoh's number two honcho. With prudent management, Joseph used the accumulated resources of seven good years to help the people survive the seven bad years that followed. Well, we've now survived two lean years. What happens if we still have five more to go before good times come again? What if they never do?

Last month I participated in the VRA Affiliated Society's session at College Art Association, joining several of our colleagues in addressing the problem of declining institutional support for visual resources collections and the professionals who run them. I took the opportunity to summarize some of the major changes we have seen over the past decade, years in which the growing power of networked information seemingly transformed every aspect of our lives, and revolutionized the visual resources environment:

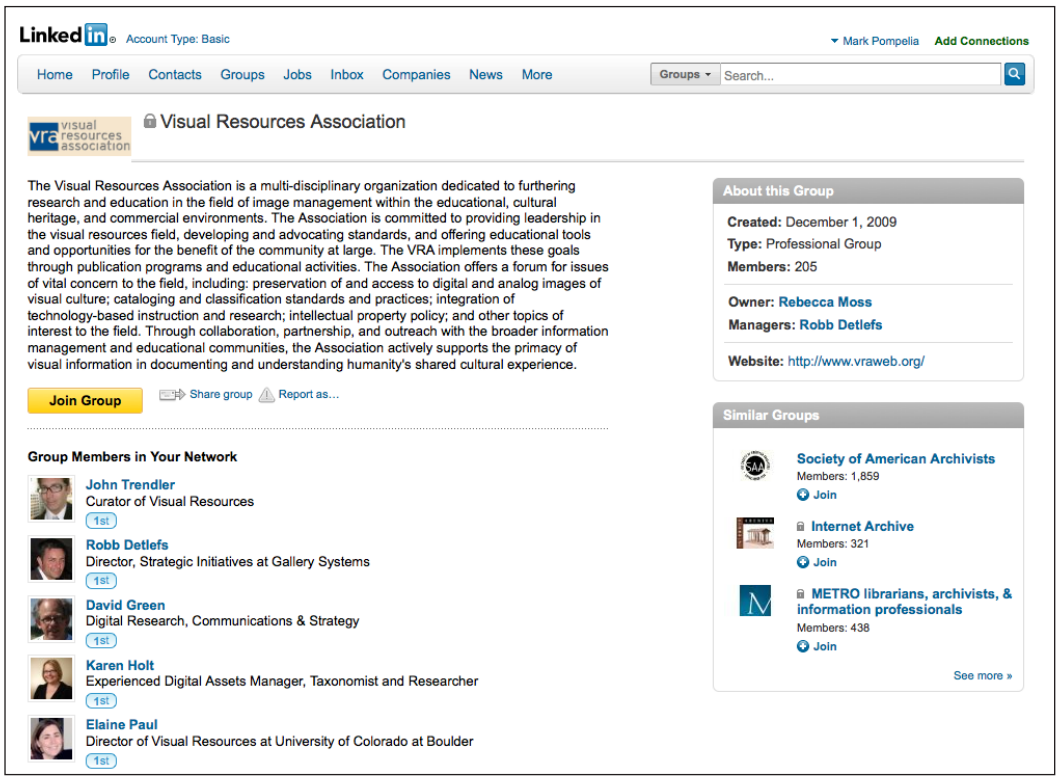
Early Twenty-first Century Trends:

- Transition from analog slides to digital images
- Standardization of image cataloging and classification, and development of common metadata protocols
- Collections now regarded as institutional rather than merely departmental assets
- Increased use of subscription-based image resources to provide a significant portion of total image needs

These are major changes, in which this Association and its individual members have provided the leadership as well as the foot soldiers.

- Declining administrative commitment to the development and support of local collections and the professionals who manage these collections

VRA LinkedIn page.



Ironically, it seems, our very successes appear to have rendered us dispensable in the eyes of some administrators.

So turning our gaze now to the next decade, where are we going as a profession, and as an organization? Our 2009 Strategic Plan envisions an organization offering many new opportunities for involvement and engagement, new ways of communicating with one another, new ways to bring the benefits of conference participation to the two-thirds of our members who are unable to attend in person. In particular, it proposes new ways for those members in the earlier stages of their careers as visual resources professionals to bring their energy and fresh ideas to the solution of our common concerns, and to the advancement of shared aspirations.

In the months ahead, we have been asked by College Art Association, in collaboration with our ARLIS/NA colleagues, to revise and update the standards document "Criteria for Hiring and Retention of Visual Resources Professionals." This will be an important opportunity to bring the findings of our Professional Status Survey and the White Paper to a wider audience, and to take advantage of the CAA's expressed interest in making current information about the value of our profession available to its members.

Members of the VRA Midwest Chapter and their counterparts in the ARLIS Twin Cities Chapter have already invested more than a year in preparing for our Second Joint Conference to be held in Minneapolis in 2011, and in so doing have established strong working relationships between the two organizations that will lay the groundwork for future collaborations.

Several weeks ago I watched a television documentary on the Boomer Generation (hey, that's me!) during which the commentator made the observation that too many of us (and that's not just me) want to "have it all"—whatever is new and innovative and faster and more versatile and loaded with more apps—but we also don't want to give up anything we already have. And that's a mindset that leads in the end towards unsustainability—whether we're speaking of the world, or of a society that exists within that world, or of an organization that exists within that larger social context. Too many of us take for granted the availability of new benefits, new tools, new resources—our conference SCHED program with its rolling updates; Basecamp writeboards; electronic balloting for our elections, the greener option that saves us printing and mailing costs. But these things come at a price, and we can no longer afford to "have it all." What are we willing to give up?

Those of you who have heard me speak before may recall that I enjoy using folk and fairy tales to illustrate a point. Relax, I won't digress into a fairy tale this year, but I will remind you all of an essential truth that lies at the core of many of these tales: that every act of change comes at a cost. Often a protagonist must choose to sacrifice something deeply cherished in order to pursue a goal or undergo an essential transformation. The VRA Strategic Plan sets a dynamic and positive course for this Association over the next five years, but the changes it envisions will come at a cost, and may require the sacrifice of things we have come to take for granted, almost as our entitlements. Do we say goodbye to that well-thumbed copy of the *Members Sourcebook*, knowing that a directory on MemberClicks can be updated more frequently, and will thus be more current? Do we embrace the *Bulletin* as an e-journal, and bid a reluctant farewell to the paper publication, if by so doing we can save nearly $15,000 in printing and distribution costs? Are we willing to accept significantly higher conference registration fees in order to get free WiFi in all of our meeting spaces, realizing that in the process we may be pricing some of our colleagues out of attending? Are more of us—many more of us—willing to become more involved in the essential, demanding work of the Association?

Hard choices lie ahead, and we all need to be part of making them and implementing them. Each of us as individual members must choose whether to accept things as they are, maintain the status quo, or assume responsibility for helping to bring about positive change. As I look ahead into the uncertain future, I fear that if too many of us choose to accept things as they are, settle for the status quo, that this organization may not survive the coming decade.

Yet because I am at heart an optimist who believes in the power of individuals to influence change and make good things happen in our world, I call upon each of you to look at your membership in your Association as a participatory endeavor, one that demands the investment of your time and talent and energy and ideas as well as a relatively small sum of money every fall.

When you are asked to accept a position of leadership or responsibility, know that it will be challenging, time-consuming, and sometimes frustrating and exhausting; but know also that what you will be doing will be valued by your peers, and is important to our profession. The question you ask yourself should be less one of "What's in it for me—What will the Association do for me—What do I get for my membership dues?" and more one of, What can we, working together through our Association, accomplish for our colleagues, for our profession, for the larger communities we serve, and for ourselves.

And now, to all of you who over the past three years have sent messages of encouragement and support to me, thank you—often your words provided a welcome lift to my spirits in the midst of hectic days. And to those of you who sent tough questions, challenges, and even criticism my way, that's been part of the tapestry too, valuable reminders that there are different points of view besides my own to consider, and that there is seldom a single right answer to the problems we confront. It has been an honor and a privilege to serve as your president. Thank you.

Allan T. Kohl
President, Visual Resources Association
Minneapolis College of Art & Design

2010 VRA Annual Conference
Annual Business Meeting Minutes

March 19, 2010; 8:00-10:30 am
Westin Peachtree Plaza Hotel
Atlanta, Georgia

1. Call to Order

   On March 19, 2010, at 8:15 AM, President Allan Kohl called to order the 28th Annual Visual Resources Association Business Meeting. The meeting was held in the Augusta Room at the Westin Peachtree Plaza Hotel, Atlanta, Georgia. A Quorum of the membership was present.
2. Approval of Minutes

   President Kohl called for a motion for the approval of the 2009 minutes of the Annual Association Business Meeting held on March 20th, 2008, in Toronto, Canada, as published on the Community page of MemberClicks. It was so moved, and the motion passed.
3. State of the Association Message: Allan T. Kohl, President

   President Kohl recalled his State of the Association message from the previous year, and his warning that although the state of the Association was sound...for now, that this statement was qualified in regard to two factors: our budget and the numbers comprising our membership base. He went on to say that these concerns remain foremost in his assessment of the Association at present.

   Despite these concerns, President Kohl reviewed all the Association had accomplished and what we had to celebrate from the past year. The past year saw seventy-one new members join our ranks. In addition we implemented the new Bundled Chapter Membership and Chapter Bursary programs and ratified a substantial revision of the Association's Bylaws; both of these actions will facilitate sharing information and conducting business electronically, increasing flexibility and reducing costs. He noted that the Memorandum of Understanding between the Association and the Visual Resources Association Foundation was finalized, establishing clear protocols for communication, reporting, and jurisdiction over projects and development activities. He reported that our application for affiliated society status was approved by the Southeastern College Art Conference. Our committee and appointees worked hard and articulated the organization's interests and concerns to other communities. The 2009 VRA Strategic Plan Task Force worked diligently to produce a comprehensive assessment of the future of this organization and provided an outline for new initiatives. Another task force produced the VRA White Paper, "Advocating for Visual Resources Management in Educational and Cultural Institutions," which a number of members have reported has helped them in discussions with their supervisors and other administrators.

   President Kohl acknowledged that the Association has been hit hard by the recession and it has affected our members in ways that negatively impact the health of our Association. The Executive Board voted to establish a new "Unemployed" membership category and discounted conference registration to help those who have suffered job loss to remain active in the VRA at a nominal rate. The Transitions group provided mentoring and support for professionals facing career change or job losses. He remains concerned however, about the growing shortfall between our income and the basic cost of running an organization of the size and complexity of the VRA. He noted the effort to respond to post-conference survey requests to condense the conference schedule in order to trim participant costs, and the pros and cons this entails, along with providing a breakdown of conference costs.

   President Kohl detailed the response by the Executive Board over the past year to take a holistic approach in responding to financial hardships, increasing income and reducing expenses when possible, and when needed, using funds from our accumulated assets. A modest increase in Membership dues and conference registration fees were part of this plan, but unfortunately we had to adopt our second consecutive deficit budget, once again drawing on funds from the Association's accumulated assets. He explained that in order to recover our organization must retain its professional value in the visual resources environment. We will be looking to the 2009 Strategic Plan for fresh ideas. With our ARLIS/NA colleagues, we also plan to revise and update the "Criteria for Hiring and Retention of Visual Resources Professionals" which will be an important opportunity to bring the findings of our Professional Status Survey and the White Paper to a wider audience.

   President Kohl warned that while the VRA Strategic Plan sets a dynamic and positive course for this Association over the next five years, the changes it envisions will come at a cost, and may require the sacrifice of things we have come to take for granted. He urged each of us to assume responsibility for helping to bring about positive change and to view our membership in the Association as a participatory endeavor, one that demands the investment of time and talent and energy and ideas as well as a relatively small sum of money every fall. He asked us to ask ourselves "what can we, working together through our Association, accomplish for our colleagues, for our profession, for the larger communities we serve, and for ourselves."

   In closing, President Kohl thanked those who supported him through the past three years and said it had been an honor and a privilege to serve as president.
4. Treasurer's Report: Jane Darcovich, Treasurer

Treasurer Darcovich reported on the financial standing of the VRA, including the progress of the current year and the closing of the previous fiscal year. She reported that at the close of the 2009 fiscal year, VRA's total assests which include cash and investments, stood at $411,687 (rounded off). The accountant's year-end Statement of Revenue and Expenses for FY09 shows VRA's total overall income in FY09 was $137,103, primarily from membership dues and conference registration fees. [$24,697 less than the budget projection of $161,800], and our total expenses were $128,622 [$53,566 lower than our budget projection of $182,188. The VRA net income for fiscal year 2009, therefore, was $8,481. However, she noted that due to delays in the Bulletin publishing schedule, expenses that were budgeted for were not made; otherwise, she would be reporting a deficit budget for FY09.

Treasurer Darcovich reported the 2009 conference had a net loss of $600, and a loss of $30,600 was recorded for VRA's investments. She noted that this is not as bad as some of the losses others experienced, and for this we can credit our conservative investments for holding more of their value during a period of national economic recession. She reported that donations to our established funds, most notably the Tansey Fund, that the Association uses to support our travel award program, continue to be weak in FY2010 as they were in FY2009. She reported that in our joint meeting with the VRA Foundation we discussed new strategies for fundraising endeavors and that we look forward to implementing some of the strategies recommended by the Strategic Planning Task Force to improve donations.

5. Report from the Visual Resources Association Foundation: Elisa Lanzi, Chair, Foundation Board of Directors

Elisa Lanzi presented highlights from the past year of the VRA Foundation. One important operational accomplishment was the signing of the The Memorandum of Understanding that defines the relationship between the VRA and the VRAF as well as providing guidelines on policy and communications. The VRA elected four persons to serve on the VRAF Board of Directors from March 2010 through March 2012. The VRA elected incumbent Kathe Albrecht, David Green, Macie Hall, and incumbent Elisa Lanzi. Current directors Trudy Jacoby and Christine Sundt will be stepping down at this time and are commended for their service.

Funded projects include the newly created Professional Development Grant, the purpose of which is to support professional development through attendance or enrollment at and educational event, or, research activity in the field of VR and Image management. This year's grant for $850 helped support attendance at the VRA Annual Conference in Atlanta and was awarded to Natalie Milbrodt, a student at Queen's College Library School. Another funded project was the full sponsorship of the conference workshop "Strategic Planning: Who, What, Why, and How," organized by Elizabeth Schaub and the VRA Education Committee. Next, the VRAF provided funding for a fundraising expert, Barbara Ciconte, to attend the VRA/VRAF Joint Board meeting on March 16, 2010. Ciconte is the author of "Fundraising Basics: A Complete Guide". The VRAF is excited to work together to realize the goals outlined in the 2009 Strategic Plan. The Foundation held a successful SEI in 2009 at Simmons College in Boston and has developed the SEI Pro 2010 to be held at the University of New Mexico in Albuquerque on June 8-11. Ms. Lanzi recognized SEI Co-chairs Kathe Albrecht and Alix Reiskind In addition, the Foundation successfully negotiated with the American Library Association for the release of the CCO book content as a free online publication. The agreed upon release date is July 2011. The CCO website has been re-vamped.

In closing she recognized the board members, Kathe Albrecht, Trudy Jacoby, Macie Hall, Jeanne Keefe, Christine Sundt, Loy Zimmerman, Ann Thomas, and David Green and she called attention to the donors to the VRA Foundation.

6. Reports and Announcements from Appointees, Committees, and Chapters

At this time President Kohl called upon the Appointees, Committees and Chapters who chose to deliver an oral report or presentation.

VRA Bulletin Editor Mark Pompelia delivered remarks prepared by John Taormina. In John's report he recounted his tasks since stepping up as Editor. Having completed work on the three issues of Volume 35 (2008), John resigned his appointment with the understanding that Mark would assume the remainder of his term and would be responsible for the three issues of Volume 36 (2009). He expanded his editorial staff to include: Debbie Klein, Barnard College; Jessica Bailey, Johns Hopkins University; and Chris Donnely, MIT. He solicited papers from the Toronto conference, the 2009 SECAC session and for an upcoming special issue "New Directions, New Challenges".

Travel Awards Committee Heidi Eyestone, Co-chair of the Travel Awards committee, reported that a total of nineteen awards; ten full awards ranging from $650 to $850, seven top-up awards from $250 to $300, plus one international award of $1,000 were given. The number of awards were down from 2009. She recognized the donors of awards. She explained the new details of expectations for recipients and the changes to the leadership of the committee.

VRA White Paper Task Force Maureen Burns detailed the creation of the White Paper and recognized the members of the task force and thanked them for their hard work. She also recognized the twenty reviewers. She invited feedback and reminded all that they recommended

systematic review of the document every few years. Processes for use of the document and placement in accreditation organizations are being explored and she hopes this advocacy effort is successful for us all.

Northern California Chapter Chair Karen Kessel reported on meetings and indicated the Chapter is exploring opportunities for a joint meeting with the Southern California Chapter and ARLIS CA.

7. VRA Leadership Recognition: Allan T. Kohl, President

President Kohl recognized the VRA appointees, committee and chapter chairs by asking each to stand.

Appointees: VRA Archivist: Martine Sherrill;*VRA Bulletin* Editor: John Taormina; Editor, Images Newsletter: Marlene Gordon; VRA Representative to the MARC Advisory Committee: Sherman Clarke; VRA Representative to the PLUS (Picture Licensing Universal System) Board of Directors: Dustin Wees VRA Web Site Editor: Amy McKenna; Interim Editor: Astrid Otey

Committee and Task Force Chairs: Awards Committee: Brenda McEachern; Data Standards Committee: Co-chairs Trish Rose Sandler and Johanna Bauman; Development Committee: Co-chair Emy Nelson Decker; outgoing Co-chair Steven Kowalik; incoming Cochair Jesse Henderson; Digital Initiatives Advisory Group: Co-chairs Maureen Burns and Sherrie Brittig; Education Committee: Co-chairs Betha Whitlow and Meghan Musolff; Financial Advisory Group: outgoing Chair Ann Woodward; incoming Chair Jane Darcovich; Intellectual Property Rights Committee: Co-chairs Christine Sundt and Gretchen Wagner; Membership Committee: Elaine Paul; Nominating Committee: outgoing Chair Ann Burns; incoming Chair Macie Hall; Travel Awards Committee: Co-chair Heidi Eyestone; outgoing Co-chair Jackie Spafford; Incoming Co-chair Vicky Brown; Strategic Planning Task Force [discharged]: Co-chairs Macie Hall and Betha Whitlow; VRA White Paper Task Force: Chair Maureen Burns

Regional Chapter Chairs: Canada Chapter: Eric Schwab; Great Lakes Chapter: Marlene Gordon; Greater New York Chapter: outgoing Chiar Sarah Goldstein, incoming Chair Jenni Rodda; Mid-Atlantic Chapter: Macie Hall; Midwest Chapter: Nicole Finzer; New England Chapter: outgoing Chair Megan Battey; incoming Chair Carey Mack Weber; Northern California Chapter: outgoing Chair Howard Brainen, incoming Co-chairs Karen Kessel and Heather Cummins; Pacific Rim Chapter: Jeanette Mills; Southeast Chapter: Barbara Brenny; Southern California Chapter: John Trendler; Texas/ Southwest Chapter: Katherine Moloney; Upstate New York Chapter: outgoing Chair Jeanne Keefe, incoming Chair John Hosford.

Leadership: President Kohl presented certificates of appreciation and recognition to the following members who have served in leadership positions and who will be stepping down from those positions after this meeting, acknowledged their outstanding contributions: Maureen Burns, as Chair of the VRA White Paper Task Force and as Co-chair of the Digital Initiatives Advisory Group; Howard Brainen, outgoing Chair of the Northern California Chapter; Megan Battey, outgoing Chair of the New England Chapter; Jodie Double outgoing Chair of the Midwest Chapter Chair; Sarah Goldstien, outgoing Chair of the Greater New York Chapter; Macie Hall, Co-chair of the 2009 Strategic Planning Task Force; Steven Kowalick, outgoing Co-chair of the Development Committee; Ann Burns, outgoing Chair of the Nominating Committee; Ann Woodward, outgoing Chair of the Financial Advisory Group; Betha Whitlow, Co-chair of the 2009 Strategic Planning Task Force.

8. Recognition of Outgoing VRA Executive Board Members

President Kohl recognized the work of outgoing Treasurer Jane Darcovich and Public Relations and Communications Officer Mark Pompelia, detailing their work and noting their dedicated service to the VRA. Each was presented with a certificate and gift. He also praised the service of Vice President of Conference Arrangements, Brian Shelburne, noting the VP Shelburne has been elected to serve another term. In turn, President Elect Maureen Burns acknowledged all of outgoing President Allan Kohl's hard work and visionary leadership. She detailed his many accomplishments in his career and work in the VRA. She remarked on the nature of his presidency; inspired leadership, parliamentary skills, intense work ethic and focus of the Association's goals balanced with a humorous and theatrical side. She praised his efforts to increase transparency of the workings of the Association and money saving efforts in difficult times. He was then presented with a certificate of recognition and a gift certificate to the Metropolitan Opera in New York City.

9. Welcome to Incoming VRA Executive Board Members

President Kohl welcomed the incoming Executive Board Members: Billy Kwan, Treasurer, and Robb Detlefs, Public Relations and Communications Officer

10. Presentation, VRA ARLIS/NA 2011 Joint Conference, Minneapolis

Members of the 2011 Joint Conference Local Planning Committee Heidi Raatz, Rebecca Moss, and Allan Kohl unveiled an entertaining multi media presentation promoting next year's conference, to be held March 24-28, 2010 in the twin cities of Minneapolis/St.Paul. The presentation highlighted the conference theme of collaboration and pointed out Minneapolis is home to the University of Minnesota, a center for medical technology, and is headquarters for many corporations. Cultural attractions, including museums, performing arts, and world-class architecture were pointed out, and will be featured in conference tours program. Innovative adaptive re-use can be seen in the Mill City Museum, and the new Central Public Library is a pioneering green building. There will be opportunities to visit Saint Paul as well, with many

architectural attractions. The light rail train system makes getting to and from the international airport with Delta's major hub, and the Mall of America easy. It was noted that March in the twin cities was typically free of snow and in the case of poor weather the city skyway system allows for comfort when walking around the downtown area.

11. New Business

    Public Relations and Communication Officer Robb Detleffs made an announcement from the floor. He introduced the VRA's use of Slideshare as a vehicle to coalesce all the powerpoint presentations from past, present and future conferences. He plans within the next week to announce details of how to access the Slideshare site either to post or view content.

12. Installation of President Maureen Burns

    President Kohl turned the meeting and the gavel, representing the Executive authority of the Association, over to President Maureen Burns, and thanked her for assuming this responsibility on behalf of our organization.

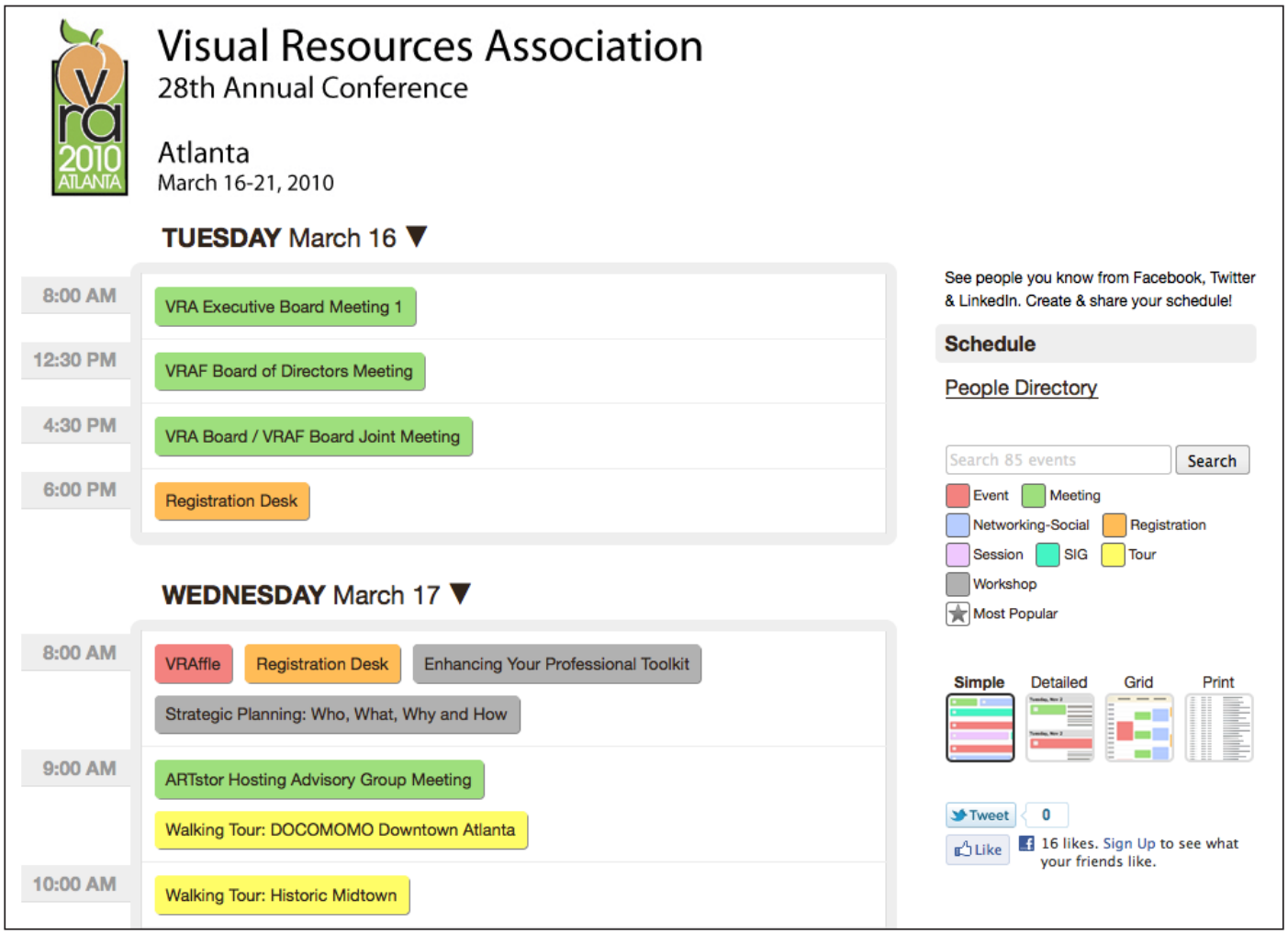
13. Adjournment

    President Burns called for a motion to adjournment. The motion was moved and seconded. The motion for adjournment carried. The meeting adjourned at 10:30 am.

Respectfully submitted,

Marcia Focht
VRA Secretary
Binghamton College

VRA Sched conference program page.



2010 VRA Annual Conference
Treasurer's Report and Balance Sheet

Each year, the annual business meeting is the occasion on which the Treasurer reports on the financial standing of the VRA, including the progress of the current year and the closing of the previous fiscal year.

Fiscal year 2009 covered the period from July 1, 2008 through June 30, 2009. At the close of FY09, VRA's total assets, which include cash and investments, stood at $411,687 (rounded off). You may refer to the copy of the year-end balance sheet I've placed on each of your tables to review this information. This financial report has also been posted on the "MyVRA" or Members Only area of the VRA web site. Once logged in, you'll find it under the "Community" header on the menu bar, under "Info." Currently this financial report is at the top of the list of available documents.

The accountant's year-end Statement of Revenue and Expenses for FY09 shows VRA's total overall income in FY09 was $137,103, primarily from membership dues and conference registration fees, and our total expenses were $128,622, below our budget projection of $182,188. This left us with a net income of $8,481 for FY09. Expenses that were budgeted for the Bulletin were not incurred; otherwise, I would be reporting a deficit budget for FY09.

In FY09, we almost broke even on the conference, with a net loss of $600. Our registration fees totaled $42,817, and combined with income from conference workshops, tours, and sponsorships, provided a total conference income of $56,643. Chief among the conference expenses were hotel expenses, totaling $44,568. Again, I want to emphasize that the break that hotels provide us on the use of meeting rooms, and the discounted guest rooms is compensated for by their contractual requirements that we spend on hotel catering. That is part of how hotels do business.

VRA's investments suffered throughout most of FY09, resulting in a total loss of value of about $30,600. However, this is not as bad as some of the losses others experienced. We can credit our conservative investments for holding more of their value during a period of national economic recession.

And now a few remarks on the progress of FY2010, which has almost completed its third quarter.

Conference registrations—including Vendor Slam registrations—processed as of March 13 stood at $42,198. There have been a few on-site payments this week, so that amount will increase somewhat. Our budget projection for 2010 conference registrations, done last June, was cautiously estimated at $39,038, assuming that conference attendance figures would remain lower than in a few years ago. So we have exceeded our budgeted figure. However, we should also realize that this year's conference registration revenue, even with the increased conference registration fees, still comes out very close to our 2009 conference total. We will have a better comparison once the final figures are in. We also received generous donations from eight of our regional Chapters, for an added $1550 in conference support.

To date this fiscal year, we have spent $22,439 on printing and related publication expenses for the three issues of Volume 35 of the *VRA Bulletin*. We expect to incur additional Bulletin publication expenses this fiscal year.

This Fiscal Year to date, we have received $7,155 in donations of various types, including individual named travel awards and corporate travel awards. Donations to our established funds, most notably the Tansey Fund, that the Association uses to support our travel award program, continue to be low in FY2010, as they were in FY09. The $4,487.95 you see on the FY09 year-end statement were used to fund Tansey Awards for 2010, along with the $400 in Tansey donations we received to date this year. This leaves our Tansey fund depleted. General operating fund donations this FY to date total $255, and the total donations to the President's Fund total $350.

On Tuesday this week, in our joint meeting with the VRA Foundation, we learned about new strategies for fundraising endeavors. We look forward to implementing some of these strategies in the coming year.

As I step down as Treasurer, I want to express my appreciation to all the members of the current Board who served with me, and recognize our Membership Services Coordinator Lise Hawkos for her assistance and support. Finally I would like to wish Billy Kwan all the best as he steps up to this new role.

Jane Darcovich
VRA Treasurer
University of Chicago at Illinois

Visual Resources Association
Balance Sheet
As of June 30, 2009

	As of Jun 30, 2009	As of Jun 30, 2008 (PY)
ASSETS		
Current Assets		
Bank Accounts		
Bank of America CD acct# 091000125317852	45,389.58	
Bank of America Checking	18,691.59	4,066.88
Bank of America Money Market	114,180.97	152,193.16
F & M Bank MM Account	0.00	0.00
Petty Cash	0.00	0.00
Trustco Checking	0.00	0.00
Total Bank Accounts	$ 178,262.14	$ 156,260.04
Accounts Receivable		
Accounts Receivable	2,245.00	2,005.00
Total Accounts Receivable	$ 2,245.00	$ 2,005.00
Other Current Assets		
A/R exchange	0.00	0.00
Deposit for Conference 2011	1,800.00	1,800.00
Fidelity Investments	191,254.68	205,005.87
U.S. Treasury Bill	38,000.00	38,000.00
Undeposited Funds	125.00	135.00
Total Other Current Assets	$ 231,179.68	$ 244,940.87
Total Current Assets	$ 411,686.82	$ 403,205.91
TOTAL ASSETS	$ 411,686.82	$ 403,205.91
LIABILITIES AND EQUITY		
Liabilities		
Current Liabilities		
Accounts Payable		
Accounts Payable	0.00	0.00
Total Accounts Payable	$ 0.00	$ 0.00
Other Current Liabilities		
A/P Exchange		
Total Other Current Liabilities	$ 0.00	$ 0.00
Total Current Liabilities	$ 0.00	$ 0.00
Long Term Liabilities		
New Horizons & Student Travel Fund-ATK	4,000.00	
Total Long Term Liabilities	$ 4,000.00	$ 0.00
Total Liabilities	$ 4,000.00	$ 0.00
Equity		
Kathe H. Albrecht Travel Fund	1,900.00	2,750.00
President's Fund	5,000.00	5,000.00
Retained Earnings	378,837.61	382,250.18
Special Bulletins Account	0.00	0.00
Tansey Fund	2,698.07	10,618.30
Temporarily Restricted	0.00	0.00
VRA Bulletin	0.00	0.00
Net Income	19,251.14	2,587.43
Total Equity	$ 407,686.82	$ 403,205.91
TOTAL LIABILITIES AND EQUITY	$ 411,686.82	$ 403,205.91

See Accountant's Report

Visual Resources Association
Statement of Revenue and Expense
July 2008 - June 2009

	Jul 2008 - Jun 2009
Income	
Conference Income	1,189.25
Miscellaneous	
Program Advertising	375.00
Registration	40,855.63
Special Events	2,891.70
Sponsors	3,650.00
Tours	991.00
Workshops	7,590.00
Total Conference Income	$ 57,542.58
Contributions Income	9,865.00
Fundraising Event Income	5,231.20
Investment-Gain/Loss	
Dividends & Capital Gains	2,983.29
Interest	2,317.66
Unrealized gains	-16,734.48
Total Investment-Gain/Loss	-$ 11,433.53
Membership Dues	69,100.00
Miscellaneous Income	710.15
SEI Profit Share	
X - Bad Debts	
Total Miscellaneous Income	$ 710.15
Publications & Subscriptions	239.91
Bulletin	2,880.00
CCO	1,622.29
Listserve	600.00
Special Bulletins	745.00
Total Publications & Subscriptions	$ 6,087.20
Total Income	$ 137,102.60
Expenses	
Awards	1,500.00
Corporate Travel Award	2,350.00
Distinguished Service	
Education Committee	570.00
Kathe Hicks Albrecht Travel Award	850.00
Nancy DeLaurier	216.05
New Horizon Travel Award	2,000.00
Tansey Award	9,900.00
Total Awards	$ 17,386.05
Board Expenses	40.00
Conference Expenses	
Lodging & Travel	8,379.88
Meals	401.60
Total Conference Expenses	$ 8,781.48
Mid-Year Meeting Expenses	
Lodging & Travel	5,344.20
Meals	600.26
Total Mid-Year Meeting Expenses	$ 5,944.46
Total Board Expenses	$ 14,765.94
Conference Expenses	34,867.29
AV	10,392.20
Catering	
Fund Raising Event	2,105.47
Ground Management Fees	2,000.00

Visual Resources Association
Statement of Revenue and Expense
July 2008 - June 2009

	Jul 2008 - Jun 2009
Keynote Speaker (inkind)	
Miscellaneous	776.57
Professional Fees Conference	2,041.00
Program/Preconference Postcard	2,653.41
Tours	656.28
Transportation	258.20
Workshops	1,205.00
Total Conference Expenses	**$ 56,955.42**
General and Administrative Expenses	
Bank Charges	5,294.30
Filing Fees	
Gifts- Deductible	50.00
Gifts- Undeductible	135.00
Grants made	
Insurance	
Business Owners	680.00
Directors & Officers Insurance	1,408.00
Total Insurance	**$ 2,088.00**
Miscellaneous	169.00
Office Supplies	174.11
Postage & Delivery & P.O. Box	769.45
Printing & Reproduction	1,152.98
Rent or Lease of Buildings	1,639.00
Supplies	619.10
Telephone/Communications	
Total General and Administrative Expenses	**$ 12,090.94**
Professional Fees	
Accounting	8,006.85
Consulting	12,600.00
Design	
Honoraria	
Legal	
Total Professional Fees	**$ 20,606.85**
Publication Expenses	
VRA Bulletin	
Total Publication Expenses	**$ 0.00**
Services	1,062.88
Membercliks	4,835.13
Quickbooks	229.03
Survey Monkey	569.10
Webhosting	120.35
Total Services	**$ 6,816.49**
Total Expenses	**$ 126,621.69**
Net Operating Income	**$ 8,480.91**
Other Expenses	
Tuition Income (Expense)	
Total Other Expenses	**$ 0.00**
Net Other Income	**$ 0.00**
Net Income	**$ 8,480.91**

Saturday, Nov 07, 2009 01:47:54 PM GMT-6 - Accrual Basis

Visual Resources Association
Donors

The Visual Resources Association is pleased to acknowledge and thank the many members, corporate sponsors, and friends who made generous contributions to the Association during the past fiscal year (July 1, 2009 - June 30, 2010).

Kathe Hicks Albrecht Travel Fund
Kathe Hicks Albrecht

Luraine Tansey Education Fund
Allan T. Kohl
Heidi Raatz
Lynda S. White

Luraine Tansey Education Fund Corporate Travel Awards
Davis Publications, Inc.
Gilchrist, Scott
Saskia, Ltd.

Joseph C. Taormina Memorial Travel Awards
John Taormina

President's Fund
Victoria Bleick
Maureen Burns
Linda Callahan
Jolene de Verges
Eleanor Fink
Terry Kerby
Cindy Abel Morris
Christine Sundt
John Taormina
Rob Wilkinson

General Operating Fund
Helen Chillman
Andrew Gessner
Elisa Lanzi
Catherine Larkin
Catherine Lemon
Carolyn J. Lucarelli
Susan L. S. Morris
Mary Poupart
Jacqueline Protka
Steven Tatum

2010 Annual Conference Sponsors
Great Lakes Chapter, VRA
Greater New York Chapter, VRA
Mid-Atlantic Chapter, VRA
Midwest Chapter, VRA
New England Chapter, VRA
Southeast Chapter, VRA
Texas Chapter, VRA
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2010 VRA Annual Conference
Acknowledgements

Welcome VRA friends and colleagues, old and new, to Atlanta for our 28th Annual Conference. The conference may be condensed into seventy-two hours, but it is jam-packed with great programming! We hope you will participate in, and benefit from, the experience.

There are many folks to thank, starting with Shane McDonald of Kennesaw State University for designing the Atlanta conference's colorful and delicious looking logo. Thanks to Mary Alexander at University of Alabama for her work scheduling the registration desk volunteers and to all the registration desk volunteers for pitching in to help attendees with their questions and local logistics. Thanks to Frank Jackson of Emory University, Pat Cosper of the University of Alabama, and all the members of the local arrangements committee for their assistance with defining tour opportunities, suggesting and compiling lists of fantastic places to eat, and scoping out the sights and highlights of our host city.

Thanks to incoming Executive Board members, Robb Detlefs and Billy Kwan, for their publicity campaign spotlighting the 28th Conference program and features of Atlanta in informative weekly installments of "Welcome to Atlanta" (So Y'all Get Down Here Now!). Empress Patti, the Raffle Rousers, and VRAffle table volunteers deserve our thanks for their VRAffle event, "Gone with the Slides." And following on the success of Vendor Slam I, Steven Kowalik, Emy Nelson Decker, and the VRA Development Committee presented Vendor Slam II. We are grateful for their hard work on "the sequel" and would like to extend our thanks to the many vendors participating in this lively exhibits hall and presentation format.

Finally our very special thanks to our fellow members of the Executive Board: President Allan Kohl, President-Elect Maureen Burns, Treasurer Jane Darcovich, Secretary Marcia Focht, and PR&C Officer Mark Pompelia with the stellar assistance of Membership Services Coordinator Lise Hawkos and Web site Editors Amy McKenna and Astrid Otey. The Annual Conference is truly a team effort and we couldn't have accomplished it without your guidance and assistance. Our heartfelt thanks!

"Your VRA Veeps"

Heidi S. Raatz, Minneapolis Institute of Arts
Vice President for Conference Program

Brian Shelburne, University of Massachusetts Amherst
Vice President for Conference Arrangements

2010 VRA Annual Conference

Nancy DeLaurier Award: Murtha Baca and Patricia Harpring

The Bible tells us that a person should be known by their good works. The intent of the Nancy DeLaurier Award is to recognize those involved in such work or distinguished achievements as measured by immediate impact. Projects may take the form of published work, oral presentation, project management, software development, technology application, Web site creation, or other outstanding efforts. What about when it's all of the above and the impact is global? How perfectly this applies to the Getty Vocabularies. And that's all fine and good, but it is even more wonderful when those persons are around us to teach us about the projects over two decades as well as to put their minds to envisioning what should come next. An added bonus is that they are also just fun to be around, to eat with, to swim with, to share a glass of wine, to discuss art or Italy or even metadata.

Tonight we honor Murtha Baca and Patricia Harpring as the recipients of this year's Nancy DeLaurier Award. Maureen Burns and Sherman Clarke submitted a nomination packet that included a couple dozen amazing letters or other statements, but we imagine almost everyone in the room could say that they have used something that Murtha and Patricia have worked on at least once in the last week and that they have heard one or both of them talk about these works, formally and/or informally.

We would like to remind you all of some of the accomplishments that we honor tonight. First, the vocabularies that have come from the Getty. The *Art & Architecture Thesaurus* started with Toni Petersen and Pat Moholt, but soon became a Getty project. The *Union List of Artist Names* provides us with a central place for these names that are so fundamental to our work. The *Thesaurus of Geographic Names* has about a million place names. The AAT and TGN are both hierarchical and hold promise for building that structure into our resource discovery. And as if that wasn't enough, our fearless vocabulary builders have started working on the *Cultural Object Name Authority*, perhaps the most daunting of the headings that need to be corralled. All of these projects were visionary in their inception and are instrumental in the quest to standardize image cataloging.

It's not just the vocabularies that we honor tonight for we could struggle through them if we had to. But Murtha and Patricia have taught us and worked with us—workshops, lectures, panels, PowerPoints—to be sure that we understand how to use these words as terminology to provide access to our images and other resources. The Getty has published several books that provide an introduction to metadata, vocabularies, and other standards, the newest of which just hit the shelves called *Introduction to Controlled Vocabularies*. Murtha and Patricia's names appear on many of them, but their presence is felt in all of them.

We believe that the combination of the development of such crucial resources and the Herculean efforts on the part of these two colleagues to help us understand how to use them get to the heart of the Delaurier Award—it is an unparalleled body of work. But, we would like you to hear their accomplishments through the voices of some of the letter writers.

"With these tools they have made possible a transformation of the visual resources profession and have contributed greatly to the understanding of controlled vocabularies and descriptive metadata standards by all who work with visual resources in the digital information environment. Their work is of epoch-making value not only in the relatively narrow terms of the visual resources professional but in the larger contexts of information systems design and scholarship and use of visual resources." (Matthew Beacom, Yale University)

"The vision and care with which these tools have been constructed and maintained has produced a suite of incredibly valuable and sustainable products. Made freely available for use by catalogers across a wide range of cultural communities, these products finally make sharing and aggregating resources possible in a meaningful way, and the common language they provide has united these communities in a way that seemed impossible only a short time ago." (Jan Eklund, University of California, Berkeley)

"Through their publications, seminars, and workshops, Baca and Harpring have both selflessly devoted much time and energy to the provision of support for learning in the visual resources field. Their contributions have greatly improved our understanding of the challenges faced by the designers of systems that provide intellectual access to visual resources, by the creators of controlled vocabularies and metadata schemata, and by catalogers and indexers." (Jonathan Furner, University of California, Los Angeles)

"I have the deepest appreciation and respect for Murtha and Patricia's accomplishments within the Getty but especially as advocates and teachers in the larger global cultural heritage community. In this work they have helped to bring awareness of VR image issues to those larger communities. Most especially, they can be credited with helping VRA foster closer connections to our colleagues in museums." (Elisa Lanzi, Smith College)

"Over the course of the last two decades, there has been a marked change within the art information community's attitude to metadata standards. There is now widespread acceptance that standards are crucial, and a willingness to implement standards emanating from various segments of the cultural heritage communities. Although many factors have contributed to this, the two persons who bear the greatest individual responsibility for this transformation are Murtha Baca and Patricia Harpring." (Elizabeth O'Keefe, The Morgan Library and Museum)

"More importantly, the Getty vocabularies would

not have evolved to the ubiquitous and respected standards they are today without management and oversight from Baca and Harpring. Both understand it is not enough just to build a standard in the hopes that "they will come." Their numerous workshops, talks, and publications on metadata and how to apply controlled vocabularies go beyond just merely providing a resource of value but also educating the community in the best ways to utilize that resource."
(Tricia Rose-Sandler, University of California, San Diego, Libraries)

"These vocabularies are not only indispensable tools for the field of visual resources, but they are also models of excellence for the whole concept of providing authoritative vocabularies in any field. I have used them as examples in some of my own writings, including the basic textbooks that are used in many schools of library and information science. I and many of my colleagues find the Getty vocabularies to be perfect examples for teaching authority control of names and subjects, because they are so well-designed internally and are displayed so effectively—thus allowing the teaching of both the concept of capturing and presenting relationships and the concept of system design that is necessary to show those relationships to users." (Arlene Taylor, University of Pittsburgh)

"But as I think about Dr. Baca and Dr. Harpring's contributions to our field, it is important to remember that we as information managers are not the most important recipients of their efforts. It is touching to imagine the countless individuals who enjoy progressively better online experiences in a wide variety of systems that use the Getty Vocabularies to enhance access. Most of these people will never be aware of the incredible work that has occurred behind the search interfaces. But we in the Visual Resources Association understand and will be forever grateful, and I am pleased that we have this opportunity to honor Murtha Baca and Patricia Harpring." (Elaine Paul, University of Colorado at Boulder)

Sherman Clarke and Maureen Burns

2010 VRA Nancy DeLaurier Award recipients Murtha Baca and Patricia Harpring.

2010 VRA Annual Conference

Nancy DeLaurier Award Recipient Remarks: Patricia Harpring

Thank you very much for the kind words. I extend my heartfelt thanks to Maureen Burns and Sherman Clarke for nominating us for this prestigious award. Thank you to the Members of the VRA Awards Committee and the VRA Executive Board for choosing us and endorsing our nomination.

I extend my gratitude also to the audience here, and to the others absent from this event, who have supported and laid foundations for our work in vocabularies and standards development over the years. Without your enthusiasm and encouragement, our accomplishments would be far fewer. The visual resources and art library communities have always been our strong supporters and advocates of our work; thus the accomplishments for which we are noted this evening were really in large part possible only through your collaboration.

How did I enter a career building controlled vocabularies and standards? I did not go to library school, but instead studied Italian Renaissance art history, at one point examining art firsthand and doing research in beautiful Italy for a few years. I first saw the value of controlling terminology and applying standards to art information when attempting to be consistent in my catalogues raisonnés while writing my master's thesis and dissertation in art history. It was fascinating to me that the same fourteenth-century painter was known as "Bartolo di Fredi," "Bartolo Senese," and "Bartolus magistri Fredi pictor," and that he himself rarely signed his works twice with the same name.

After graduate school, I was working in the Prints and Drawings department of the National Gallery of Art in Washington when a senior colleague asked me to work on a project co-sponsored by the Getty, which involved documenting best practice and vocabulary coordination of several major museums. Thus began my career in art standards and vocabulary development—twenty-five years ago! This was a time when libraries and the sciences appreciated standards, but the art community was largely hostile to the idea.

Today many libraries, image collections, archives, and museums share the institutional mandate to create efficient access to art, images, and other cultural materials. The impetus is strong, and in many areas development is rushing forward with lightning speed in a world of quickly changing technology.

We must meet this challenge, and make certain that the hard work of cataloging and indexing with controlled vocabularies and standards that are built with major authorship and oversight by humans—not only automated by computer indexing—continues into the future. With the ongoing support of the user community, the Getty vocabularies and art information standards will continue to grow and develop as authoritative tools that are shaped to meet the unique requirements of the community they serve.

Again, I express my sincere appreciation to all of you. There is no greater honor than being recognized by you, who understand our vocabularies and standards, their usefulness, and the effort that is required to develop, maintain, and grow them.

2010 VRA Nancy DeLaurier Award: nominator Maureen Burns, recipient Murtha Baca, nominator Sherman Clarke, and recipient Patricia Harpring.

2010 VRA Annual Conference
VRA Travel Awards 2010 Statement

In 2010 the Visual Resources Association granted six Luraine Tansey/VRA Association Travel Awards, three Corporate Travel Awards (including one International award), the Kathe Hicks Albrecht travel award, one Joseph C. Taormina Memorial top-up award, two New Horizons awards, the New Horizons student award, and five Tansey/VRA Association Top-Up awards, providing financial assistance for nineteen VRA members to attend and participate in the 28th Annual Conference in Atlanta. The total funding provided to members was $11,450. In applying for the 2010 awards, all of the winners clearly and effectively articulated their financial need, their level of conference participation, their professional and institutional goals, and the expected benefits of conference attendance. VRA President Allan Kohl and Travel Awards Committee Chairs Jackie Spafford and Heidi Eyestone were pleased to present the 2010 Travel Awards recipients with their awards at the Annual Business Meeting and VRA Members Reception and Dinner held on Thursday, March 18.

There were three Corporate Sponsored awards in 2010: The Archivision award for $850, presented to Caitlin Pereira; the Saskia, Inc. International award for $1,000 to Janice Anderson; and the Davis Art Images award for $500, presented to Sue Hackett.

The Kathe Hicks Albrecht Fund Award for $850 was presented to Joshua Polansky.

The Joseph C. Taormina Memorial top-up award was presented to Rebecca Moss.

A New Horizons award of $750 was presented to Carey Weber and an award of $700 was presented to Yin-Fen Pao. The New Horizons Student award of $300 was presented to Stephanie Witchger.

Since the founding of the Tansey Travel Awards in 1993, 165 travel awards in total have been given out. The Travel Awards Committee thanks the Executive Board for its support, as well as all the individual VRA members, regional chapters, and corporate and personal award sponsors for their continued generous contributions to the travel awards fund through direct donation, the Tansey Fundraising Events and the VRAffle.

Following are the conference thank yous from many of our 2010 Travel Awards recipients.

Jackie Spafford and Heidi Eyestone
Co-chairs, Travel Awards Committee

2010 VRA Annual Conference
Travel Awards: Recipient Statements

Joshua Polansky, Kathe Hicks Albrecht Award

It was an honor to receive the 2010 Kathe Hicks Albrecht Travel Award, allowing me to attend this year's conference in Atlanta. I would like to thank Kathe for her generosity in funding this award, and also for the warm welcome she showed me throughout the conference. As a first-time attendee, I was looking forward to meeting my colleagues and participating in as many sessions as possible. I succeeded on both fronts and was inspired by new friends and new ideas.

Some of the highlights of this conference were the *Strategic Planning* workshop, the *Transition to Learning Spaces* session, and the *Engaging New Technologies* sessions. The panel presentation on *Embedded Metadata* provided me with a solid introduction to the subject and great food for thought. The opportunity to interact with the developers of MDID and SAHARA in smaller user groups was invaluable, and gave me a new level of knowledge about tools that I frequently use. I took away practical information and tips that I can immediately implement and share with my users.

The welcoming atmosphere and the focus on professional development made this conference a true pleasure to attend, and will keep me returning in the future. I feel fortunate to be a member of this organization. My thanks go out again to Kathe, as well as to Jackie Spafford and the VRA Travel Awards Committee for all their efforts.

Yin-Fen Pao, New Horizons Travel Award

I am incredibly honored to be the recipient of the 2010 New Horizons Travel Award. Thanks to your generous support, I was able to attend the Visual Resources Association 2010 National Conference as a first-year member of the association.

I began my visual resources management career as a curator in March 2009. Attending the national conference gave me excellent opportunities to communicate with visual resources experts and to learn from their experiences. I was also able to hear about current trends, skills, and ideas of the field. I will apply my newfound knowledge in order to strengthen my library management, enhance my library's resources and services, and provide the best teaching and research environment for my library users.

Once again, I thank you deeply for your generosity.

Carey Weber, New Horizons Travel Award

I want to extend my sincere thanks to you for the New Horizons Travel award that supported my attendance at the conference in Atlanta. With no professional development funding available to me this year, receiving $750 made my participation in the conference possible. Thank you! As the

new Chapter Chair of the New England Chapter of VRA it was very important for me to be there to host the chapter meeting, to attend the meeting of the VRA regional chairs, and to attend the Leadership Breakfast. All three of these events were great successes—much information was shared, and new contacts were made. The rest of the conference was jam-packed and wonderful. I always come away from this conference smarter, and full of energy and enthusiasm to apply new-found knowledge.

Karin Whalen, Tansey Travel Award (full award)

I feel fortunate to have been awarded a Tansey Travel Award to attend the 2010 annual conference of the Visual Resources Association in Atlanta, Georgia. With so many of us struggling with changing workloads, shrinking budgets, and more stress dealing with rapidly changing technology, the VRA conferences are valuable for the exchange of ideas, meeting new members, and visiting with colleagues and friends.

The conference is always a learning experience and this year was no exception. The variety of workshops, sessions, and presentations made it difficult from which to choose since they all covered topics essential to my position. I particularly enjoyed the sessions on *Staying Alive: Strategies for Dealing with Change and Increasing professional Viability* and *Transition to Learning Spaces, Redefining Our Space for the Digital World*. In Workshop 2 on *Strategic Planning: Who, What, Why and How* I benefited from sharing ideas and refining my strategic plan and we all gained new ideas about promoting our plan in our own academic situations.

My participation in the conference was as a presenter in the Closing Plenary Session *Collections of Distinction: Adding Value to the Online Community of Visual Resources*, to represent the Pacific Rim Chapter in the absence of our chair not being able to attend, and as a member of the Education Committee. I was delighted to be a mentor for Stephanie Beene, Lewis & Clark College. Stephanie and I both work in Portland but had not had the opportunity to meet. And I was able to spend some time with a former mentee, Lavinia Ciuffa, American Academy in Rome, who was in Atlanta to present "Procedure in the Photographic Archive: The Acquisition of Historical Collections to Make Them Accessible on the Web."

The VRA Executive Board, the presenters, the vendors, the volunteers, and all my colleagues made this year's conference another memorable experience and I thank you all.

Lesley Chapman, Tansey Travel Award (full award)

I would like to thank the VRA and the Travel Awards Committee for enabling me to attend this year's conference. If I was charged with designing the perfect conference program to address this specific point in my career (and in the history of our profession), I could not have hoped to do better than this year's outstanding offerings. Like many of my colleagues across the country, I spent the last few years focusing on the transition to digital images—frantically scanning and cataloging to keep up with faculty needs, teaching both faculty and students to use ARTstor, MDID, and PowerPoint, trying to keep up with rapid changes in classroom technology, and so forth. As a solo VR curator, I found that this process consumed all of my time and energy, leaving little room for planning and professional development. When the dust settled from the transition from slides to digital images, I discovered that I had become quite isolated, both from my campus constituents and from my peers in the VRA. In addition, my specific job duties and expectations had become very amorphous, both to me and my users. As was stressed throughout the conference, all of these factors leave VR professionals especially vulnerable in our current economic and technological climate. I have struggled to find focus and direction in my daily work, and came to the conference seeking ideas and a clear vision of what my next steps should be.

I found everything I had hoped to find in Atlanta, and more. It was wonderful reconnecting with folks after a six-year absence from the annual conference, and as always, meeting new colleagues. I came away renewed and energized, with a notebook overflowing with ideas, to-do lists, and countless very specific and infinitely useful resources, thanks to the generosity and dedication of all the presenters, organizers, and workshop leaders. I spent the first two weeks after the conference just organizing my notes and exploring all the resources I gleaned from the sessions and workshops, as well as from my fellow VRA members while volunteering at the registration desk and VRAffle table, and socializing at lovely events like the VRA Members' Reception and Dinner. I am ready to create a strategic plan, transform the physical space of my VR collection, upgrade to MDID3, use all sorts of fun new tools, and actively promote my services to my campus in new and exciting ways. Now rather than being overwhelmed with uncertainty, I have a fresh perspective and a new sense of purpose. Although the VRA listserv and Web site are invaluable sources of information and inspiration, nothing compares to meeting with my fellow VRA members face to face, and without a travel award, I would not have been able to do so. For that I am truly grateful, and I look forward to finding new ways to give back to this vital and generous organization.

Madelyn Millen, Tansey Travel Award (top-up award)

I am especially thankful to the VRA Travel Awards Committee for honoring me with a top-up award. In addition to providing financial assistance for my conference expenses, the award exemplified, for my department, the significant role the VRA plays in providing its members with opportunities for professional development.

Thinking back about VRA Atlanta, I am reminded that budget matters played a significant role in the planning of this conference. The session *Staying Alive: Strategies for Dealing with Change & Increasing Professional Viability* was a poignant reminder of how wide-spread the recession's effect is in the visual resources field, but also demonstrated the

resourcefulness of our colleagues. Allan Kohl wisely made us aware of the actual costs behind our events and meals. Still I did not feel short-changed by such a tight budget and the condensed schedule. Kudos to the conference organizers. The program was excellent, providing information covering the breadth of VRA issues, i.e., professional viability, new technology, learning spaces, collection storage and embedded metadata. The *Selling Visual Resources* organizers used every means available to insure the success of their workshop and began our conversation on the issues in advance of the conference via a Google Group. I left this workshop with an abundance of ideas and supporting documentation to take back to the workplace. For the sessions I was unable to attend, I was comforted knowing that some of the content would be available on VRA SlideShare and thanks to Robb Detlefs, information was available within days of the conference's end. As always there was the rewarding experience of spending time with colleagues with whom I share so many of the same interests and avocations.

The enduring memories I have from this conference are: the presentation of the Nancy DeLaurier Award to Murtha Baca and Patricia Harpring acknowledging the far-reaching impact of their Getty vocabularies work; the induction of Maureen Burns as VRA President and her heartfelt message of thanks to Allan Kohl for his leadership; Empress Patti McRae working almost non-stop and doing everything in her power to make the VRA Raffle a success (indeed it was!), and the generosity of talented colleagues in sharing their knowledge, experiences, expertise, and advice.

Catherine Worrall, Tansey Travel Award (top-up award)

Receiving the top-up award from the VRA helped to make it possible for me to attend the 2010 conference in Atlanta. The conference was excellent, and the organizers were very welcoming. The program covered many useful, topical and important subjects affecting visual resources professionals both in America and in the UK. Of particular use to me were sessions and workshops covering the transition from analog to digital and the inevitable changes associated with this, including how our roles are adapting to adjust to this change. Some of the other topics covered, including those on new technologies and embedded metadata, have given me inspiration and ideas to share with colleagues at my institution, and in the wider sector.

Perhaps most important of all was the opportunity for me to network with fellow professionals working in the same field, and to share ideas and compare and contrast differences and similarities between our departments and institutions.

Thanks once again to the VRA for giving me the opportunity to attend the conference, and to visit the wonderfully hospitable city of Atlanta!

Grace Barth, Tansey Travel Award (top-up award)

Attending the 2010 VRA Annual Conference was an exciting crash course in all that the visual resources field encompasses. It was refreshing and fun to be able to meet so many like-minded individuals, hear about their personal experiences, and, for once, not have to keep launching into a lengthy explanation of what exactly it is that I do. I feel that I now have a much more solid foundation of knowledge when it comes to new technologies, not to mention a better idea of the profession as a whole and where it's headed. Having seen what others are doing, I have several ideas about how to improve our own VR Center, some of which we've already begun looking into.

Being able to observe the workings of the VRA firsthand has definitely instilled in me a desire to be a more active member and begin giving back to an organization that has already given so generously to me. As a part-time VR assistant and library science graduate student, I never would have been able to attend if not for my travel award. I'd like to offer my heartfelt gratitude to all of you for supporting my attendance and making me feel so welcome, and a special thanks to my supervisor Christina Updike for introducing me to the VRA and being my ever-supportive mentor.

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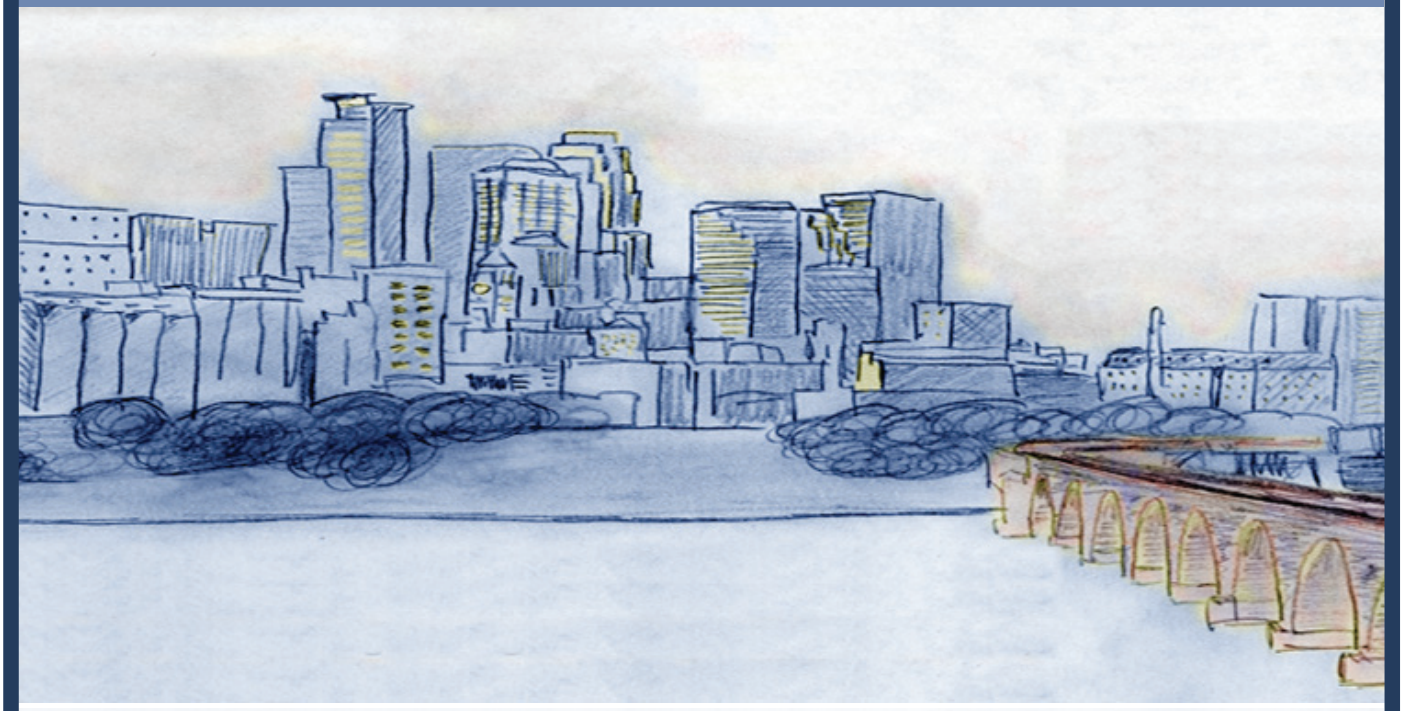

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Professional News

High Museum of Art expansion, architect: Renzo Piano (Italian, 1937–), completed 2005, site: Atlanta, Georgia. Photograph courtesy World Architecture Masters.

2010 Southeast College Art Conference (SECAC) VRC Session: United We Stand: Forging Partnerships in Support of the Digital Classroom

Session Chair: Jeannine Keefer, University of Richmond

Abstract

It is broadly understood that digital distribution of images and information in the classroom is here to stay. In fact, for universities to remain competitive in the educational marketplace, they must embrace digital media and support faculty training.

Many faculty in art and art history have leapt from the analog to a digital format. What partnerships must be forged across the campus to encourage others to cross the digital divide? Partnerships may be technical in nature. What do we need to make our digital images look as good as our slides? How can we convince classroom designers that one size does not fit all? Other partnerships may deal with content and research. How can software and web-based applications make lectures and content more engaging? How can they take the classroom beyond its physical confines?

Who are the experts and how can they help faculty in search of digital enlightenment? This session will bring visual resources curators together with faculty who are successfully teaching with digital materials. Practical advice, demonstrations of software and web applications, and testimonials about evolving pedagogical concerns will give the audience vital information to take back to their own institutions for use in the classroom of tomorrow.

Making In-house Video Clips for Specific Topics

Nancy Shelton, Old Dominion University

Abstract

35mm slides and digital images have been the standard methods used for decades but they do not provide the immersion that a moving image can produce especially in regards to architecture and sculpture. In this presentation the use of the hand-held video camera and readily available software will be demonstrated to capture a short tour with commentary through an Italian Renaissance building. Although podcasts and video clips are not new the ability of the faculty member to create onsite clips and then supervise the creation of content to suit his or her specific instructional purposes are sometimes not available. With the ability of such image databases as the MDID to store video clips these lectures can be saved for retrieval by students or incorporated in lectures.

Asynchronous learning is being seen as the solution to reaching more students and allowing greater flexibility in scheduling for busy, non-traditional students. While I am not convinced this will replace classroom learning I think it has become an important part of any discipline's instructional inventory. However, the content is what matters and the package it is delivered in should be secondary and readily available for faculty to edit or rearrange.

So my idea for this project came from two sources: one, a semester spent re-scanning and cataloging most of the images for an on-line class on modern architecture. I was not allowed access to the actual program to insert new images although I could view the lectures on Blackboard to determine what changes needed to be made; and two, a sixteen-day study abroad class to Florence and Rome that I was taking part in as staff.

While it seems like video clips are everywhere on the Web, you, your faculty, and students may want to record a discussion onsite or at a particular moment that would otherwise not be available. The process I followed, which uses readily available hardware and software (except as noted), gives the faculty member, student, or visual resource curator direct control over the structure and content of the video. Impromptu gallery talks or classroom demonstrations could also be recorded this way as long as a digital camera is available.

The clip I have used as a pilot project is an off-the-cuff talk given to students in the actual Pazzi Chapel on a trip to Florence and Rome in May 2010. The speaker is a faculty member in the Art Department at Old Dominion University with many years experience discussing architecture. This is a subject he loves and the excitement of being in an actual location rather than showing them images in a darkened lecture hall makes all the difference in the transfer of enthusiasm and knowledge. There were many opportunities on this particular trip to Pisa, Siena, Assisi, and Rome to record short video clips. I should have had a better camera, planned things out with the tour leaders, and in general been more organized. It was, however, an intense trip with many sites packed into each day and it was the first time this particular study abroad class had been conducted so not every event went off at a pre-scheduled day or time. Both the tour leader and two other faculty members gave short talks in most of the significant places we visited. I also taped a much shorter clip of the same professor at the top of the campanile in Florence (that was the first and last tower I climbed on this trip). It could be useful too, but I have focused on the Piazzi Chapel.

My personal camera was a Kodak Easy Share with a 1GB chip. This is definitely not top-of-the-line, but it takes good pictures in average to low light. In the future I would have either a video camera or a digital back camera that would allow the use of different lenses and greater flexibility in lighting and angles and a handheld or omni-directional microphone. The length of the chosen clip is long enough to get one architectural concept about the chapel into focus. I decided this on the fly but it could have been planned with the faculty member. As a visual resources curator your skills in breaking down information into logical associations is valuable.

Once I had this movie clip back home I thought it would be a simple matter to download it from the camera and pop it into a presentation program, add a few titles, and that would be it. It was not going to be that simple and the problems I encountered and attempted to solve may serve as guide (or warning) to others wanting to create their own video clips.

Almost immediately I discovered that ALL cameras, whether a $120 Kodak Easy Share or a $500 Canon, produce videos as a .mov file. MOV files will only play in QuickTime, and unless you order the 'professional' version of that, you cannot make any changes to the video including rotating the image. I had held the camera vertically so the image needed to be rotated in order to make it viewable. So, I needed to turn this .mov file into something editable and viewable on a PC, which I knew from past experience was an AVID file. To convert mov to avi required the purchase of a conversion program. The Internet, as it turns out, is full of people attempting to do this very thing and some of them are pretty angry that they can't without downloading some sort of program. There are free conversion programs but they don't seem to let you rotate the image or make other changes. I chose Leawo ($30.00—my own money because its way too complicated to buy software with state money) because it allowed one to adjust sound and light levels in the clip before converting it to an avi file.

Once I had an AVI file I could open it in Windows Live Movie Maker, which seemed to be the simplest editing tool and it is free. It is part of the Windows Live package and

not the same as Windows Movie Maker, for some reason. This program allowed me to rotate the image, which was a major concern. I also was able to clip off frames that didn't go with the lecture at hand and was able to include an opening title page and credits as well as animation to open the first frame. Sound levels can be adjusted and enhanced as well. Then the clip is saved as a WLPM file, which is like a PSD file in Photoshop in that you can go back to and make changes. To produce a wmv file there is an AutoMovie button that saves the finished clip that will play in Windows Media Player and can also be embedded in PowerPoint (yes, embedded, not linked).

Because my clip was pretty much focused on one place on the speaker I made up a garden variety PowerPoint lecture to which I added images and diagrams of the Pazzi Chapel from our database and some we had taken on the trip. Since he also mentioned related buildings we had already seen such as the Old Sacristy in San Lorenzo and the Duomo I added images and diagrams of those as well to clarify the points in the talk. If I had taken video of those sites I could have included them, but I didn't so I worked with what I had. It did take some tweaking re-scanning and adding to match images to points in the discussion.

I inserted the movie clip into the first slide. Under the options tab I set the movie file to play across the entire lecture. And it actually did—after years of linking clips to files on the computer or to YouTube I had a video clip playing next to slides. The next refinement was to get the slides to change as the movie played which after much fooling around with manual timing I discovered the Rehearse Timings tab in under the Slide Show tab. This allows you to manually move from one slide to another as the movie plays and saves the amount of time each slide is shown. This coordinates the images with the video clip and you have an automatic PowerPoint file that plays like a video clip.

Because I used the camera's built-in microphone when I turned the camera away from the speaker to record the area he was discussing, of course the camera's built-in microphone turned away from the speaker as well. This required dubbing a section of the audio part of the clip because it was unintelligible.

The solution to this was to open the clip in Camtasia, which shows both the audio and video clips separately and makes it easy to determine where to insert the dubbed clip.

The video clip is imported into the program and then dragged into video1/audio1 bar. Determine the area of the audio clip that needs to be re-recorded by moving the red and green areas on either side of the tape head. You will not be unlinking the video from the audio but rather recording a separate voice clip in audio2.

Since the faculty member needed to view the clip but not hear the sound I had to 'silence' the good audio portion of the clip. Then the person could follow along with the clip and narrate the part that was fuzzy. Once the clip is recorded it is saved into a separate WAV file. Then this file is dragged into place on the video 3 line, with the area it is to overwrite being silenced while restoring sound to the good part of the audio track. You cannot, apparently, actually delete part of the audio track and insert the clip but you can have it play over a silenced part of track 1.

The whole clip needs to be produced or saved and this can be done in a variety or formats. I chose wmv because it would be going into PowerPoint on a PC but there is a Quick Time option as well. This production melds everything together—video track, audio track 1, and the re-dubbed clip in audio track 3 (sort of like a sandwich). Once the file was saved I replaced the existing clip in the PowerPoint lecture and set up the animation to play across all slides. This can be done with music files as well.

It's not exactly Ken Burns-quality but in the end it becomes a portable clip that could go on Blackboard or be placed in MDID3. Since Blackboard is limited to students enrolled in a specific class it will be more available if stored on our ODUid.

In conclusion, with a better camera and a hand-held microphone or omni-directional microphone the sound would be clearer and if I had moved faster to avoid the student who stuck her camera right into the speaker's face, the clip would have been less jerky. However, the point is that you can make your own video clips and have the ability to edit them to suit your educational purpose with software you already have on your computer or with a small purchase of an additional program. We are currently discussing using such equipment on a further project that will illustrate urban planning (or the lack of it) in Virginia Beach. This would be added to the modern architecture online class and the production process would have greater flexibility and scope.

Teaching with Technology = Teamwork

Corinne Diop, Professor of Photography, and Christina Updike, Visual Resources Curator, James Madison University

Abstract

Teaching with technology requires tools and support from many areas on a University campus. At James Madison University support can be drawn from the Center for Instructional Technology, the Center for Faculty Innovation, and the Visual Resources Center of the School of Art and Art History. Faculty have access to a wide range of technology in support of their curriculum. The Madison Digital Image Database (MDID 3) is a system for managing digital media collections and integrating those into the teaching and learning process, the Media Viewer is the presentation tool used in Technology Classrooms, JMUtube allows posting of licensed or self-produced videos, and Blackboard is a hub for course information and communication. A team of University staff works campus-wide developing the programs, providing technical training and support, and proactively researching what will be needed in the future. This paper will discuss how a partnership with visual resources staff and faculty can build the network of support necessary to teach with technology. Features of two online courses, the History of Photography and a Screen-based Photography/Video course, will be demonstrated as successful examples of the digital classroom.

Presentation

Christina Updike:

Good Morning! Corinne and I are very excited to be a part of this session. In the spirit of our topic "Teaching with Technology = Teamwork," we will be presenting our information in a "tag team" format and I will lead off.

I began my career providing analog slides for the teaching of art and art history. The analog format did not require many partnerships across campus to be effective. Most of my interaction was with users in my own department.

Now that we have fully transitioned from analog to digital format, many complex partnerships across the campus have been formed to support the teaching and learning environment of the twenty-first century.

I will illustrate all the collaborations that have occurred on our campus as a result of the transition to digital format. The tree shows all of the branches that support the educational experience for our students who are the fruit of our labors. Faculty receive curricular and financial support from the College, Schools or Departments, and the Visual Resources Center. They receive training and pedagogical support from Library organizations such as faculty development and instructional technology. Their classroom technology needs are met by Information Technology departments both at the university and departmental levels. As the visual resources professional, I not only collaborate and support my local users, but also serve as the School's liaison with the University Librarians, with the Center for Instructional Technology's classroom support staff and the MDID development team, and with Computing Support and Information Technology staff. Mary Ann Chappell our library liaison helped us create this diagram, which she envisioned as being organic and green, not just a pie chart or bar graph.

We will next elaborate on the partnerships necessary to support classes such as Corinne's.

As the department's technology classroom liaison, I attend the Labs and Tech Classroom Advisory Group sponsored by Information Technology. University needs for software and hardware upgrades are discussed as well as new policies and equipment requests. I interact directly with the classroom support personnel to have our MDID presentation software installed on the tech classroom desktop image and to have dual projection maintained in our lecture rooms. All of our Tech Classroom equipment is purchased and maintained through the Media Resources department of the Library with consultation from the School Director and myself. Trouble shooting issues are a team effort.

The primary mission of the Visual Resources Center is facilitating and enhancing the study and teaching of art history, art education, aesthetics, and the fine and applied arts at James Madison University. The VRC is staffed by one full-time professional and one part-time assistant, along with two 10-hour undergraduate student assistants and 15-hours of graduate assistant help. All of the staff works on digital image creation, image database management, and various research assignments. The VRC is equipped with digital imaging workstations for metadata and image file creation. We add approximately 5,500 images annually. To support faculty teaching in studios, audiovisual equipment is available for checkout.

Our main role is managing and developing the art and art history image collection in the Madison Digital Image Database instructional system. The MDID is a secure Web application that can be accessed 24/7 by faculty, staff and students, both on campus and off campus through a proxy server. The core features of the system permit faculty members to generate, annotate and package slide shows for classroom presentation, for students to review, and to archive slide shows for future discussions. Faculty members are directly involved in collection development by regularly submitting printed materials to the VRC for scanning and upload or suggesting image collections for purchase. Faculty can also upload personal images to their "My Images" section and then "suggest" those for inclusion in the Art and Art History collection. The VRC staff moderates the suggested images for quality and accuracy prior to transferring the files to the collection. It was three years ago when Corinne met with me to strategize about how to get all the images she would need to support her proposed new online History of Photography

course, which had previously been taught with hundreds of slides. Our plan was to have her submit her trays of slides after teaching each class period in the spring semester and to submit books for scanning and processing. She also gave us lists of artists to have the VRC staff research for images from ARTstor and the Library of Congress that could be downloaded for inclusion in MDID. We also purchased several commercial image sets to support the course. By the following summer, her online class went live.

Collection development is also a partnership with the Library as they license image databases such as ARTstor and CAMIO, for the university. Those licenses allow for the download of images into MDID. The Acquisitions Department has also funded some of our special purchase requests for large image collections, such as Islamic artwork from the Freer Gallery of Art for inclusion in MDID. On our campus, the system is used by eighteen departments and hosts over four thousand active slideshows from several collections and an online video collection of nearly 2,600 videos for classroom use. System maintenance is a partnership with the Library's Center for Instructional Technology where the servers are housed and backed up by the CIT staff.

Corinne will next discuss her interaction with the VRC and other faculty support departments on campus.

Corinne Diop:

The VRC is the main support for day-to-day classroom technology use for the School. As Tina mentioned, in the old days, that is where we went to replace a burnt slide projector bulb, to request slides, or to check out a slide projector. Now it's where faculty turn for digital image requests, whether they are collections to purchase or images we need to have digitized. And they still have projector bulbs, only now it's for data projectors—and they are already installed in the classrooms.

JMU is committed to faculty development in the area of teaching. I can attest that many of my teaching ideas have come from The Center for Faculty Innovation's events. The CFI inspires faculty to try out new teaching approaches that keep up with the current research on learning effectiveness—and they follow up with the support needed to make the innovations happen.

The CFI supports faculty research on teaching pedagogy, so the information they provide is often faculty-initiated, faculty-tested and presented by faculty. They include everyone in this, from Graduate Teaching Assistants and adjunct faculty to department heads and school directors.

The CFI offers frequent workshops, ranging from specific technology use like Clickers, practical information on teaching strategies that reach millennial students, or philosophical issues about how and why we teach.

As Tina explained at the onset, the CFI works in tandem with the Center for Instructional Technology. Once a faculty member is inspired to use flip cams for their students to create their presentations or to post podcasts of their lectures online, the CIT provides the physical and technical aspects needed to make it happen. They have equipment to check out, a full video production studio and a room full of computers with the needed software—and assistants one-half or maybe one-third our age who are happy to help us.

I became interested in online teaching through CFI presentations, so I wrote a proposal to be included in the summer 2007 Online Teaching Institute with the goal of putting my History of Photography class online. Eleven of us were selected to participate in this intensive weeklong introduction to the methods and philosophy of online learning. As you can see, an institute this semester focuses on blended learning, which means the class is a mix of both face-to-face and online. Since the institutes started in 2003, there have been 160 faculty from fourteen departments trained for online or blended teaching.

My institute group learned from presentations on possible software to use such as Elluminate or Adobe Presenter, on various Blackboard features like test management, and on issues like copyright and how to avoid cheating on assessment. Either CIT staff or invited faculty presented the topics, and an important aspect of the week was that we were each assigned a faculty mentor who worked one-on-one with us on our course development.

CIT also plans events like the recent Teaching and Learning with Technology Conference that showcased actual examples of technology use, from posting student research on blogs that are open to public interaction or the uses of Second Life, like having your avatar walk through a virtual digital camera to understand how it works.

Inspiration for teaching with technology is all around us at JMU, and the actual support to implement it is readily available—they even make house calls.

A number of resources are offered by CIT, from emergency classroom assistance contact information to the links for blogs about blogging. Tina will now tell you more about software support.

Christina Updike:

The MDID instructional system was developed in 1998 with an internal technology grant in direct response to increased enrollment and the instructional needs of a new General Education program. I have served on the MDID development team since its inception and meet regularly with the programmers, Kevin Hegg and Andreas Knab, and the primary users, faculty and students, acting as a conduit for information exchange. From this collaboration, MDID has evolved into a digital media management system with sophisticated tools for discovering, aggregating, and presenting digital media in a wide variety of learning spaces. It is freely shared as open source software and used by nearly one hundred institutions worldwide. Feedback is also garnered from the MDID users listserve. In 2008 the MDID development team revisited the vision statements for MDID and identified these main points: embrace Web 2.0 and

open access; encourage content sharing between individuals, institutions and the public; leverage collective intelligence through comments, ratings and tagging; and engage students by allowing them to add, create, share and manage content.

I will next discuss MDID3's new content discovery interface.

Users visually browse all available content or filter on any combination of keywords, metadata facets, content type, and other criteria. A new federated search module can simultaneously find content in shared remote collections and in databases such as Flickr and ARTstor. This screen shows some available local collections that can be checked and searched simultaneously, along with defining criteria in any field.

Based on user feedback and suggestions from students, content discovery in MDID3 starts immediately on the front page, which displays a selection of images accessible to the user. The user sees all available records in the "Explore" interface and then can refine the results by choosing facets or keywords. Facets are based on Dublin Core and by default are created by breaking up metadata into individual words. Using phrases for facets is also possible and makes most sense for controlled vocabulary fields such as creator or period.

As requested by faculty, social networking features and user involvement are now part of the system. Individual records and presentations can be tagged and commented on. Also needed were stable URLs (permalinks) across all pages, meaning that any page in the Web application can be bookmarked or linked to from other Web sites, such as Blackboard. All authenticated users including students can now use the system to manage their own content, including uploading metadata and media files and creating presentations. File uploads can be limited by quotas to prevent users from overwhelming the system. Multimedia support requires viewers that display a variety of presentation types and delivery modes, including slideshows, video and audio playlists, flash card generators, slideshow handout generators, and more. Mixing media types in a presentation will be possible, but may limit the number of viewers that are available. Here is a browse presentation page showing user content and links to accessing some of the viewers.

The MediaViewer is being completely rewritten using newer technologies and incorporates requested features. It will run in any browser as an Adobe Flash object and on the desktop as an Adobe AIR application. This screenshot of the browser viewer is of a slideshow from Corinne's History of Photography online course, Module 11, The City. The metadata from the digital image database appears with each image and her typed in class notes appear in the Notes field. A slider bar at the bottom brings up thumbnails of all the images in the presentation. To facilitate a response to discussion that develops in the classroom, it is easy to choose another image in the slideshow to open, then split the screen and place two different images side-by-side for that discussion.

I can call up a split display with the selected thumbnail that was I would have seen previously, now as a full-size side-by-side image. Each side is then controlled independently with the same functionality as a regular slideshow, such as zooming and panning.

The screen can be split either vertically or horizontally within a slide show for showing full images and creating zoomed in adjacent details as illustrated here with "Cat in the Jungle" by Gabriel Orozco, from Corinne's Module 14 lecture.

The new Media Viewer features a wider range of zooming capability shown here with the "Cat in the Jungle" close-up and watching you. Additional mouse clicks and keyboard commands allow slide navigation, panning, and toggling between the show or hide information feature. Corinne will now address how she has incorporated all this technology to successfully teach two online courses.
As Tina stated earlier, she remembers the huge stacks of books I brought to the VRC when I was preparing images for the online MDID lectures. There were no more crutches of pulling out a few slides now and then or of putting a book on the document camera to project from—it had to all be uniform and ready to go online. I also had to write up lecture notes for each image, which I provided both in MDID and in a Word document. This meant many late nights of typing as I tried to beat the clock to have the lectures ready before the module opened the next morning.

Corinne Diop:

Many people imagine that it's easy to teach online, but there is actually an amazing amount of preparation required. I use Blackboard for my classes, and here you can see the layout with button links on the left side for everything they need to access. They can chat about non-class related items in the coffee shop, post questions that don't require a private email in the Questions forum, or check on their current grades, and they can link directly to the Discussion Board or the MDID lectures. But much of it is informational, like the syllabus, faculty information, and lists of what will be covered each week.

Each week is divided into four modules, or three if it is a test week. The module shows what they have to do and when it is due, with links provided to access it all. Here they are to watch a video on "Daguerre and the Photo Camera," view a slide lecture on the invention of photography with notes provided in a word document, a link to the discussion board where they are given questions to respond to, and a directive reminding them to read and submit replies to their classmates' posts for the last discussion.

The lectures are arranged in the order they will be covered, with themes noted that correspond to each module.

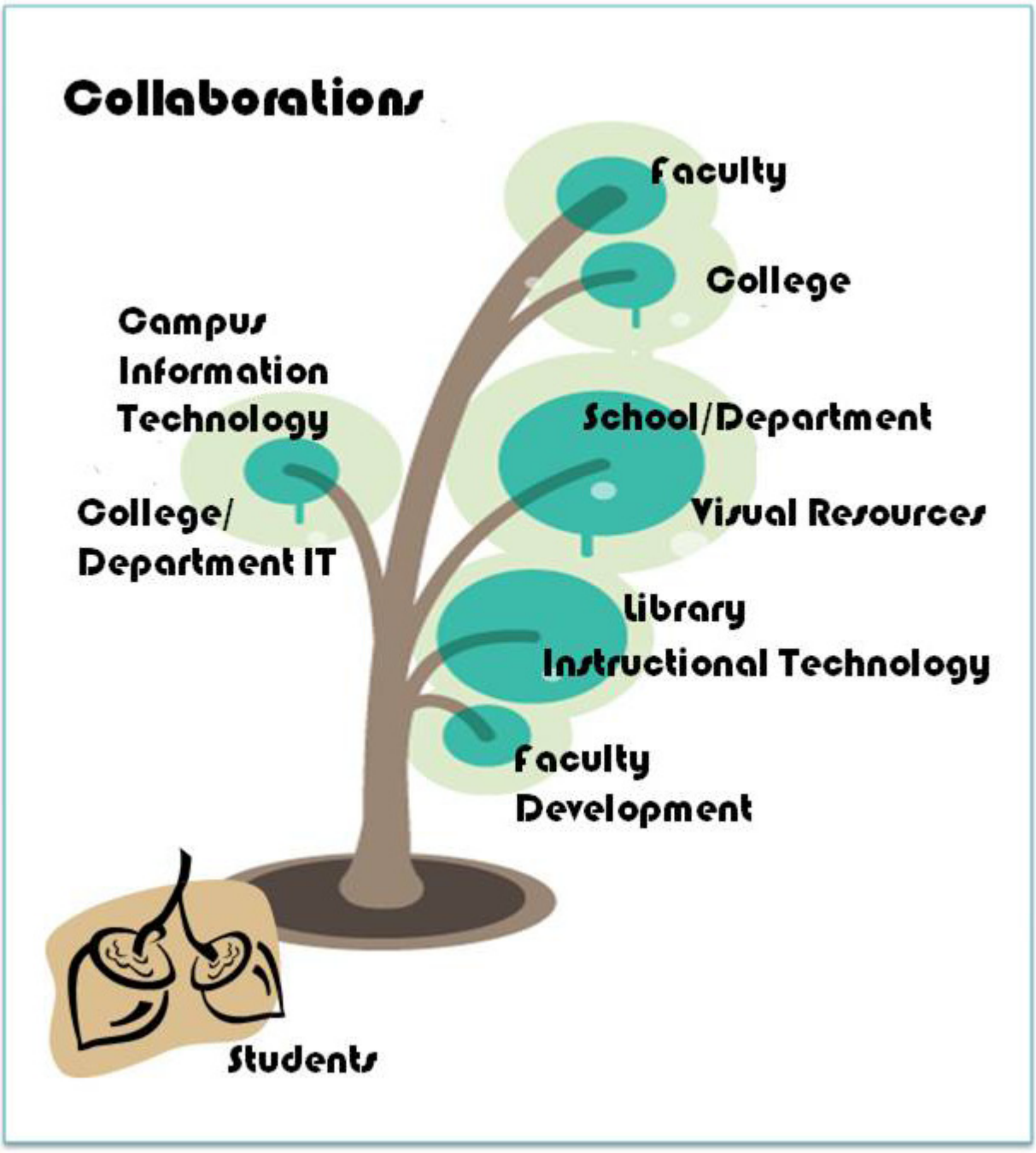
For videos that are part of the collection, I can just paste in the link for students to access them.

Videos produced by the faculty or from other sources can be streamed and put on JMU Tube for easy access. A viewer actually shows up on the Blackboard page.

One of my favorite things about online teaching is that EVERYONE participates in discussions since I can easily quantify how often and how deeply they engage in discussions. The students seem more prone to share their honest opinions and personal experiences, which may be hard to talk about in a room full of people looking at them. They also have time to formulate what they want to say before pasting it in the thread for others to read. When a student shows up later in one of my face-to-face classes, I definitely already know them, possibly even more than I would have in a regular class.

Some aspects of the online class still mimic the in-person ones, like papers can still be turned in directly to me, but through the Digital Dropbox instead of in a stack in the front of the room.

As you can see on the screen, the course feedback has been very positive, and students appreciate that the online class can fit into their busy summer schedules. One student



was at the beach working at her family's french-fry stand, and she could work on the course right at the stand during the lull times. Another student completed her discussion board post at Hoover Dam before a night on the town in Las Vegas. (It was probably better to do it before rather than after.) I have had students from other schools, such as Syracuse University and Notre Dame in the mix.

I initiated another online course this past summer, this time a studio class for graduate and advanced undergraduate students called Screen-based Photo / Video. The artwork they produced was created with online access as an integral part of it, and the success of this was an element of the critique. Most of the students met with me in advance to determine what project and format might be suitable for the four-week time frame, but as is usual in studio classes, the work often diverged from the original plan.

We had readings and discussions each week as well as critiques of the work-in- progress and the final projects needed to be posted and open to the world by the last week of class. Here a grad student chose a blog to show photographs of her grandmother's house with old family photos projected onto the places where the family member had originally stood for their picture. Many of the images focused on the front stoop, so she narrowed the project to be about this one space. Scrolling down though the blog reveals the passage of time, and cryptic text informs us about where the people were going or something about their favorite dress.

Another grad student turned his still self-portrait photographs into animated videos, using his skills as a DJ to add music and spoken words in sync with the images as they flashed past. He posted his final work on Vimeo, a fee-based video-sharing site created by filmmakers and video artists that hosts only user-made videos. The founder was making a play off the word "video" with "me" inserted in the middle and was also using the letters from the word "movie."

Flickr is also a popular site for sequencing the final work into a portfolio with room for titles and other information. The example here, "An exploration of hidden faces," shows a series of individual people on the street who are turned away from the camera and the viewer. They often seem isolated from others and lost in the architectural surroundings. The Flickr site allows all of the thumbnails to be seen at once, and a slide viewer button brings them up one at a time, in full size. This Flickr site topic provides a nice segue for turning the floor back to Tina, who will tell you about some innovations for the future.

Christina Updike:

Support for the classroom of the future and extending to the international stage is the direction of the twenty-first century educational experience. Providing a multimedia platform that facilitates sharing, collaboration and embraces the social Web is key for our users. For example, with the new Flickr connector, students and faculty will be able to search millions of images, bring those images of interest into their MDID space, and export their personal images out to the world seamlessly. Imaginative faculty and students along with skilled programmers will be able to collaborate to use this dynamic platform to create innovative and useful multimedia applications, such as oral history projects and artists videos. As we said in the beginning, Teaching with Technology = Teamwork.

Finding 20th Century Architecture in Richmond

Jeannine Keefer, University of Richmond

Abstract

To extend the lectures on twentieth-century architecture beyond the walls of the classroom, University of Richmond students research and create a guide for twentieth-century architecture in Richmond. This allows students to do primary research and present it to create a context for Richmond on the international stage and share it with the public. The use of various tools affords the student the opportunity to apply on a local level the basic architectural history they learn in the classroom.

When I agreed to reach Twentieth Century Architecture for the fall of 2010, I wanted to create a project that would engage the students in local building and city history at the same time they were reading about more global examples in their class text. This would move the concepts beyond the classroom to the city they navigate daily. I also wanted to create a tool that could help students analyze and visualize the growth of the city over time using a map and set criteria for filtering this information. Beyond the classroom this mobile-capable site might be of use to anyone interested in twentieth-century architecture in Richmond, Virginia. But of course the best laid plans are often altered an some change were made to the original proposal I send to our Center for Teaching and Learning in the spring of 2010. Though I thought the goals were rather clear, the road to making them materialize has been riddled with forks and bypasses. What I have found in this process is that the most apparent partnerships on campus are not always the most fruitful. Circumstances beyond your control, and often unknown to you, will have an effect on the way a project is carried out. Sometimes you need to look beyond the obvious and a forge new partnerships across campus that will give a project life.

The Research Projects

As mentioned before, the goal of this project was to get the students out into the city to visit buildings that they could relate back to those mentioned in their readings. To find research topics, I first scoured HABS (the Historic Architectural Building Survey), Web sites on architecture in Richmond, and the National Register for possible candidates. Then I drove around the city to find others. I needed to be sure students would be able to find enough material on their buildings not only to populate the site, but also to write research papers. The final list included a mix of well-documented buildings and some that would require a good amount of original detective work and observation. Some of the better documented options were: Richard Neutra's Rice House; Gordon Bunschaft's Reynolds Metals Headquarters; John Russell Pope's Union Station; and the University of Richmond Campus by Ralph Adams Cram. Those that would require more primary research were: The Philip Morris Leaf Storage Warehouse, Willow Lawn Shopping Center, and the residence at 4509 Monument Avenue. The remainder of the list included: the Canal Walk, New City Hall, the Central National Bank, the Byrd Theatre, the National Theatre, the Landmark Theatre, the Richmond Coliseum, and the Tredeger Iron Works (this topic would focus on twentieth-century preservation issues).

What Technology to Use?

In an ideal world I would be able to use an already existing iPhone or Android application that would allow me, or my students, to plug in information and have the software, capable of interpreting that information, already in place. There were a few products used by tour companies to facilitate self-guided walking tours, similar in concept to audio guides in museums. They often use an iPhone or Android application. Some examples of these types of tours are: a walking tour of Florence,[1] a walking tour of Impressionist Paris,[2] and a 9/11 walking tour[3] available on iTunes. Other options would be to create podcasts for the audio portion of the proposal – Rick Steves produces podcasts and has apps for the iPhone for walking tours in Europe.[4] AUDIOCONEXUS, a "Location Based Media and Entertainment company"[5] has several tour apps that would fulfill part of my project requirements. But, given that I have no budget for this course, I wanted this project to be an analytical tool in addition to a guide, I wanted the site to work on multiple platforms, and I did not think I could burden students with both the research (much of it primary for some) and time for creating and editing audio or video content (which would include training on equipment and software), I had to find another solution for my desired product.

To begin my search for a solution I headed to CTLT, the Center for Teaching and Learning. This group on campus is part of Information Services and handles products such as Blackboard, clickers, podcasts, blogs, and the like. There are several CTLT liaisons each responsible for several departments and schools. The liaison will direct you to the appropriate person, with expertise in a particular area, if necessary, for you to receive the help that you need. This is quite useful because they know their strengths better than you do. There are usually five liaisons for the entire campus: one for arts; one for math and computer science; one for business, law and leadership; one for biology and chemistry; and one for all of the rest of humanities. Areas of technical expertise for the liaisons included blogs, programming and coding, imaging, video, and the like.

At the end of June 2010 I sent my liaison my proposal with a link to a blog and Flickr project run by Francine Stock at Tulane University in New Orleans.[6] I had seen her present her project at a conference a few years ago and wanted to use that as a starting point for my project. She uses Geotagging,

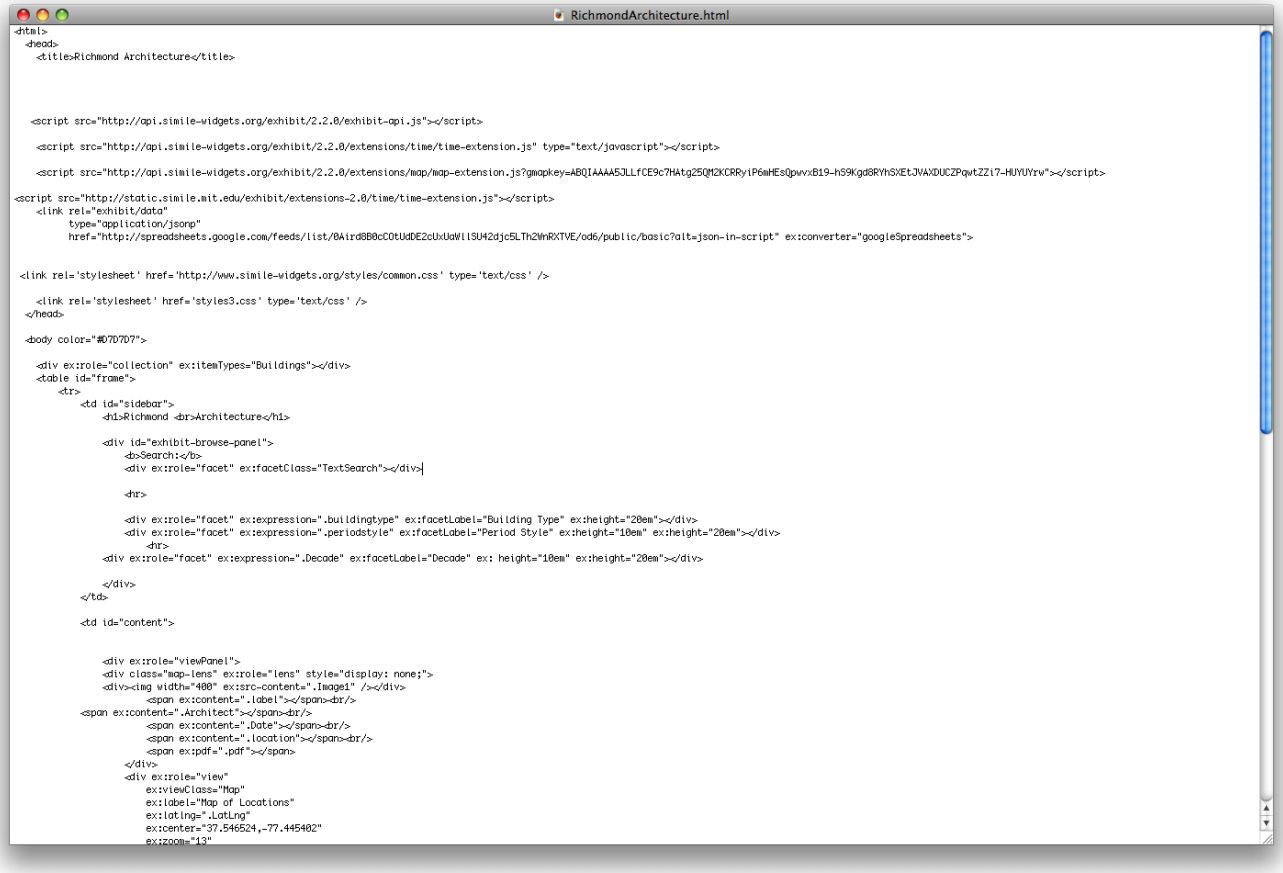
Flickr, and a Flickr map to document Regional Modernism in New Orleans and she had a project that was documenting structures destined for demolition after Hurricane Katrina. After taking a look at my goals, my liaison directed me to Jake Kulstad, the liaison for math and computer science. Unfortunately, when I met with him for the first time in late July I found out he was leaving the university in a week. Not just leaving for a vacation, but relocating to the west coast. Jake took a look at Francine's site and had a few suggestions in terms of tools and open-source coding I might use.

One of the first solutions he suggested was a blog, but he admitted that though it is easy to create, it would not really be able to analyze and map my data. One might use it as a splash page, but not for the entire project. Other questions or concerns we discussed were: First, server space—"Where would this project live on the university network?" Unfortunately there is no server space for this kind of course project and I am currently using my personal Webfiles space for the html page. One issue with this is that the URL is long, and second, it is technically a secure site and therefore causes some hiccups with some browsers, Internet Explorer in particular. For image storage we decided to proceed with hosting images on Flickr. The Visual Resources Center already has a Flickr Pro account so this platform would give us some flexibility in terms of storing the images or how we might want to share the images and image sets with others in other venues.

The second big issue was that of technical support for this project. There really is none at the moment due to staffing changes and changing policy. To account for this I needed to choose something that either I could handle on my own or could find a tech savvy student to help with it in the future. The dearth of technical support on campus for this kind of project has not always been an issue. But, the increased number of faculty seeking support from this group makes it difficult for the five liaisons to spend much time on more complicated projects such as mine. There are plans for a new facility on campus to take over where CTLT leaves off, but it is not yet in place.

So, once Jake showed me a few alternatives, we settled on an open-source software called Exhibit developed by the SIMILE project at MIT. SIMILE stands for Semantic Interoperability of Metadata and Information in Unlike Environments and the group has produced such projects as

Figure 1. First half of the basic html page.



Timeline (which I use on the Richmond Architecture site), Gadget (an XML verifier), Referee (which allows you to see who links your Web pages and what they say about them), and Exhibit (the backbone of my project). A few examples of Exhibit sites are: US Presidents,[7] Topher's Breakfast Cereal Character Guide,[8] Veggie Guide to Glasgow[9] (the maps vegetarian and vegan restaurants), and Mathematical Tourism.[10] The development of Exhibit was originally funded by the Andrew W. Mellon Foundation and is now maintained by members of the open-source community. Exhibit allows you to visualize data using a Google spreadsheet, cascading style sheets, xml, java script, and a basic html page. As you can see from the examples here it has any number of applications. You can choose to build your site from the ground up, or as I did, choose one that I wanted to emulate then copy and tweak the code.

Once I chose a layout, I had to decide what fields I wanted to include in my data set. This was the data students would collect first. I am using a Google spreadsheet, which I can choose to share with any number of people to update, or keep it more controlled. This makes updating data in the spreadsheet and on the site very easy. Once you hit "save" on the spreadsheet, the data on the site is updated immediately as well. For this first experiment I chose to have the students submit data worksheets to me and I entered the information while verifying it. I included eleven fields on the spreadsheet: label (name of the building); type (this field is not for display,

Figure 2. Second half of the basic html page.
Figure 3. Richmond Architecture main page.
Figure 4. Filter on Building Type – Residences. Three results.

RichmondArchitecture.html

```
                <span ex:par= .par ></span>
            </div>
            <div ex:role="view"
                ex:viewClass="Map"
                ex:label="Map of Locations"
                ex:latlng=".LatLng"
                ex:center="37.546524,-77.445402"
                ex:zoom="13"
                ex:mapHeight="800"
                ex:icon=".Image1"
                ex:shapeWidth="60"
                ex:shapeHeight="60"
                ex:selectCoordinator="Buildings"
                >

            </div>
                            <div ex:role="view"
                                        ex:viewClass="Timeline"
                                        ex:start=".Date"
                                        ex:end=".Date">
                            </div>

            <div ex:role="view"
                ex:viewClass="Tabular"
                ex:label="Details"
                ex:columns=".label, .Image1, .Architect, .Date, .location, .buildingtype, .periodstyle"
                ex:columnLabels="Name, Image, Architect, Date, Location, Building Type, Period Style"
                ex:sortColumn="3"
                ex:sortAscending="false"
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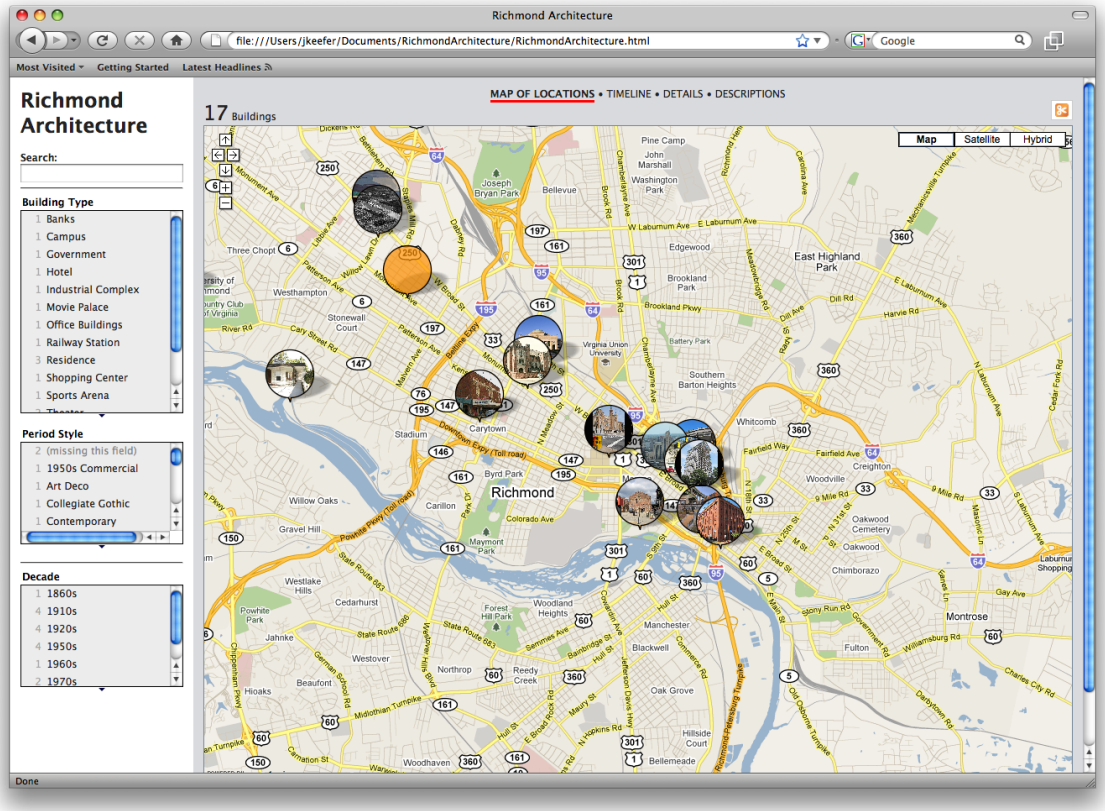
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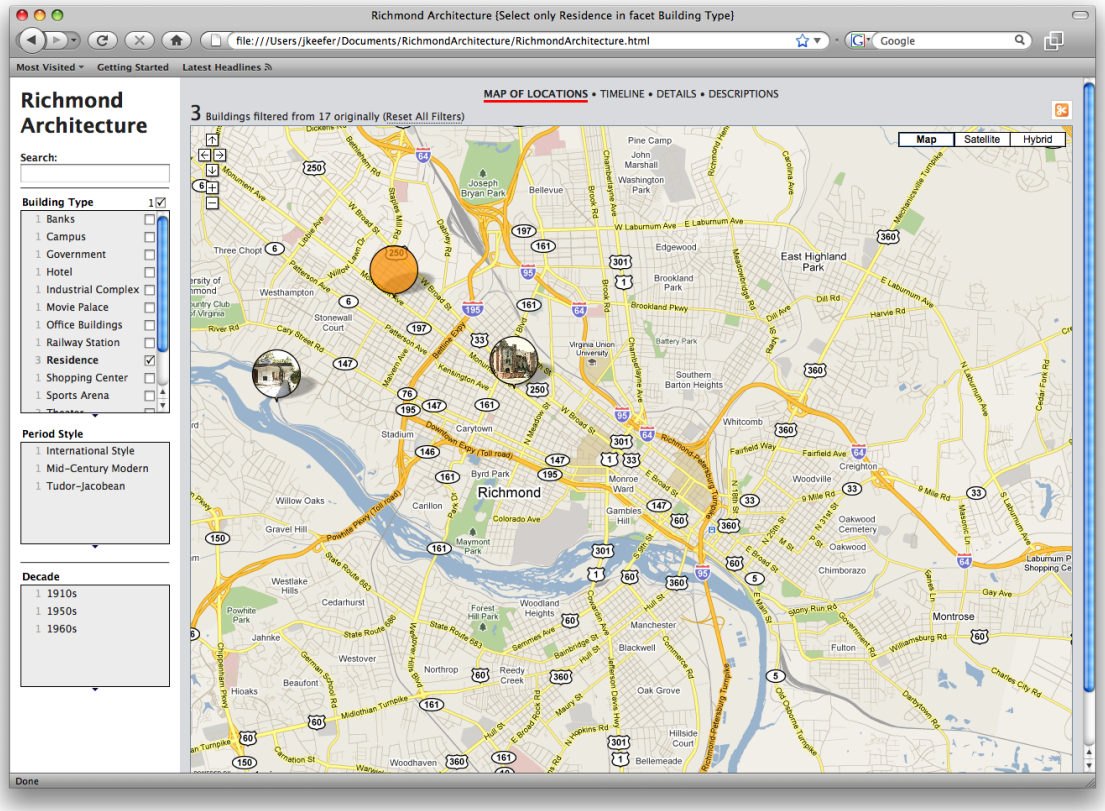
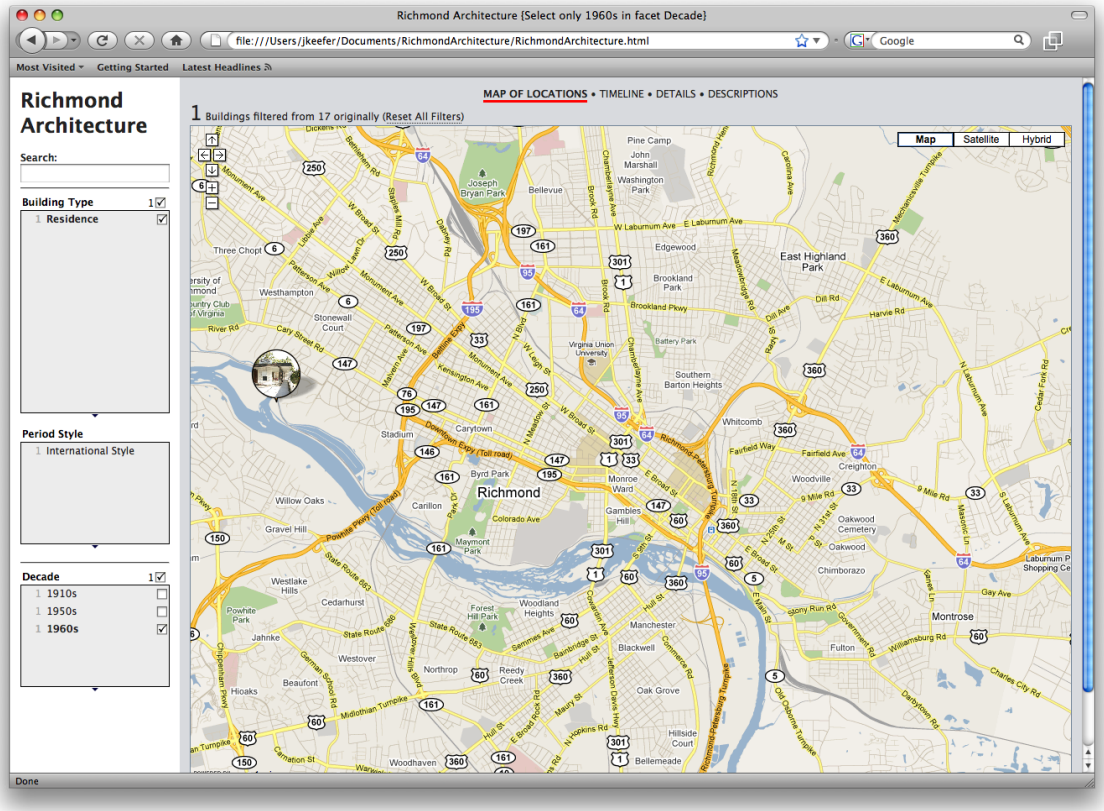
Most Visited
Getting Started
Latest Headlines
Richmond Architecture
Search:
Building Type
1 Banks
1 Campus
1 Government
1 Hotel
1 Industrial Complex
1 Movie Palace
1 Office Buildings
1 Railway Station
3 Residence
1 Shopping Center
1 Sports Arena
Period Style
2 (missing this field)
1 1950s Commercial
1 Art Deco
1 Collegiate Gothic
1 Contemporary
Decade
1 1860s
4 1910s
4 1920s
4 1950s
1 1960s
2 1970s
MAP OF LOCATIONS • TIMELINE • DETAILS • DESCRIPTIONS
17 Buildings
Map
Satellite
Hybrid
Richmond
Done


Richmond Architecture {Select only Residence in facet Building Type}
file:///Users/jkeefer/Documents/RichmondArchitecture/RichmondArchitecture.html
Most Visited
Getting Started
Latest Headlines
Richmond Architecture
Search:
Building Type
1 Banks
1 Campus
1 Government
1 Hotel
1 Industrial Complex
1 Movie Palace
1 Office Buildings
1 Railway Station
3 Residence
1 Shopping Center
1 Sports Arena
Period Style
1 International Style
1 Mid-Century Modern
1 Tudor-Jacobean
Decade
1 1910s
1 1950s
1 1960s
MAP OF LOCATIONS • TIMELINE • DETAILS • DESCRIPTIONS
3 Buildings filtered from 17 originally (Reset All Filters)
Map
Satellite
Hybrid
Richmond
Done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file:///Users/jkeefer/Documents/RichmondArchitecture/RichmondArchitecture.html
Most Visited
Getting Started
Latest Headlines
Richmond Architecture
Search:
Building Type
1 Residence
Period Style
1 International Style
Decade
1 1910s
1 1950s
1 1960s
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Map
Satellite
Hybrid
Richmond
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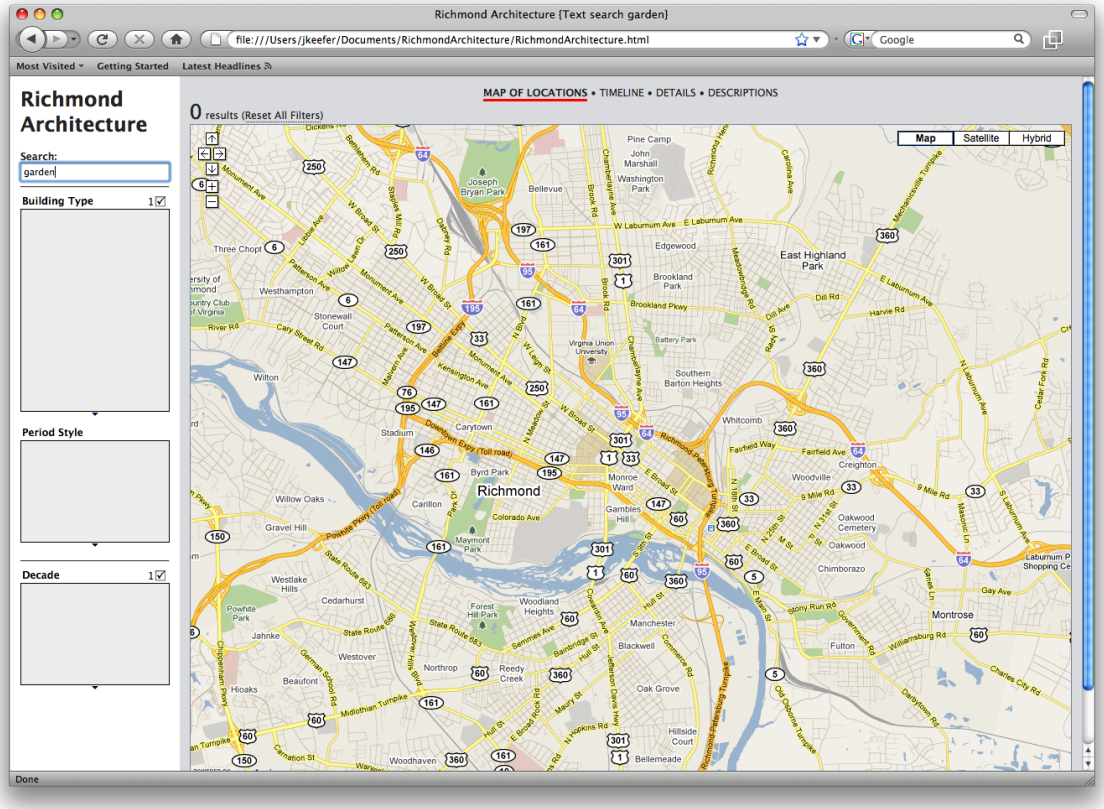
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file:///Users/jkeefer/Documents/RichmondArchitecture/RichmondArchitecture.html
Most Visited
Getting Started
Latest Headlines
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Search:
garden
Building Type
Period Style
Decade
MAP OF LOCATIONS • TIMELINE • DETAILS • DESCRIPTIONS
0 results (Reset All Filters)
Map
Satellite
Hybrid
Richmond
Done

but used as a sorter on the site); Architect; Date; Decade; Location (address); Latitude/Longitude (used to place the building on the Google map); building type; Period-style; Description; and Image (the static url from Flickr is used in this field).

Here are two slides representing the basic html page. Each of the sections corresponds to the filtering and layout portions of the site.

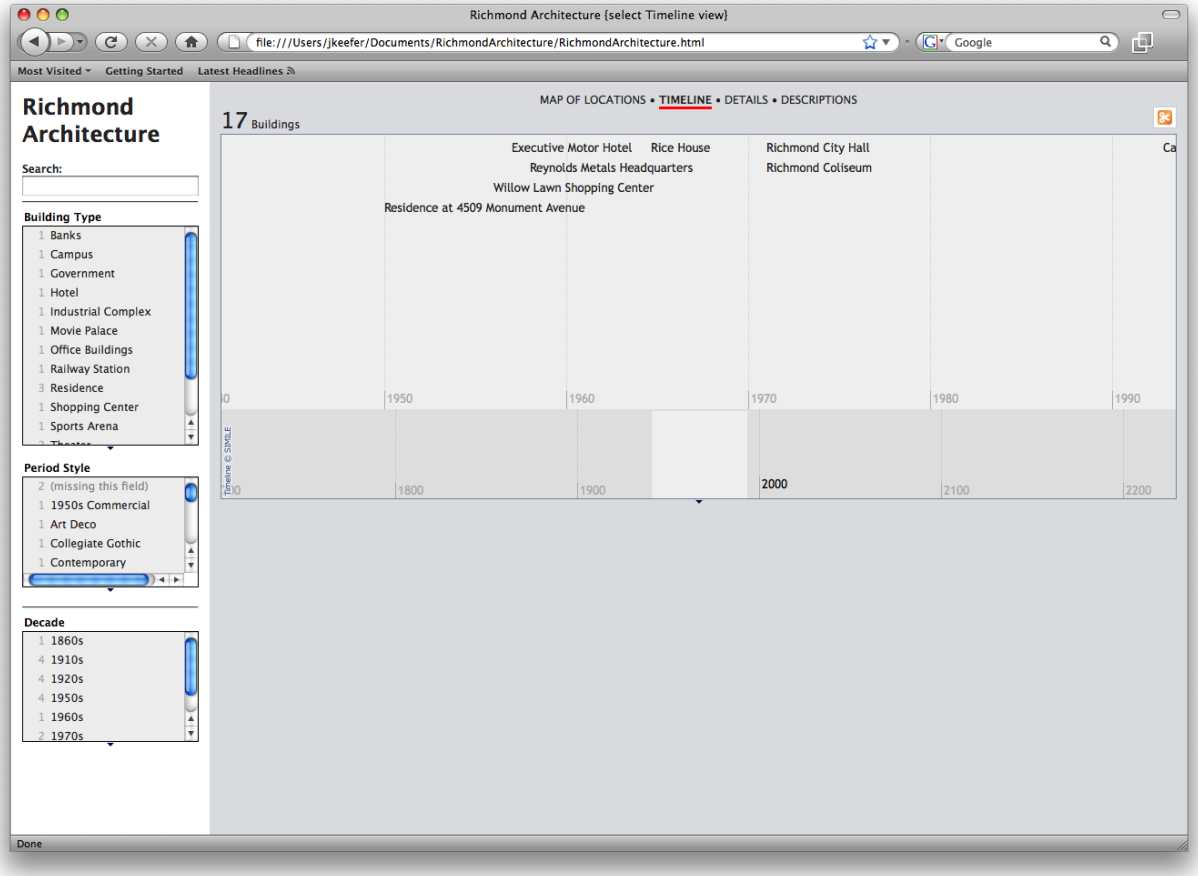
The main page of the site includes six main sections each pulling data from the Google spreadsheet (figure 3). The first four are located to the left side of the site. These four allow the user to filter the buildings based on a keyword search, by selecting building type, period-style, and/or decade. You can apply multiple filters if desired. First I have filtered on residences and we got three results (figure 4). Next I filtered on decade, the 1960s, and went to one result, Richard Neutra's Rice House (figure 5). Then when I used the keyword search box to look for gardens, no results were returned. If there are no results, the map will be devoid of location indicators, and the filter boxes will be empty (figure 6).

The next section of the site, located to the right of the filtering bar, and at the top of the page, allows the user to choose from four different ways of seeing the data. The Map of Locations is the first, next is a Timeline, then Details, and finally Descriptions. The applied filters determine which buildings show up on each of these views.

On the Map of Locations view one can click on a location lens to see an image of the building and basic information such as Title, Architect, Dates, and Address. The Timeline view (figure 7) can be used as an analytical tool to see building phases in the city. The Detail view (figure 8) is tabular and includes the Name of the Building, an image, the architect, date, the address, the Building Type and Period/ Style. Finally the Descriptions view (figure 9) includes the shore paragraphs students wrote to describe their projects. These can be updated or modified at anytime in the spreadsheet.

Jake was extremely helpful in getting the site set up, looking over my code, and finding issues where I could not see them—it is always useful to have a second set of eyes. He also helped me to tweak the code to get it to display the

Figure 5. Filter on Decade – 1960s. One result, the Richard Neutra Rice House.
Figure 6. Keyword search for "gardens". No buildings/sites returned. This results in empty filter boxes and a map without location indicators.
Figure 7. Timeline view of Richmond Architecture site.



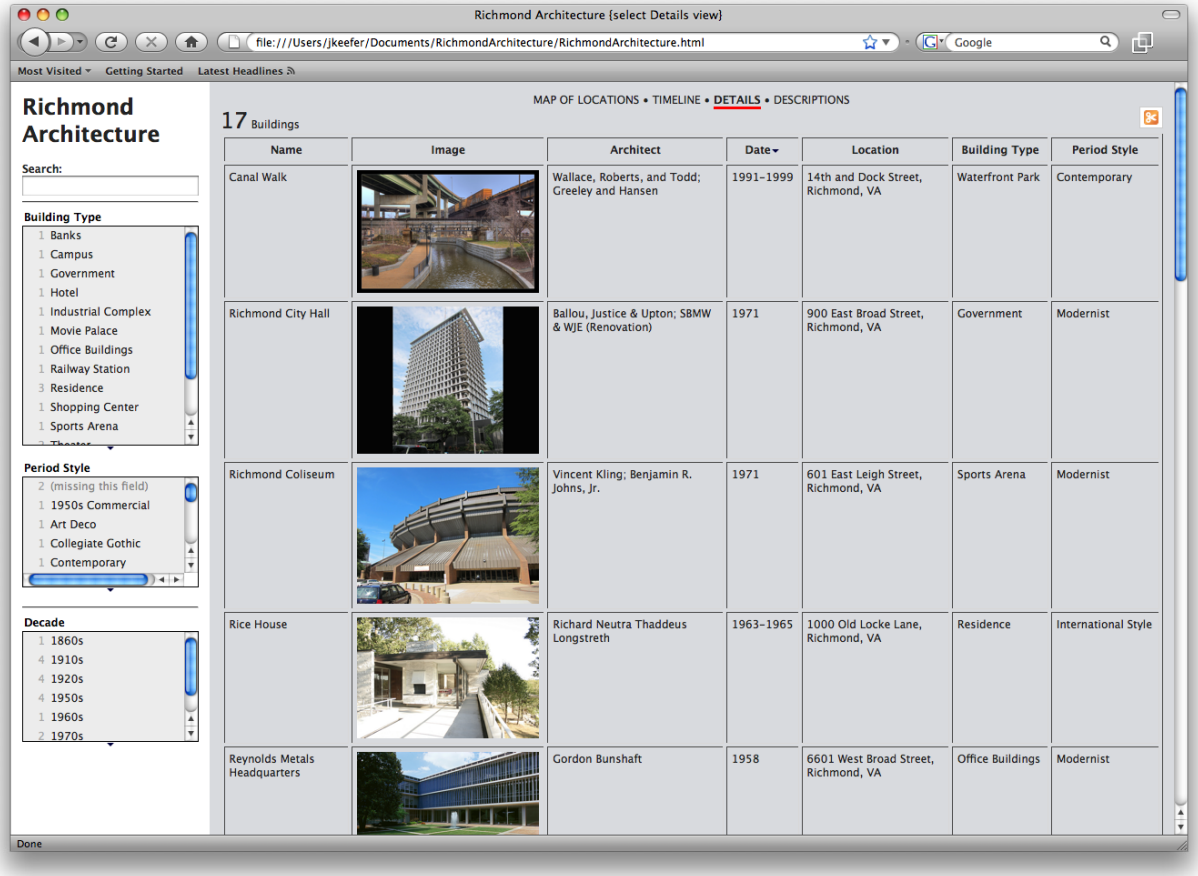
way I wanted. One area we could not troubleshoot before he left and which I have issues with today are the ways different browsers choose or choose not to interpret the pages. I hoped to make the look of the site more inviting. I took Jake's advice and am using a blog page as our splash page (figure 10). I have disabled much of the functionality so that the page is a clean jumping off point for users to the Exhibit site. This is also where PDF files of the student's papers or longer descriptions might live. With Jake gone I contacted the Digital Scholarship Lab on campus to see if they might have any suggestions for my layout or the way I was arranging my content, as much of their work has been in the field of visualizing data and analytical tools for projects such as Redlining Richmond and Voting America. Their response was both encouraging and discouraging. My site looked similar to a project they were working on, but they did not see where they could suggest improvements on what I already had in terms of structure.

To use the site as an analytical tool, I hope that as we populate this site with more and more content, the filtering will allow us to see building and design patters in the City of Richmond and Henrico County. I would like for students to be able to answer such questions as "Where were factories and warehouses being built in the 1950s and how did that differ from the locations of the nineteenth century?" One might guess that the Scott's Addition area just north of Broad Street. Or "When did the government and institutions start moving into Modernist structures in the twentiety century?" Personally I am more interested in the patterns of growth in the city rather than individual structures separate from their neighborhoods. This content and usefulness will come in the future.

Results

As I mentioned before, my original intent was to have the students research the structures and produce all of the content including images, audio, and video. We decided not to include audio or video files on this go-around. First because our product does not handle them very well (though we could always upload files to Flickr) and second because the time required of students to produce this portion of the project was going to take away from their research and writing time. Students are still feeding me data sheets and most have

Figure 8. Detail view of the Richmond Architecture site.



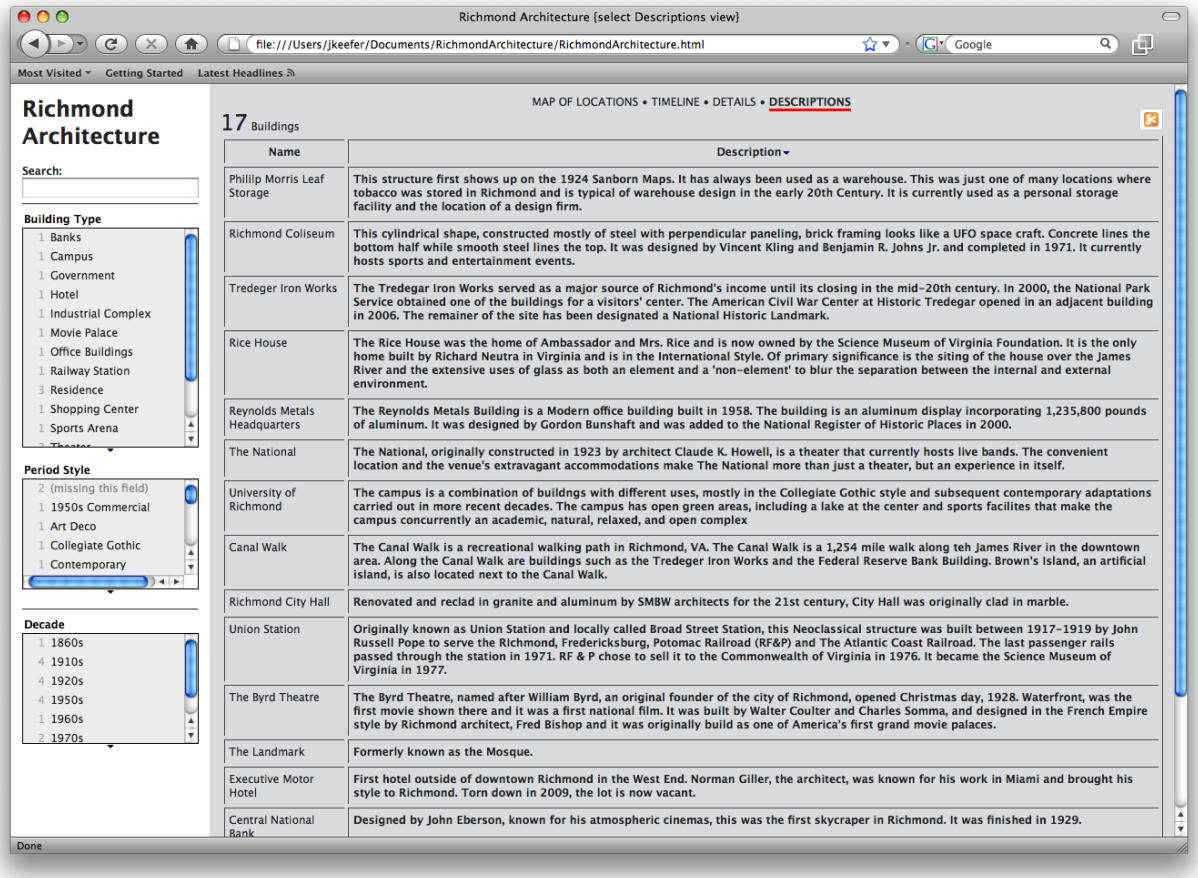
e-mailed me two or three images of their buildings, which I then uploaded to Flickr. This being the first time teaching this particular course at the University of Richmond, I really had not fully considered ancillary issues such as transportation. Many students on our campus have their own cars, but I got a group of many who do not. Public transportation access to downtown is getting better, but still widely unknown to the students.

So, where do I, and this project, go from here? I am in the process of forging a new partnership to get the life of this project to live beyond a one-semester class. Recently I reached out to the Bonner Center for Civic Engagement. This division of Academic Affairs is the hub for outreach to the communities in and around Richmond. In fact, they are using a similar Exhibit site to identify community partnerships. Each fall, the Center coordinates a tour of downtown Richmond and my site might be a tool for them to use when introducing students to the city. We are discussing how this site might be a tool for them to use in their community outreach and a tool for students to get to know the city of Richmond on their own. On a more practical note, the Bonner Center encourages faculty to have a class or two at the University of Richmond Downtown campus and familiarize students with our host city. Both are endeavors I will take advantage of in the future to facilitate students' research activities.

I have also been in contact with the Spatial Analysis Lab, this is a GIS lab that produces maps and data sets. I am very interested in mapping the twentieth-century history of Richmond using data from the Sanborn Fire Insurance Maps. Thee maps have been important tools for the students in getting to know the sites of their buildings and how they have changed in use over time. I hope that a new data set will add to the complexity and analytical capabilities of the site.

In conclusion, though the beginning of this project was a bit rocky, I think I have the skeleton of something that can grow in the future and take on a life of its own separate from my Twentieth-century Architecture course. I have also found that thinking outside the box in terms of seeking partners across campus can be a very positive and encouraging process.

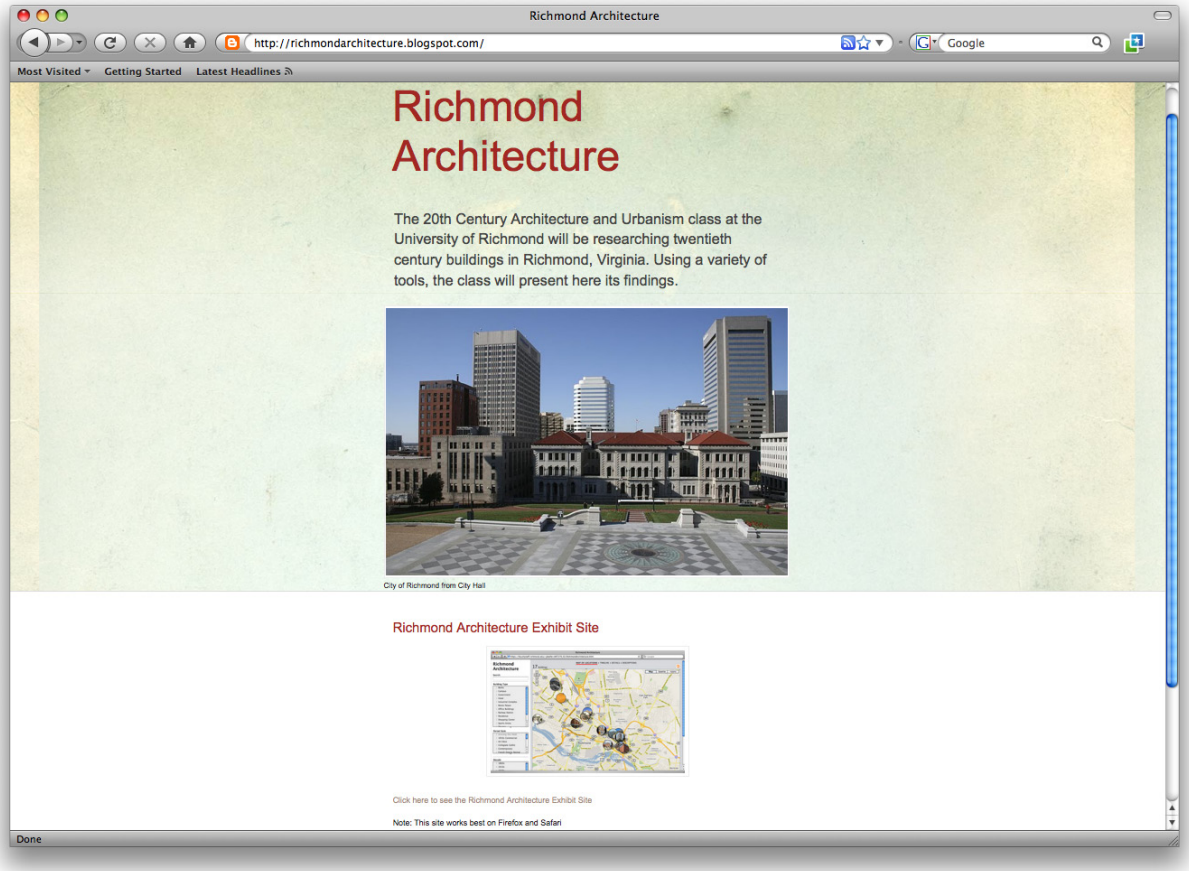
Figure 9. Descriptions view of the Richmond Architecture site.



Notes

1. http://itunes.apple.com/us/app/florence-walking-tours-map/id348148136?mt=8
2. http://itunes.apple.com/us/app/impressionist-paris-walking/id380558777?mt=8
3. http://itunes.apple.com/us/app/explore-9-11/id387986451?mt=8
4. http://www.ricksteves.com/radio/podcast.htm, http://www.ricksteves.com/news/mobile_apps/iphone.htm
5. http://www.audioconexus.com/about-us.php
6. Regional Modernism on Flickr, http://www.flickr.com/photos/24288497@N02/
7. http://simile.mit.edu/exhibit/examples/presidents/presidents.html
8. http://simile-widgets.org/exhibit/examples/cereals/cereal-characters.html
9. http://gvn.rhizomatics.org.uk/glasgowguide.html
10. http://mathourism.weebly.com/

Figure 10. Blog splash page for the Richmond Architecture site.



2010 Southeast College Art Conference (SECAC)
Geographic Divide and Pedagogical Shift: A Re-examination of Wölfflinian Methodologies in Art History

Chairs: Sarah Falls, New York School of Interior Design and Virginia Hall, Johns Hopkins University

Abstract

"Quantum Comparitists: Knowledge Bases as an Instructional Methodology for the 21st Century"
Patricia Cossard, University of Maryland and Kim Detterbeck, Frostburg State University

This paper will present a case study of the *Restoring Ancient Stabia Bibliography and Archive* to demonstrate how the traditional collaboration between visual and textual resources curators and field archaeologists and urban planners can be enhanced, reworked, and revitalized by collaboration with a variety of technologies (GIS, Digital imaging, Web-accessible bibliography). The case study will look at the application of 21st century digital technologies to provide an integrated Web-accessible and remote archeological environment for field archaeologist and the classroom learner. It will demonstrate the power of connecting spatial with visual and textual information to remote users in the field or classroom.

The collaboration of field archaeologists, urban planners, instructional faculty, advanced computer scientists, and librarians/curators is a successful model in the spirit of the ACSL 2006 Report on cyberinfrastructure "Our Cultural Commonwealth." This case study will report one project that has revolutionized the role of the librarian as an equal education partner by replacing tradition art/architecture librarianship skills of visual, spatial, and information organization within a broad range of technological applications available to the academic. This is a methodology to articulate the sustainability of the core role of art/architecture librarian and visual curator within the expanding technological landscape.

"YouTube and Art History?"
Martina Hesser, San Diego Mesa College

Almost all art historians have grown up with side-by-side slide comparisons à la Wölfflin. In this same way that we as instructors are comfortable teaching our area of expertise, is it still an effective method to get content and ultimately knowledge across to the next generation? For these digital natives who can write an average of fifty text messages per day, fast-paced media is natural. But as students in an art history survey class they seem to lose patience fast with old methods of teaching.

During the spring semester of 2010 I started to introduce, evaluate and measure the effects of new media in an arena like this. At certain points in my survey class I started to show short YouTube clips to communicate my point. After each viewing, I asked my students to rate the videos and fill out a short questionnaire. The goal of this ongoing experiment is to ascertain whether new media have a positive outcome on content understanding and retention in survey art history classes. My experiment attempts to quantify these aspects of learning and help me understand the shifting focus in this new student generation.

"Interactive Image Mapping: A New Pedagogical Approach for the Visual Arts"
Virginia Hall, Johns Hopkins University

For faculty trained in visual arts disciplines of the twentieth century, the Wöfflinian model of side by side image comparison is the accepted standard for teaching. Adaptation for the twenty-first century has often meant substituting digital images and PowerPoint for analog slides. Today's students, however, are active learners who have grown up in a visually rich culture. Effective teaching requires rethinking old methodologies and embracing new pedagogical tools and techniques that promote interactive learning and critical thinking skills. A unique, easy-to-use, and highly flexible Web-based authoring tool developed by the Johns Hopkins University's Center for Educational Resources enables visual and interactive presentation of spatially oriented content. Centered on the concept of image mapping, the tool allows users to create a hierarchical structure of informational pages containing image, as well as audio and video, files. This presentation will describe the tool's capabilities, show brief examples of faculty use in several disciplines, and provide a detailed description of two specific case studies: one in the history of art (Florence Map 1285–1500) and one in museum studies (Mapping Museums).

"Mapping Gothic France"
James Hall, Columbia University

Representatives from the Media Center for Art History at the Department of Art History and Archaeology at Columbia University will speak about the project *Mapping Gothic France*. *Mapping Gothic France* establishes a map of northern France, locating the major cathedrals and monasteries constructed between the mid-twelfth and mid-thirteenth centuries and the user given tools to facilitate a comparative study of the shapes and dimensions of buildings. The task is not just to develop a more appropriate way of representing the spaciousness of individual monuments, but to provide the user with new ways to understand the relationship of hundreds of buildings conventionally described as "Gothic."

Interactive Image Mapping: A New Pedagogical Approach for the Visual Arts

Macie Hall, Johns Hopkins University

I'm an instructional designer in the Center for Educational Resources (CER) at Johns Hopkins University. We're a teaching and learning center providing instructional support for faculty. As part of a grant in 2006, we began developing a Web-based multimedia authoring application to support "digital field assignments" in undergraduate courses. Digital field assignments are course activities in which students collect and analyze data from the field using digital technologies.

The Concept

I'd like to tell you about the application, which we call The Interactive Map Tool. I'm going to give you some background and then focus on two case studies—how it was used in a history of art course and a museum studies course.

The Interactive Map Tool is loosely based on a map metaphor, but isn't bound to the use of actual maps. Instead, image mapping uses a hierarchical structure of informational pages to organize data.

In the illustration here, each square represents a Web page in the hierarchical structure.

For example, let's say I want to create a site to explore historic houses in my Baltimore neighborhood, Charles Village. I can create a hot spot at any point on any Web page. Hot spots are visual links to other pages. On this Web page I'll create a hot spot, on the image of the house. I can then link that hot spot to another page, with a floor plan of the house. I can make hot spots on the new image and provide links to additional images, with more detailed information about the object or objects displayed such as details, related materials, comparative examples, or geographic data. A hot spot can provide a link to audio, video, or image files.

The sites created in the Interactive Map Tool allow students to understand the connections between concepts and spatial context in a unique and effective way.

Beyond the ability to create the hierarchical linking shown here, the Map Tool allows for easy uploading of multimedia materials by the instructor or the students. Explanatory text can be added to a page or to multimedia files. An instructor can create an interactive map site for students to explore, or assign students projects where they create their own sites. Assessment functionality allows an instructor to evaluate student analysis of content within the site (faculty or student generated). Students work collaboratively in groups within the tool, and also view and compare the content their peers have created.

The application was originally developed for a general biology course to facilitate a collaborative digital field assignment for small teams of students in a large lecture class. The interactive environment uses a map of the Johns Hopkins University Homewood campus divided into approximately sixty mini-environments –called "biomes"—to which students are assigned for the academic year. Assignments require them to conduct observations and collect data from their biome and enter the data through the Interactive Map Application. Students then analyze their data in comparison to other student group biomes.

At the same time another project was underway to document the historical art of Florence Italy during the Renaissance. The Florence Map project was eventually merged with the Interactive Map Tool.

Group Projects for The City: A Multidisciplinary Perspective

Over the past five years the application has been used in a number of disciplines. The Interactive Map Tool was used to support digital field assignments, as well as a final project report, in the course, The City: A Multidisciplinary Perspective.

Supplementary Study Materials for Functional Human Neuroanatomy

A faculty member in Psychological and Brain Sciences was looking for a way to revitalize material originally on a CD with software that was never updated beyond Windows 95. She used the Map Tool for a course on functional human neuroanatomy, mapping areas of the brain to the systems, functions, and processes they control. It is used for students outside of class to review and better understand materials presented in class.

Visual Material for Student Research Projects for Reading Judith Shakespeare

A professor in the Humanities Center used the Map Tool to create a resource for students in her course "Reading Judith Shakespeare." For the final project, students write a biography of a fictitious female writer in Elizabethan London. Here, street maps and images of architecture, city scenes, artifacts and objects of daily life of the time, are collected to give students a visual sense of the time and places they must write about.

The Florence Map ~ 1280–1500

I'd like to give you a more detailed account of two projects: The Florence Map and Mapping Museums.

The Florence Map serves as an interactive teaching resource for the History of Art course, Renaissance Florence. The course examines the visual and material culture of the city of Florence from 1280 to 1500, with particular attention to the framework of urban life.

The problem identified by Professor Stephen Campbell in teaching this course is how to convey a sense of the original spatial and physical context of objects. Teaching with digital images shown in a traditional side-by-side format or using PowerPoint can only do this to a limited extent. What is needed is a teaching resource that offers a sense

of the space in which objects were experienced, and which can convey how the object operates as part of the urban topography of the late medieval/early modern city. The Map Tool provides the perfect solution. The resource is used by the instructor in the classroom and by students for personal study outside of class.

The starting point is a map of Florence showing the growth of the city over the time period studied: 1280–1500. As the site is interactive and allows students to explore the various threads that make up the complex fabric of the city of Florence at this time period, it is possible for students to pose and answer questions about the relationships among the people, places, and objects under examination.

Students are able to explore and analyze information and draw conclusions about the meaning and relevance of the architecture and objects to those who experienced them.

For instance, a series of paintings in the same church might reinforce the religious experience of one kind of viewer, or, given the fact that such paintings are often marked with the identities of the family or group for whom they were produced, they might reinforce a sense of competition for another beholder.

Students perceive the relationship between site location and the relative political, religious, and social importance of objects created for the same structure.

Navigation is clear and easy to use. From the initial city map we can select a hot spot and be taken to a floor plan of that building or monument. At the building level we can explore its original floor plan and examine areas of interest in more detail. We can virtually tour the buildings, viewing the art in situ.

A narrative accompanies each work to supplement the visual cues of the map and provide identification and additional information. And we can show structures and objects that no longer exist or have been removed to other locations.

Here, for example, is the location of a choir screen that we know existed in the medieval-era Santa Croce. It was removed during the Counter-Reformation, but we can see what it looked like and how its structure might have affected the experience of a layperson attending a religious service.

In short, by giving students the opportunity to explore these environments virtually, the Florence Map encourages them to think critically about the complex issues of art and society in this time period.

The concept of seeing what existed in another era and giving students an understanding of what that says about the time period, provides a nice segue to another Map Tool project, Mapping Museums.

Professor Elizabeth Rodini, Director of the Museums and Society Program at Johns Hopkins, has developed a site that is used to show students in the course, Introduction to the Museum: Past and Present, how museum exhibition spaces and styles of display have evolved over time. She uses it in the classroom to teach, and students use it as a study resource as well as to create their final projects.

I'd like to show you one example. Let's visit the American Museum of Natural History in New York and see how one exhibit area has changed over the years.

Here you can see the hot spots on the side of the image of the front of the museum corresponding to the floors. The list you see on the left side provides a text version of the hierarchical structure of the site and acts an additional means of navigation as you can jump directly to specific pages. There is also explanatory text and a link to a bibliography.

If we select the hotspot for the first floor, we are taken to a floor plan. A slider allows us to zoom in.

Again we see the text box with added information. There is also a button that allows us to see labels on the hotspots. I want to go into the Hall of the Northwest Coast Indians.

The Hall of Northwest Coast Indians showcases the research conducted during the museum's first major field mission, the Jesup North Pacific Expedition of 1897–1902. Organized by Museum President Morris K. Jesup and led by Franz Boas, a curator in the Department of Ethnology (now known as the "father of American anthropology") it is considered to be one of the most important anthropological field studies ever undertaken. The expedition yielded an unparalleled record of the life and culture of the peoples of the North Pacific. It is the largest and most important anthropological collection from that area of the world.

The hall has been redesigned and the exhibits reinstalled a number of times; the timeline here highlights the years in which major changes to the exhibits were made. In particular, we will be examining the way in which a Haida canoe was exhibited over time.

The Haida canoe was built in 1878 from a single piece of wood and is twenty-one meters long, making it the largest Northwest Coast canoe in any museum. It was acquired during the expedition of Heber Bishop and Israel Powell during the 1880s.

Let's start in 1883.

This photograph shows the Haida canoe suspended above the gallery where it was installed shortly after arriving at the AMNH in 1883. It hangs in the same space as the bones of a whale. Bird specimens can be seen in the cases below on the left.

Here is another view from the upper gallery looking directly at the canoe. Materials from a number of cultures were displayed in the cases on the gallery level. The canoe is seen as just one of a number of ethnographic and biological curiosities on display without any specific context.

Moving to 1902.

Before the Jesup North Pacific Expedition, the ethnological collection of Northwest Coast Indians was housed with Eskimo, Mexican, and Pacific collections. In 1899, these other materials were moved out of the space and the area was renamed the Hall of Northwest Coast Indians. The new installation was based on the educational mission of the

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- Dinosaurs & Descendants
- Disappearing Acts
- Fifty Treasures
- Under the Sea
- Up in the Air
- World Cultures

Expedition Guide

- Newmont Azurite
- Star of India
- Patricia Emerald
- Cape York Meteorite
- Ice Age Art
- Mural of Primate Evolution
- Visible Woman Hologram
- Ammonites
- Chank Shell Trumpet
- Haida Canoe
- Tlingit Armor
- Giant Sequoia
- Forest Floor Diorama
- Glass Protozoa
- Giant Mosquito Model
- Blue Whale
- Coelacanth
- Evolutionary Tree of Fishes
- Insect Collection

Haida Canoe

This is an outstanding example of the exceptional canoe-building skills of the Indians of the Pacific Northwest. The sixty-three-foot-long, seaworthy canoe was built in 1878 by the Haida, who are native to the Queen Charlotte Islands off British Columbia. Canoes were an essential part of life for the Indians of this area, and were used for traveling to ceremonies, for trade, and for war. In this display, created in 1910 by George T. Emmons, who explored the Northwest Coast for the Museum, the Indians are depicted arriving at a potlatch -- a grand ceremonial feast. The two men with long poles at the front, as well as the paddlers on the sides, are captured slaves.

The Haida Canoe was carved from a single piece of wood, the trunk of a large cedar tree. Although the trunk was only eight feet in diameter, the shipwrights softened it with boiling water and widened it to make the canoe eight-and one-half feet wide. The front of the canoe is decorated with a carving of a wolf and a painting of a killer whale. The carved decoration is more typical of the Bella Bella Indians than the Haida, and implies that the canoe was sold to a Bella Bella chief, who added his own embellishments. No matter who is responsible for its individual components, the Haida Canoe is a masterpiece of artistry and virtuoso building, and remains one of the Museum's most popular exhibits.

museum; Boas designed the displays to educate the casual visitor as well as the serious scholar. He created so-called life groups to give an anthropological overview of the Northwest Coast peoples; these were displayed at the entrance of the hall as an introduction to the collection.

As you can see, the canoe is still suspended from the ceiling but now is placed in context with culturally related artifacts.

Another redesign occurred in 1910.

In this view of the Hall of Northwest Coast Indians, the Haida canoe is no longer suspended above the exhibition cases, but is now on the floor of the hall. Installed in the canoe is one of Boas' life groups. There is a strong contrast between this 1910 installation of the canoe and its original installation in 1883. The first installation exhibited the canoe high above the heads of Museum visitors, but now the canoe is at eye level, filled with manikins, to show visitors the way the canoe may have been used by Northwest Coast peoples.

A major change came in 1943.

In the 1920s and early 30s, it was rare for visitors to the American Museum to view the Northwest Coast collections as "art" with an aesthetic value. By the late 1930s and early 40s, visitors to the museum, as well as the general public, began to appreciate Native American cultural objects as high art rather than merely craft.

A turning point was the 1941 exhibition of Native American art at the Museum of Modern Art. Eleanor Roosevelt wrote the foreword to the catalogue of the exhibit, indicating the political ramifications of this shift in the art world.

This signaled a change in attitude to the collections of the American Museum, away from ethnographic wonderment and toward aesthetic appreciation. Not surprisingly the exhibition hall was redesigned in a way that reflected this new appreciation of these cultural artifacts as works of art, with the canoe as a centerpiece.

And finally moving to the present.

You will notice on the museum floor plan that today the Haida canoe occupies its own gallery, at the entrance to the Hall of the Northwest Coast Indians. It has, in fact, become something of an iconic piece for the museum.

This is just one example of how Professor Rodini has been able to use the Map Tool to show students how social, cultural, and political factors have influenced the changes in museum exhibition philosophy and practice over time.

I'd like to point out that she has incorporated her students' final projects into the site.

There is a separate project area. Twenty-nine projects have been completed to date. Some of these final projects have been further developed by Professor Rodini and are now part of the main site.

Pilot Program

The Map Tool has proved to be an integral instructional tool at Hopkins and is now available to any educational institution or organization without cost through our new pilot program. There is more information about the Map Tool on the CER Website, http://www.cer.jhu.edu/maptool.html.

Please contact Reid Sczerba: reid@jhu.edu to inquire about the Map Tool or to join our list of pilot partners.

Mapping Gothic France

James Hall, Columbia University

Web-born database of Gothic architecture, developed by the Media Center in collaboration with the Visual Resources Library at Vassar College and the Columbia University Libraries.

Funded through the generosity of the Andrew Mellon Foundation.

A few words about the team:

Led by professor Stephen Murray of Columbia. Created at the Media Center at Columbia in 1999 with an NEH challenge grant to explore design and pedagogy in the broadest sense, and to connect faculty research and student learning through the creative application of technology.

MGF origins in another Mellon funded project to document the Gothic architecture of the Boubonnais region of France. This project is much broader in its scope and ambitions.

One of Professor Murray's great talents is his ability to recruit talented people who are well-versed in both current technology and Gothic architecture. Years ago two members of the team, Andrew Tallon and Rory O'Neill, were both working for a company that Professor Murray contracted to do digital renderings of Amiens Cathedral—both were eventually recruited into the PhD program at Columbia, and Andrew is now on the Art History faculty at Vassar College and is a co-principal investigator on this project. Rory is currently writing his dissertation and is our lead architect. Rob Stenson, our programmer, wrote his senior thesis at Columbia with Professor Murray and a Computer Science faculty member as his co-advisors.

Professor Murray has spent a good portion of his career investigating ways to use technology to bring the experience of visiting Gothic architecture to the classroom. As an undergraduate, he and a group of friends traveled around the French countryside filming non-narrative silent films of Gothic cathedrals in an attempt to have the buildings speak for themselves. He has always been keenly interested in examining and extending the ways of interpreting images, sites, and buildings. With Mapping Gothic France, he is interested in creating more than just an image database, although it will certainly be an important image resource, with over 10,000 high-resolution images taken with a medium format camera with a digital back, all of which can be viewed as 'zoomified.'

The broad challenge that Professor Murray laid out for the team was to move beyond simple two-dimensional images and deliver a deeper experience and understanding of Gothic architecture to the user; to this end, Professor Murray identified three essential dimensions of Gothic architecture: space, time, and narrative.

To quote Professor Murray's interpretation of these three components: *Space*: both within and between buildings, including the architectural differences and similarities that we understand as "Gothic." *Time*: the synchronicity of architectural production and the coincidence linking the appearance of Gothic with the emergence of France as a geopolitical entity. *Narrative*: first, a verbal sketch for each building, then the characteristic stories told by some of the great proponents of Gothic, the so-called "Modern Goths." Finally, "Stories of Gothic," plots some of the recurrent topoi, the repeated stories told of Gothic.

Let's take a look at the site to begin to get an idea of how the team applied these broad challenges to a real-world database.

First let me say that although it will be about a year before the project is officially launched, there is a live link at http://www.mappinggothicfrance.org where you can track the progress. But keep in mind that this is a work in progress; we are uncertain how closely the site will resemble its current form by the time it's complete, but this presentation will give you an idea of some of the major features.

Let me begin by exploring the different parts of the user interface.

At the top you can see a login feature. One of the ultimate goals of the project is to give scholars from around the world the ability to edit and add to the database, somewhat like Wikipedia.

Let's start with the Main Map user interface. Mapping is obviously one of the most important components of this project, and a big map of France will be the first thing you see when entering the database. We're using the Google Map api as a framework.

The crosses represent about thirty major cathedrals and monastery churches constructed between the mid-twelfth and mid-thirteenth centuries. The final number of structures that will be represented in the database will certainly be higher.

The user may visit each building by moving the cursor over the map or typing a name in the search box, although the search function is incomplete.

The building name pops up as the user moves the mouse over each building, and two things happen when a building is selected: First, the building appears on the timeline below to represent the approximate date of the beginning of major construction. Reigns of kings and major historical events will also be represented. At the same time, an image of the building appears to the left of the map. The default image is a floor plan, but the user can also select the nave or frontispiece as the default. The user can select full-screen, and each image is zoomified.

This interface gives just a brief summary of the major features of the building—each building also has its own monograph page that explores the structure in depth, which we'll look at in a moment.

More than one building can be selected if I hold down the shift key when I click, which allows for comparison views. This interface is resizable, and I can move any component around to get a better view.

A historical maps feature is currently under development. The user will be able to transpose these over the Google interface in order to place Gothic structures within the changing political boundaries of the middle ages. We are digitally tracing historical maps to give them a uniform look matching the contours of France.

Each monograph features narrative descriptions written by Professors Murray and Tallon, along with their students, of the plan, elevation, history, chronology, and significance of each building.

Above that we see a group of representative historical and modern images of the building. You can click on a link to see a full set of images, and another link to see to see the spherical panoramic virtual reality nodes, otherwise known as QuickTime Virtual Reality or QTVR. The Media Center for Art History has taken thousands of these panoramas on grant-funded trips throughout the world. These interactive files are a series of images taken from a special tripod with a fisheye lens and stitched together, allowing the user to scroll around as if they were viewing the building.

To the right we see a floorplan of the cathedral; the blue circles represent QTVRs and the pink arrows represent zoomifiable images. You can see a preview appear to the left of the plan. The user has several choices to also limit the type of views: interior, exterior, general views, details, etc.

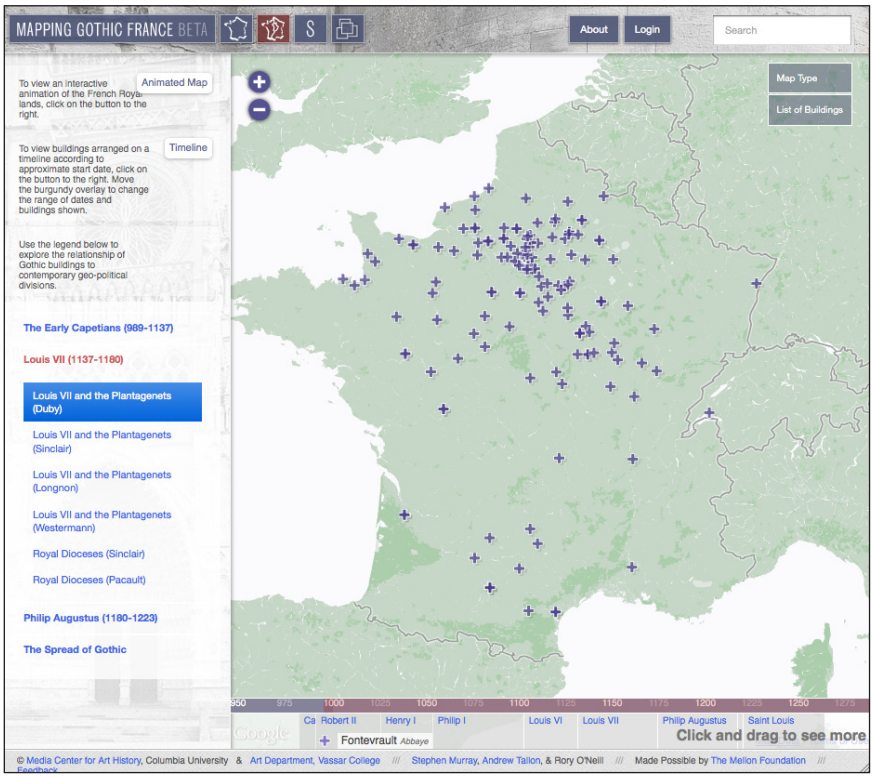
Selected historical and modern images appear on the front monograph page. Each building will identify itself with images that present themselves in a way that corresponds to the dynamic spatial experience of the visitor. The spatial character of the edifice will be conveyed in spherical panoramic virtual reality nodes and laser scans located in the framework of the plan.

Finally, we see parametric data about the building, measurements of the choir, aisle, and overall structure, and a diagram that represents their relationship to each other. This is a feature that is still under development.

I'd like to end with Professor Murray's words:

Our task is not just to develop a more appropriate way of representing the spaciousness of individual monuments, but to provide the user with new ways to understand the relationship of hundreds of buildings conventionally described as "Gothic." This phenomenon is understood in terms of sameness and difference found in the forms of multiple buildings within a defined period of time and space that corresponds to the emergence of France as a nation state. The telling of the story of France tends to project the illusion of manifest destiny with the apparently inevitable development of Gothic seen as the visual corollary. Mapping Gothic France provides historical maps to allow the user to correlate the architectural and geo-political dimensions of the emergence of the nation state. In addition to the story of France becoming France as Gothic becomes Gothic, we provide the user with key historical information and an introduction to the principal stories of Gothic.

The interactive database will, we hope, become a vital educational and research tool for students and scholars—for all lovers of Gothic architecture.



2010 College Art Association (CAA)

VRA-sponsored Session: Academic Image Collections in Transition: Saving the Baby while Repurposing the Bath Water

Chairs: Mark Pompelia, Rhode Island School of Design and Meghan Musolff, University of Michigan

"The Pedagogical and Research Value of Images and Locally Managed Image Collections: Library, Visual Resources, and Faculty Perspectives"
Allan T. Kohl, Minneapolis College of Art and Design

"Digital Image Myths"
Betha Whitlow, Washington University in St. Louis

"Successful Scenarios: Successful Strategies and Innovative Partnerships: A 21st-Century Approach to Image Management and Services"
Meghan Musolff, University of Michigan

The Pedagogical and Research Value of Images and Locally Managed Image Collections: Library, Visual Resources, and Faculty Perspectives

Allan T. Kohl, Minneapolis College of Art and Design

In making the case for "The Pedagogical and Research Value of Images and Locally Managed Image Collections," I'd first like to summarize several of the major trends and changes that have marked the decade we've just survived. Then I'll invite you to look ahead to some long-range goals for the coming decade, and to examine some of the problems and impediments that currently stand in the way of our pursuing these goals. My colleagues and I will suggest some ways in which these problems might be resolved to the benefit of all constituent groups, including faculty, administrators, librarians, visual resources professionals, and students. Because these problems are interrelated, we will have to seek appropriate solutions in a collaborative fashion that requires each constituency to comprehend the problems through the mindsets of their colleagues in the others; we'll share with you some promising examples of steps in this direction.

The recent turning of the new year provided occasion for numerous commentators to review "the first decade of the twenty-first century." Of course we all know logically that the decade didn't officially begin until 2001; still, the unfounded fears about Y2K provided a convenient starting point for assessing a string of years in which the growing power of networked information seemingly transformed every aspect of our lives, and revolutionized the visual resources environment. Here are some of the most significant trends of the past decade in the visual resources environment:

1. The overwhelming majority of collections are in the midst of transitioning from the use of analog 35mm slides to digital images. The Visual Resources Association's 2007 Professional Status Survey noted that 75 percent of reporting collections had begun this process in the decade just completed, joining the 25 percent of collections that had begun the transition during the 1990s. 2004-2006 represented the peak years in which slide production ceased and the commitment to digital was made.
2. The visual resources environment is marked by increasing standardization of image cataloging and classification across institutions, along with the development of common metadata protocols. This standardization is analogous to the uniform cataloging and classification standards that the academic library environment has enjoyed for more than half a century; however, one of the impediments to smooth integration of library and visual resources practice is that our communities often use very different standards that have been developed around the specific characteristics of the materials that comprise our collections.

3. A third significant change has been administrative: established collections are increasingly regarded as institutional assets rather than just departmental resources. At a time when shrinking budgets increase scrutiny of institutional investments of all kinds, promoting broader access to, and more intensive use of, resources helps to maximize their value. Moreover, opening up collections for use by the broader community fosters interdisciplinary approaches to teaching and scholarship that surely reflect an important current in higher education.

   In the larger view, promoting broad access across many disciplines to materials that were once the exclusive domain of a small number of users is a positive development. But the goal of maximizing the distributed value of institutional assets has sometimes come at the cost of traditional departmental focus and control. In many cases, this shift in thinking has led to the placing of what had been departmental collections under the jurisdiction of the library, sometimes resulting in physical as well as administrative consolidation.
4. A fourth significant trend has been our growing reliance on subscription-based products and services to provide an increasing percentage of the teaching images our faculty use. The tremendous success of ARTstor is the most obvious example; but many of us also rely on resources such as Grove Art Online, Bridgeman Education, RLG Cultural Materials, and others for key portions of our overall image needs. Yet as my own faculty patrons have noted, even though ARTstor has grown its collections from 300,000 images in 2004 to over a million today, it still frequently lacks coverage of important artists, specialized media, and contemporary material. The more we have, the more we want.
5. Ironically, these same positive developments have in too many instances led to declining faculty and administrative support for local collections, and for the professionals who staff them. Some administrators have begun to question the ongoing value of local collections; others, faced with recession-induced budget crises, look to the elimination of local collections and services as a convenient way to cut costs. Over the past year, institutions that have closed their visual resources collections or terminated staff have included major research universities such as Rice and Cornell; public institutions such as Utah State University and the University of California, Irvine; and respected private art and design colleges, including the Rhode Island School of Design and the School of the Art Institute of Chicago.

In closing the Knight Visual Resources Facility, Cornell's administration made no provision for continued access to legacy collections, including the slide collection still being used by a number of faculty; no provision for ongoing digital image collection development; and only minimal plans to support individual faculty with image procurement and management for the 2009-2010 school year. They essentially said to faculty: "From here on, you're on your own."

An editorial in the Cornell *Daily Sun* noted that faculty members had already had to cancel some courses because the images needed to teach these would no longer be available. Beyond this specific negative consequence, the editorial expressed concern about the way the decision to close KVRC had been made with limited consultation with those affected, calling it a short-sighted, tip-of-the-iceberg example of poor internal communication and failure to engage in long-term strategic planning.

It reminds me of the kind of thinking typical of corporate America in the years leading up to the Great Recession: making short-term decisions about this year's bottom line that in too many cases compromised the ability of a company to position itself more effectively for long-term success five or ten years down the line.

One metric that most institutions haven't had to worry about is student enrollment, as workers unable to find jobs head back to the classroom, perhaps to prepare for new careers, or to position themselves with advanced degrees in anticipation of a future economic recovery. According to the *Chronicle of Higher Education*, many schools have had to accommodate additional sections of popular courses, and staff them by hiring adjunct instructors.

In fact, it seems that change is the only constant. Investing in scalable, flexible assets will actually help an institution position itself for the future of instruction which, whether we're looking five years, ten years, or even farther into the future, is almost certain to involve different models than an instructor lecturing to a roomful of students in their late teens seated in a physical classroom.

So let's shift our attention from the past to the future. As we prepare to embark on a journey, we need to have some idea where it is that we wish to go, and how we intend to get there. I anticipate that we will be pursuing many of the same goals we have today, but we will employ new means to reach these goals. And I'm convinced that the biggest problems we'll face will not be technological; they will more likely be attitudinal.

Where are we going? What are our goals? What do we want? Let's start by trying to understand each other's desiderata. These lists are far from comprehensive, but I believe they are representative.

What do faculty want?

- Ready access to the image resources they need for teaching, research, and publication.
- Search tools that efficiently locate specific items they seek, as well as allowing for the fortuitous discovery of related items with which they may not yet be familiar.
- High-quality images supported by thorough and accurate text-based information about the various aspects of each image—what it is, who created it, where does it come from, what does it mean or signify?

- Organizational tools that minimize redundant course preparation tasks.

What do administrators want?

- Reliable means of providing the resources their faculty need to do the jobs they are assigned to do in a cost-effective manner.
- Objective information (including hard statistics) documenting the performance of all components of their administrative units.
- The opportunity to position their units, and the institutions of which they are components, for successful future transformations in pedagogy, methodology, and modes of content delivery to students-as-customers.

What do librarians want?

- Respect for the integrity of collections.
- Adherence to commonly-accepted standards that promote the widest possible access to, and use of, collections and materials.
- Distribution of tasks among those staff members best qualified and positioned to complete them effectively.

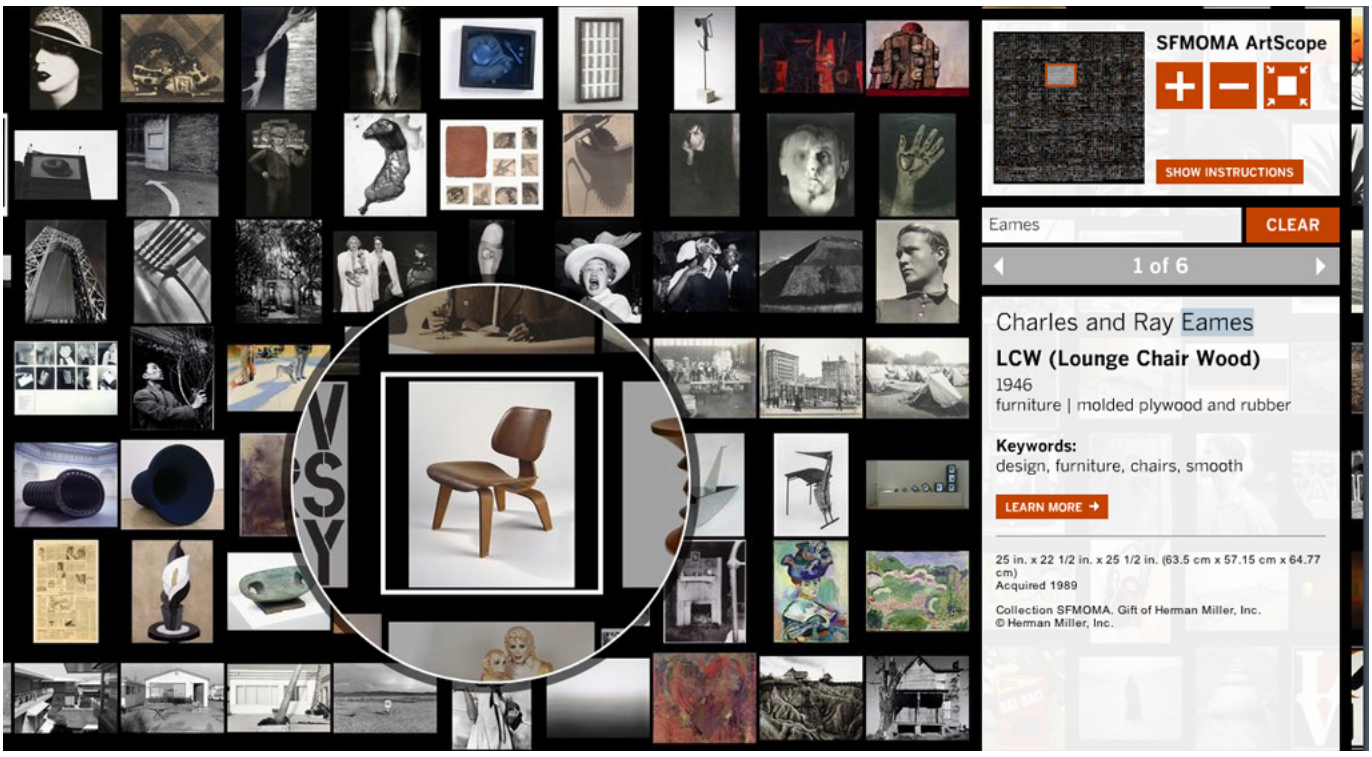
What do students want?

- Convenience! Access to course content and resources at any time, from any location.
- Ability to locate and access, with minimal impediments, the resources needed to complete their assignments.
- Ability to parlay partial or imprecise information into more complete information.

I'd like to expand on this point to make an observation about image-based information. "Visual literacy" is more than a buzz-word. It's an acknowledgement that people can learn from images as well as from text. We've all heard the complaints that "students don't read any more." Millennials have been called the post-literate generation, despite the fact that they're constantly texting, tweeting, and blogging. Is text dead? Of course it isn't—but it's no longer regarded as the only valid source of information. Are visuals merely the ancillaries of text? No, sometimes they are equally important as primary source materials. But, like any skill, the "reading" of visual content needs to be cultivated. The concept of visual literacy assumes that images can be "read," and meaning communicated, through an interpretive process that can be cultivated. One of the most significant challenges we face in educating today's students is to develop their linguistic literacy and their visual literacy as interacting and complementary modalities of thought, and not as alternative, competing ways of acquiring information.

Much of our future searching may be visually-based rather than text term-based. The Artscope project of the San Francisco Museum of Fine Arts allows the user to search the collection in an entirely visual way. Once an item of interest has been selected, text terms appear to help the user locate works similar in some aspect. Think of the ramifications for users who may not be fluent in English, or who want to use

Figure 1



a visual search to learn the correct terminology. http://www.sfmoma.org/projects/artscope

What do visual resources professionals want?

- An ongoing role in accomplishing all of these objectives, for all of these constituencies.
- Collaborative partnerships in pursuit of these objectives.

Two watchwords occur to me. The first is *flexibility*. Not only our visual resources community, but also the constituencies we serve—faculty, administrators, students, and the public at large—will have to contemplate leaving our entrenched positions to accommodate more flexible perceptions and practices necessitated by the changing conditions to which we are all subject. We'll also need flexible resources as well: images that can be repurposed for a wide range of teaching, research, publishing, and even creative purposes; supporting metadata that is both rich and granular, which is a fancy way of saying that there's lots of good information that can be easily broken down into its component elements and recycled for new applications (think "Legos").

Forward thinking allows us to provide for data migration as computing power increases and new tools are developed; it allows us to raise the bar with imaging standards, and anticipate new methods of content dissemination. But the more we get hung up on short-term needs, the less likely we are to build long-term solutions that will be sustainable over time. As faculty have grown more adept at scanning materials for themselves and harvesting images from the Web, too often they have cut back on the time and expertise they formerly devoted to helping build

Figure 2

local collections. Instead, they sequester their personal image hoards—often with minimal descriptive and source information—on their laptops and memory devices, where no one else can use them. In the VR world, we call this the "silo" mentality. In the short term it works—sort of. Over time, it doesn't. Let's say that one of your faculty colleagues decides to pursue a private business opportunity and resigns, taking his silo with him. The poor young replacement hired fresh out of grad school hasn't had time to populate her silo yet. Then your star professor is hired away by a rival school, and the instructor drafted from another department to fill in has a silo that doesn't match your course specifics. When Dr. SilverFox retires, all of his images retire with him. So much for curricular continuity.

That brings me to the second watchword I'd like to invoke: *collaboration.* It is only through collaborative efforts that we can maximize the potential of the digital revolution, maintain consistently high standards, and avoid wastefully redundant work. When faculty members provide expert guidance in collection development, and visual resources professionals apply consistent standards to the quality of both images and supporting information, the results are scalable and cost-efficient. As departmental faculty come and go, they leave behind a legacy, rather than forcing their successors to start over.

Our long-term success will depend significantly on our ability to foster and facilitate closer working partnerships among all of our constituencies, at all levels. In the past, we obtained images for teaching and research from two principal sources. One category consists of purchased or licensed images obtained from vendors, to be used only for the specific purposes authorized by the terms of one's purchase or licensing agreement. A second category includes what might be called "locally acquired assets," primarily copy stand photography or scans of illustrations in published sources, acquired under the provisions of Fair Use, to be used only within specific legal guidelines.

As we have moved more fully into the digital environment, a third major category has emerged, one that we might describe as "locally produced assets." This category includes a variety of material: location photos taken by faculty in conjunction with their travel, research, and field work; images documenting works created by faculty and student artists; images documenting art works, museum objects, and archival materials in campus collections; and images documenting works in the public domain.

Figure 3

Unlike most images belonging to the first two categories, much of this locally-generated content has the potential to be legally shared among institutions—in some cases by securing permission from the affiliated individuals who are creating the works and/or images; and, in regard to public domain content, there are literally no legal impediments to free and open dissemination.

Locally-produced assets are in fact proliferating, but as a multitude of independent projects whose riches may not be readily accessible to potential users without some form of actual resource aggregation or, at the least, federated searching. One of the most important tasks before us today is strategizing how to bring this eminently shareable and uniquely valuable content together in order to maximize its usefulness to our user communities.

Beginning at the "micro" level, visual resources professionals can offer to work with faculty nearing retirement to scan their original location photography and create descriptive records that help to preserve the scholar's unique knowledge, including the pedagogical purpose for which the photo was made. This image shows a portion of an unidentified Roman building, of an undetermined date, from the site of Aphrodisias in the region of Caria in the province of Asia Minor (now western Turkey). Beyond noting the site, there's not a lot of specific information to put into a catalog record for this image. Only in consultation with the instructor who took the photo would the cataloger learn that the reason he had taken this photo was that it provided excellent documentation of Roman construction technique, in which marble veneer was placed over an inexpensive wall of brick and rubble core, thus allowing for impressive-looking public structures to be erected quickly and cheaply—the sort of technical innovation that allowed Roman cities to grow much faster, and accommodate larger populations, than had their classical Greek predecessors.

I mentioned earlier the increasing standardization of image cataloging and classification. This has involved the use of what are known as "controlled vocabularies," in which relational databases are populated with tables providing consistent forms of artists' names, style period definitions, or terms describing physical aspects of a work such as technique and materials. Controlled vocabularies such as Library of Congress subject headings are also useful in providing search access for users in a variety of disciplines. But many record structures now enable the users themselves to apply keyword "tags" that others might also find useful, or to append

Figure 4

information based on their own specialized knowledge.

Here, for example, are a site view and several details of a Classical monument: Trajan's Column, in Rome, dating from 113 C.E. Although these photographs were taken by an art historian to present concepts such as Roman composition, relief sculpture technique, and use of pictorial space, they might also be of use to instructors in disciplines such as history, architecture, archaeology, or even military science. By encouraging users to add annotations in free fields while safeguarding the integrity of the rest of the metadata, we move ever closer to the use of images as primary source materials, beyond the specific purpose for which they may have originally been created.

Collaborations can be simple and informal. Here's an example. Several years ago, the Minneapolis College of Art & Design instituted a new course on the History of the Poster, an elective for illustration, graphics arts, and design students. Working closely with the instructor, I compiled digital images of hundreds of posters, including both historic and contemporary examples. We scanned from published sources, as much of this material is not readily available for purchase or licensing; we also did digital photography and scanning of actual posters from several private collections.

As I was performing copyright status assessment on each image, it struck me that many of our images documented works that are in the public domain under United States copyright law, and that this material might also prove useful to other institutions. So I made available a collection of over one hundred and sixty digital images of historic posters, together with full cataloging records for these, to aggregators including MDID, ARTstor, and Lawrence University in Wisconsin, whose Library offered to make the collection publicly available using a ContentDM application. http://www.lawrence.edu/library/contentdm/posters/index.htm

Here's another example of an open repository compiled and used by faculty members, hosted by Kenyon College in Ohio. *Peregrinations* is a free-access e-journal focusing on medieval art and culture. It hosts an image bank of location photographs of pilgrimage churches and art contributed by its subscribers under liberal use terms. As a result, a photo bank modest in scale but targeted to its specialist user community has now grown to include several thousand images. http://peregrinations.kenyon.edu/vol2-2/photobank.html

Let's take a look at the "macro" end of the scale. Collection aggregators are already in place, allowing many institutions to share either large collections of images or small focused projects. James Madison University's MDID Shared Collections allows participating schools to contribute content and benefit from the contributions of others. The University of Michigan's Digital Library provides federated searching through a common portal among a variety of contributed collections, large and small. The SAHARA Project, a collaborative venture between ARTstor and the Society of Architectural Historians, is a pioneering digital image archive of unique images taken by instructors and made available for the benefit of their colleagues worldwide.
http://mdid.org/mdidwiki/index.php?title=Shared_collections
http://quod.lib.umich.edu/cgi/i/image/image-idx
http://www.sah.org

And speaking of ARTstor, that benign but ever-growing 700-pound gorilla in the visual resources environment: most faculty, and for that matter most librarians and administrators who sign the contracts and allocate the subscription fees, see ARTstor as just another subscription service. Some outside entity compiles resources, then your institution pays to use it. But visual resources folks, some of whom were present at ARTstor's birthing, have always hoped that it would evolve into the great shared collection of our dreams. Few now recall that ARTstor had its genesis in a precursor project called the Academic Image Cooperative, which had a model based on content contributed by scholar-photographers. Now with plans in progress for new initiatives called Shared Shelf and Open Shelf, ARTstor may once again be positioning itself as a common portal through which content from many institutions and individual scholars can be made available to the wider community.

What can we do, collectively and individually, to encourage these and many similar developments? Explain to your faculty, and to your administrators, how building assets the right way, instead of the "quick 'n' dirty" way, may require more planning and effort, but will pay richer dividends over time. Explore the shared resources you've seen here, and others to be introduced by my colleagues. Encourage ARTstor to move ahead with initiatives such as Shared Shelf and Open Shelf. Support shared cataloging, the pooling of relational database contents, and (yes) image sharing to the fullest extent permitted under our public domain and fair use rights, as interpreted by informed standards of community practice. But most important, become a collaborator yourself!

Digital Image Myths

Betha Whitlow, Washington University in St. Louis

Remember the old days? I'm talking a good five to ten years ago at least—this is Internet time, after all. Our visual resources relationships were was so simple and direct then. On the first day of class, faculty may have fought over the five copies of Raphael's *School of Athens* you had in your collection. They might have out-maneuvered each other to get more space at the light tables. They might have arrived to find out that the slide they wanted to use had already been checked out by somebody else. The need to make, maintain, and help facilitate physical access to slides meant that a role for visual resources professionals and their relationship to patrons was clearly defined. A visual resources center was the location you went when you needed to teach with images. Besides a slide hoarder or two—you know the ones, with carousels of personal slides stacked to the ceiling in their offices—the need for and benefits of having a single image repository under a professional trained to manage image assets were universally acknowledged.

Physical access to slides: It all seems so quaint now, like using a map instead of GPS, listening to music on a Sony Discman instead of an iPod, or having a real, live, face-to-face conversation. Over the past ten years, the world has gone digital and images have come along for the ride. Faculty in many disciplines acknowledge that digital images have revolutionized their teaching, and the visual learning of students now takes place primarily in a digital realm. Many visual resources professionals have responded to this shift by transforming the products and services they provide. What were once well-stocked slide cabinets are now ever-growing databases of high quality, well-documented digital images; time once spent helping patrons reign in a wayward slide from a collection of 250,000 is now dedicated to new services like providing instruction in technologies relevant to visual pedagogy.

However, these efforts to provide valuable new products and services to our patrons coincide with a certain reality. The vast amount of information available on the Web and easy access to hardware like the cheap flatbed scanner that came bundled with a recent computer purchase means that our once-patrons may now have a "do it yourself" mindset, even if the reality is that quality digital image resources are harder to come by than they think. How often do visual resources professionals hear the phrase "I can find everything I need on the Internet," even if it means that a poor resolution image of a small size is projected onto a 16 x 9 screen in a large auditorium? How common is it for us to hear a student say "I scanned all of my images myself" before adding " at 600 dpi so that they would look better on the screen!" only to have the vast size of their presentation cause the classroom computer to crash moments later?

Now, I admit that in these days of contested resources, when jobs and livelihoods are at stake, it's hard not to feel a little bit defensive. Yet despite what an "indie" mindset on the part of faculty and students may mean for my job, I actually believe that there are times when doing it yourself is necessary and effective: Just not always. The title of this paper is "Digital Image Myths," but what I'd really like to talk about are assumptions. The recent closings of some visual resources centers are in no small part based on this certain set of assumptions about digital images—namely that they are available online in abundance with comprehensive coverage, easy to find, simple to make and manage, already mastered by students, and free and safe to use. Is there some truth to these assumptions? Sure. But are these assumptions entirely true? Definitely not.

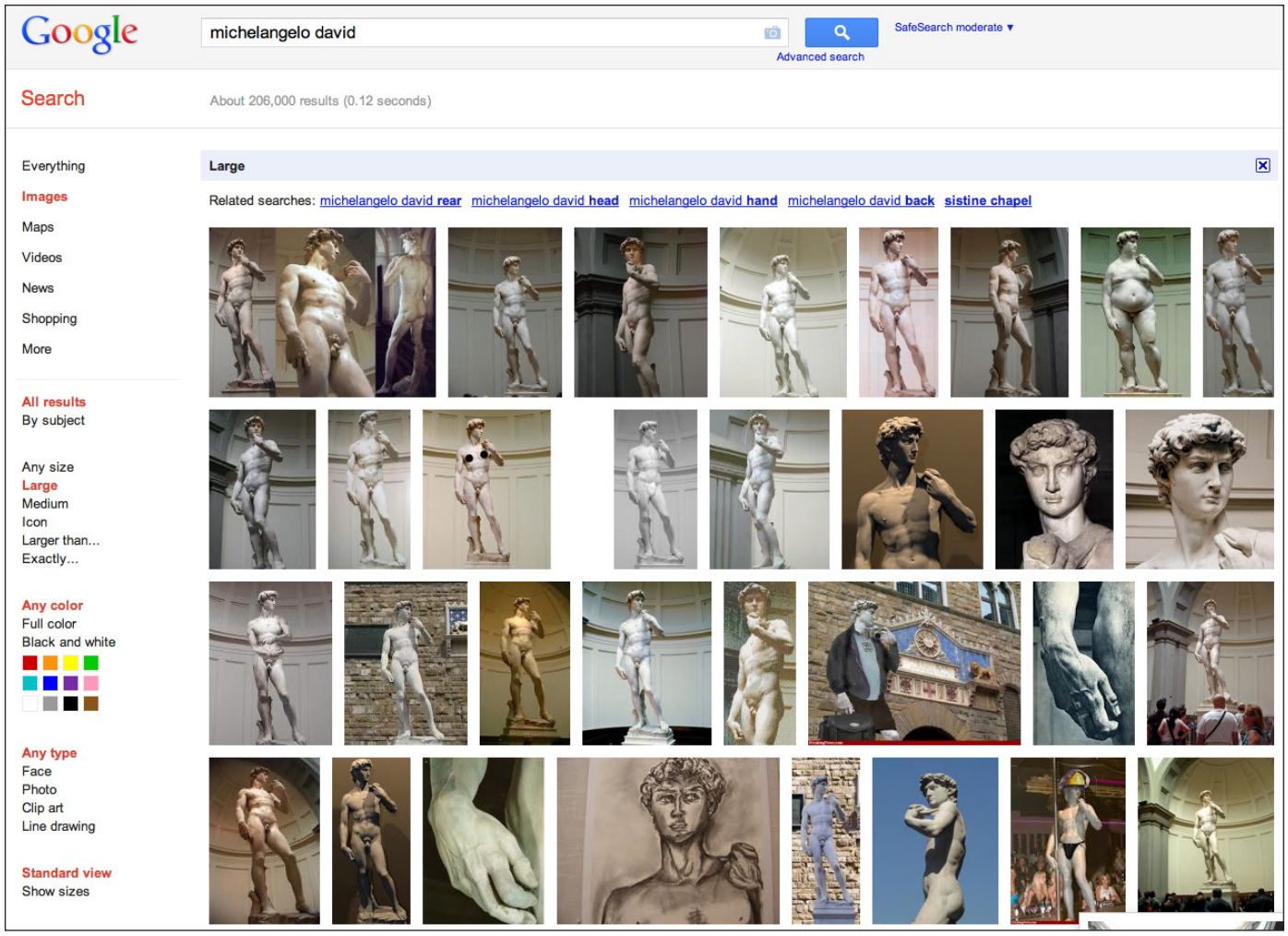
Perhaps the biggest misconception about digital image is that everything we need is available via Google or in ARTstor. While it's true that a single Google image search for Michelangelo's *David* returns over a million results, relying entirely on Google searching to locate images is a suspect strategy for several reasons. First and foremost, it's simply not the case that the specific image needs of scholars are filled by what is available online. Slide collections were repositories for nearly every single image faculty members used in their classes. Built over decades, these collections reflect the intellectual interests of specialists, reflecting the specific pedagogical and research interests of an institutions faculty, students, and curators. The Web is intrinsically more democratic, and therefore less oriented toward academic interests. Contemporary art, architectural plans, artworks outside of the canon, less famous works of art by famous artists or work by less prominent artists, supporting historical materials and collateral works, and ephemera are all unlikely to be available on the Web.

These areas are also only haphazardly served by subscription services like ARTstor. While important William Merritt Chase works such as *Portrait of Ms. Dora Wheeler* or *In the Studio* are available on both ARTstor and the Web, an Americanist wanting to teach less prominent examples by this artist, such as his *Frank Duveneck in the Studio*, would come up empty in ARTstor and find only two images of inferior size and color saturation on Google. It is here that the idea of locally produced image collections based on the particular interests of scholars retain their currency. In addition, teaching and research continually require additional images. As with other information formats like books and articles, new areas of knowledge and inquiry create fresh needs. We can't expect the Internet to keep up with that quite as well as those of us invested in helping scholars succeed in their daily work lives.

Even if an image exists somewhere out in the vast sea of Internet resources, locating it may prove a challenge. Google image searching works in two ways: through "meta-tags" or keywords that are placed directly into the code used to make the Web page where the image is placed, or through text that appears near the image on its physical location within

a Web page. If the words describing the image using your search terms aren't there, the image cannot be found. And even if the words are there, you still might not find what you seek. For example, a search using the terms "Aaron + Douglas + book + cover" for the Harlem Renaissance artist Aaron Douglas' book cover designs did return a few images—two, to be exact—of high enough resolution for quality digital projection. The search also returned several works by Douglas that are not book covers, a book cover using a portion of a work by Douglas to illustrate "Emerging Infectious Diseases," and several pictures of the actor Aaron Douglas from *Battlestar Gallactica*, including one of him holding Torvald, the Norweigan Troll, best known for being photographed with celebrities at various comic book conventions. So, while searching for Aaron Douglas book cover designs on the Internet may not be futile, finding them will likely take quite some time. In contrast, visual resources professionals have worked together to establish best practices that maximize return on the labor of collecting, describing, and managing images. Search the local collections at Washington University for Aaron Douglas book jacket, dust jacket, or book cover, and you'll receive the results you seek, and not pictures of Torvald the Norwegian troll.

Finally, the phrase "everything is available on the Web" is a little like saying "I can buy everything I need at WalMart." Sure, you probably can, and you might find a cute top there, but will it look as good or last as long as something that's done well and built to last? Quality always requires financial, technical, and human resources. Much of what is available on the Internet is simply not the right size and resolution to project well in the classroom, because classroom projection was likely not the intention of the person who put the image on the Web in the first place. To explain, an average XGA data projector has a resolution of 1024 x 768 pixels. For a single image PowerPoint slide, you ideally will want to locate an image with those pixel dimensions. My initial search for Michelangelo's *David*—one of the best-represented works on the Web—yielded an initial return of over a million image results. When I chose the "Show Options" tab and click "Large," which will bring up all images sufficient *in resolution*



for classroom projection on an average projector (so, at least 1024 pixels on its largest dimension), the result was reduced to 14300. That still seems like a large number of images, but when you consider that only 1 percent of downloadable digital images of one of the most famous and well-represented works of art on the Web is of sufficient projection quality, you can imagine what that means for other visual works. It's also important to note that that 14300 number does not take into account images returned that are not actually of Michelangelo's *David*, or for other measurements of quality like color accuracy. In contrast, locally managed collections as well as subscription collections like ARTstor utilize specific standards for resolution designed to maximize their potential for classroom projection. By creating archival image files from which lower resolution derivatives may be taken, the managers of these local collections are creating images that can be used over time, as the ability and resolution of monitors and projection continues to improve.

Another assumption about digital images is that those available over the Internet are safe to use. The first safety issue is a simple one: Just like your mom used to say "Don't put that in your mouth-you don't know where that's been!" The same holds true for Web-based images. It is becoming far more common for viruses and worms to be transmitted through a picture file. The more material you download and collect that has been put on the Internet by people you don't know working in computing environments with which you are not familiar, the more risky image collecting from unvetted online sources becomes.

But the greater risk posed to the scholar by digital images is something far more abstract, and that's copyright. Just because an image is available on the Web does not mean that it is appropriate to use in certain contexts, particularly beyond the confines of a classroom presentation. And just because you can scan something yourself from a book for a publication, and a publisher is willing to accept that scan and print it, doesn't mean you are legally allowed to do it. On the other hand, visual resources professionals are often local experts in copyright, because daily operations confront them with complex issues of rights ownership, image licensing, and what falls under the term "fair use." They know how to consider the four fair use factors: the purpose of the use, the nature of the work used, the amount and substantiality of the part used, and the effect on the market for the work. They know how and when to limit access to digital materials based on image rights, and what questions to ask if an image is needed for purposes other than simply a classroom lecture. Working with visual resources professionals to fill your image needs for both the classroom and publication goes a long way to ensure maximum access with minimum risk of copyright violation to you and your institution.

When it comes to digital images, we're also naïve if we think that our students know everything about them: where and how to find the best ones, what standards to use if they are making their own, and what they are allowed to do with them. Students know how to do many things technologically, but texting, downloaded free music, and updating their Facebook pages are not the same as using technology productively in learning and professional contexts. In my experience, students do not know how to scan images at the proper size for a PowerPoint presentation or for printing, or how to assess if the quality of a Google image is appropriate for its intended use. They may not be able to distinguish the difference between the quality of the image found on a Web source and the quality of the Web source itself. How often have I heard a faculty member complain that a student left out important works in a discussion of a particular artist? At least half the time, the student's reason is likely that they *didn't see it on the Internet*. If you ever wondered why a student's paper about Gauguin's Tahitian images rambled off into musings about Kant, or find yourself forgetting if his *Vision After the Sermon* leans toward the orange, the red, the day-glo, or the pale and washed out after reading ten students papers on the subject, you have digital images found on Web-based resources to blame. At no other point in history have students had more access to visual stimulation, so twenty-first century teaching rightly should place great importance on visual imagery. Image professionals, in partnership with faculty, students and other institutional staff, are trained and ready to instruct students in image access and use. This includes indentifying reliable image sources, judging the quality of images and associated descriptive data, and understanding intellectual property and how to properly cite images in their writing and assignments. These are valuable life skills to have, and a well-equipped visual resources facility can act as a key learning space in which to cultivate them.

I hope I've been able to illustrate some of the pitfalls of relying *solely upon* the Internet to acquire digital images. But what about a combination of that and personal scanning? If you are a image asset professional, questions like the following can feel like you're getting socked in the face, but it doesn't prevent people from asking it anyway: In this day and age, why bother with a centralized image repository? Why not each to his or her own? If you are one of only a few faculty members using images on a campus with no existing institutional support for visual resources, or are an itinerant professional by circumstance or design, maintaining a solely personal collection of images may be a necessity. However, in institutions with support for visual resources, creating a personal archive of digital images is not always an efficient or effective use of time and resources.

Let's begin simply by doing some math. Pretend you are a faculty member teaching an upper-level course on a specific but relatively well-represented topic in online and subscription image resources—Dutch Baroque Art—that meets twice a week. In that course, you plan on showing seventy images per lecture—not an uncommon number for an art historian. Of those seventy images, you are able to find on average half of your images *at sufficient quality* online and in

ARTstor. That leaves thirty-five images per lecture, or seventy images to scan per week. Now we're going to talk time, and let's go easy on the numbers—I'm talking minimums, here. After you locate the image you need in a book (generously speaking, let's say that takes two minutes), you scan it (one minute), crop it and do minor edits and adjustments (one minute), save it, and insert it into your PowerPoint(one minute). Five minutes later, you have the first of seventy images you will need for that week. Three hundred-fifty minutes—or 5.8 hours later—you have all of the images you need for that week. By the end of a fourteen-week semester, you have spent eighty-one hours making images. This does not include the amount of time you've spent entering various combinations of search terms to locate materials on the Internet. While doing this work, you've lost valuable time—if you only actually worked a forty hour week, this is at minimum two weeks worth of time that could have been spent doing research, writing, developing lectures, working with your students…you get the drift. Then translate that amount of time into money, and the average junior faculty member has used nearly $2000 worth of salary to accomplish this task—for a resource that no one else on campus is going to be able to use.

You might respond by saying—but I'll have these images forever! And, if you back up your computer regularly, and keep up-to-date with software transitions, you may be able to keep and reuse your PowerPoints for the long haul. But what if you'd like to use the image in another context? What have you done to make sure that you can find the image again? Are your images keyword searchable in a personal database like Extensis Portfolio, or at least 'tagged' in Flickr, IPhoto, or Picassa? At minimum, are they organized tidily into folders by artist or subject, with meaningful file names that will help you identify them? Do you have a plan in place to manage your personal image collection once it balloons from images for one course to images for many? Are you using PowerPoint as your organizational tool? Since PowerPoint isn't a database, do you remember the exact lecture in which you used a particular image, and are you willing to accept the degradation in quality that occurs every time an image is copied from one PowerPoint to the next? Did you plan on using the image for purposes other than PowerPoint, say, for printing up for a publication? Did you retain a high-resolution version for that purpose? Did you record any rights information on the image to confirm if it's legal to use? Your department just bought an HD projector—how do those speedy, low resolution scans look when projected on that fancy new machine. Oh no, I need to scan all of this again?!?

In a time crunch, personal scanning certainly has its place, but personal collections —in image asset management business, we call them "image silos"—are usually not an effective use of personal of institutional time or resources. Unless they are done with archival imaging standards in mind, the images themselves will quickly be rendered obsolete. If they aren't properly described, they can be incredibly difficult to find. If they aren't carefully stored and backed up, they are at risk of being lost to viruses and hard-drive crashes. And, most importantly, they can't be shared with other faculty members or students, requiring that the wheel be reinvented for every individual who wants to use images in their teaching and learning. All of these factors ensure a repetition of labor that is at best inefficient, and at worst wasteful. However, well-managed local image collections help to circumvent these liabilities, reducing redundancy and allowing important content to be shared with an entire institution.

Am I suggesting that locally managed image collections should predominate in an institutional context? Not necessarily. The recent downfall of our economy—can you say mortgage crisis?—alone suggests that it isn't ever a prudent economic model to place all of our eggs into one basket. The same holds true for insisting that Google searching and image silos are the wave of the future. What *is* required is a combined approach to image production, access and management, one that effectively pulls together the variety of visual resources at our disposal: Those from collections assembled by individuals, from collections managed institutionally, and from subscription services like ARTstor.

Visual resources professionals *expect* a future in which a diversity of sources will continue. They also look forward to a new, more collaborative future for image services. Digital technology provides everybody with the opportunity to play a role in building shared image collections. This requires a participatory, rather than passive culture of academics, archivists, developers, information technologists, intellectual property specialists, librarians, museum professionals, and of course visual resources professionals, leveraging combined expertise and collaborating on production. In closing, institutions should look to visual resources professionals to offer the following to their efforts to create sustainable programs for digital image collections and use:

- Helping clients find the images they want for teaching, learning, research and publication from multiple sources
- Creating useful, high quality images that have a long live cycle
- Developing access systems for image collections that integrate content from a variety of sources and enhance repurposing of that content
- Describing and categorizing images to make them easily accessible
- Designing and applying shared standards for image quality descriptive data, archiving and preservation
- Supporting clients' effective use of image management software, presentation tools, Web 2.0 and social networking technologies, and related hardware
- And finally, providing advisory services for any of the above, as well as for compliance with copyright and licensing.

Successful Scenarios: Successful Strategies and Innovative Partnerships: A 21st Century Approach to Image Management and Services

Meghan Musolff, University of Michigan

Introduction

Many institutions have begun to re-examine the appropriate administrative home of visual resources collections in response to the changes brought about by the demand for digital media in educational and cultural institutions. Although most visual resources facilities have traditionally been administered in close proximity to image users, many institutions have found that aligning them with audio-visual, information technology, libraries, or other museum departments can result in cost-effective and progressive uses of images in education. My paper will be split into two parts. First, we will examine different administrative scenarios of visual resources collections. And second, I will describe examples of projects resulting from innovative partnerships currently being developed in the visual resources world. Further information on both parts of my presentation can be found throughout the Visual resources Association (VRA) White Paper, specifically in Appendix A.[1]

Administrative Scenarios

Digital technology has often transformed visual resources collections from departmental to institution-wide resources stimulating image use in a broader variety of disciplines. Yet disciplinary cohesiveness remains an important factor influencing an institution's choice of the administrative structure for visual resources collections, as some disciplines (art, art history, architecture, etc.) use a significantly higher number of images in their work.

In Appendix A, the VRA White Paper identifies five primary types of administrative arrangements for visual resources services being utilized today:

1. Departments, Schools, or Colleges
2. Libraries
3. Museums
4. Audio-Visual or Information Technology Units
5. Hybrid Models

We will discuss these scenarios in an order based upon the frequency of occurrence in the visual resources landscape. For each administrative type, I will give a brief description and offer a couple of unique benefits associated with the example scenario. These benefits were identified by both the authors of the VRA White Paper and the result of input from the general visual resources community. None of these administrative configurations are inherently superior and the VRA White Paper committee is not suggesting one form of administration over another. In addition, it must be said that administrative positioning is not necessarily the same as the physical location of staff, services, and collections. When considering a change in visual resources administration, it is the local environment that will suggest the best approach to placement within the organizational structure. Let us begin with the most prevalent, still today, administrative placement of visual resources collections: within an academic unit, whether that be a department, school, or college.

Departments, Schools, or Colleges

Historically, most slide and photograph collections originated in academic departments in order to provide the spontaneous, front-line services necessary for image-intensive teaching, research, and study by the department's faculty and students—services and tasks still important with the use of digital technologies. Let's examine the benefits of the department, school, or college administrative scenario.

Benefits

- *Focused Collecting*: A major advantage of a departmentally managed collection is focusing resources on local needs. With departmental administration this focus can be more precisely tailored to the programs of the department, school, or college.
- *Proximity*: Proximity facilitates communications. It encourages a wider variety of questions and suggestions. It allows quick handling of "emergencies." Furthermore, a physical location within a department stimulates the informal communications that help build trusted working relationships between faculty and visual resources personnel.
- *Department Visibility*: Digitization has encouraged many academic units to open their image collections to others in their institution. Moreover, the visual resources curator may be the only person on campus with the equipment and experience to scan and catalog images and move them into shared collections. These factors can increase the visibility of the department across the institution and help to broaden the digital collection's client base.

Libraries

For many years numerous institutions have administered visual resources services as part of a larger library organization. In recent years, more visual resources operations have moved, either administratively or physically, from academic units to the library in response to the evolving image needs of the wider campus community.

Benefits

- *Shared Service Mission and Values*: Within a library's organization structure, visual resources reside in a service unit, sharing the library's mission to support research, teaching, and learning. In addition, the visual resources collections and the library have similar values such as principles of collection development, data standards,

digital access, preservation and the like.
- *Related Skills and Shared Staffing*: Library partnerships can allow for information professionals who have similar skill sets, such as cataloging, database expertise, subject specialty, and reference service, to work more efficiently together. These similar skills can facilitate the sharing of resources for staffing, service hours, or facilities.
- *Interdisciplinary Setting*: The broader user-base of a library can help stimulate the new tendency for interdisciplinary use of digital images, from the arts to the sciences.
- *Technological Infrastructure*: Visual resources collections in libraries tend to enjoy a larger infrastructure for hardware and software than those VR's located in academic units.

Museums

The role of museum visual resources has changed rapidly in response to digital media. Such units were once most commonly aligned with education departments or museum libraries to provide slides and, more recently, digital images for instructional purposes to curators, education staff, docents, and occasionally the general public. Visual resources professionals now leverage their multiple and varied skills to provide new services and address essential museum needs, particularly in the area of digital asset management. All museum functions stand to benefit from centralized visual resources services, including: forwarding research and education, documenting objects, developing a Web presence, producing publications, archiving institutional history, developing interactive media, and contributing to digital learning. The responsibilities of visual resources managers have started to extend into each of those museum functions, and also into rights management – for example, providing image permissions for works in the museum, and/or acquiring and licensing external images. Combining visual resources services with general oversight for a museum's digital image assets has multiple benefits.

Benefits
- *Shared Need*: The productivity of nearly all museum work benefits from effective access to images, particularly curatorial, editorial, educational, communication, merchandising, and Web development activities. Because of this mutual dependency, coordination of images helps to promote these activities.
- *Efficiencies*: This new direction for museum visual resources might involve direct or enhanced affiliations with photo services and instructional technology units, and represents a unique opportunity to streamline inefficiencies in museum operations by combining facilities, budgets, or staff.
- *Consistency*: The visual resources curator's experience with data standards can bring a valuable consistency to data created by distinct museum activities. They can coordinate distribution of all images produced by the museum for any purpose, as well as those licensed externally, through a single management system.
- *Outreach*: Well-managed image assets serve a variety of outreach functions. In addition to appearing on museum Web sites, images may be distributed through third-party vendors, contributed to ARTstor or to online reference systems such as Oxford Art Online. These outreach activities broaden museum audiences and sometimes generate revenue.

Audio-Visual or Information Technology Units

As technology has expanded the role of visual resources managers, added duties often relate to instructional technology and audio-visual support–everything from managing projectors or smart classroom carts, to technology instruction, maintaining servers, and providing labs containing video production and editing tools. In work environments physically located near the classes they support, it can be advantageous to have skills related to the technology chain leading from the image to the actual classroom instruction. For a more remote location, skills and knowledge related to the "backend" tasks such as database design, Web design, user interface design, and server maintenance might be more advantageous. In either of these situations, merging with an existing instructional or information technology unit can be an effective approach.

Benefits
- *Tech Allies*: Closer ties can be formed with server, Web, and programming teams. This can lead to better practices regarding database support, accessibility, and long term storage of content.
- *Broad User Base*: Since IT units are often situated centrally, they can facilitate the transition into serving the whole institution, bringing about expansion into other disciplines and a much larger user base.
- *Service Links*: Collaborating with other service units, such as libraries and media centers, may be easier because of already established communication channels.
- *Strategic Planning*: Belonging to a central unit can enhance the ability to affect decisions at a higher level. Sitting at the table during decisions about data storage, staffing options, collaborations, and project management solutions, can keep image professionals informed and able to participate in coordinated progress.

Hybrid

While the administrative models I have discussed thus far illustrate separate and distinct types, some institutions have had success with a hybrid approach—where functions such as management, space, and computing infrastructure are contributed by several administrative units. Ideally, a hybrid arrangement can blend any of the benefits listed above, while initiating cooperation and team building in a very concrete way.

Partnerships

This idea of a hybrid administrative model, or innovative partnership between many different units with an interest in visual resources, flows nicely into the second part of my talk. During our research for the White Paper and through conversations with visual resources professionals, one trend has become apparent: The majority of visual resources operations, regardless of their administrative type, worked closely with related services in their parent organization. Collaboration has become an essential aspect of successful visual resources collections and crucial for delivering effective service in the Information Age. For the second part of my paper, I would like to focus on this idea of innovative partnerships and broaden the criteria from simply partnerships within an organization, or with your neighbors as I like to say, but also to examine collaborations between visual resources collections and users, technology, and space. In this manner, we can examine a number of collaborative visual resources projects, as described in the *VRA White Paper*.

Neighbors

As the reach of visual resources collections has expanded beyond the traditional department responsibilities, partnerships with other units within a larger university or organization have become inevitable. In fact, I would be surprised if any visual resources collection is working in isolation these days. That said, I would like to highlight two examples of academic collaboration with neighboring units.

1. University of Michigan

   As an employee of the University of Michigan, I will discuss the partnerships being undertaken in the Visual resources Collection in the History of Art Department. I would describe our administrative organization as fairly typical within the broader visual resources community. We are physically located within the department and the staff members are employees of the department and the College of Literature, Science and Arts. While our administration and location are rather traditional, we have numerous projects underway that allow us to expand outside the walls of Tappan Hall and to collaborate with neighbors across the university on a daily basis. Working with the University of Michigan library, we contribute images to a campus wide delivery system, called the University of Michigan Digital Library. Through this interface, images created by us specifically for History of Art faculty are available online in a system that also includes images created by other units across the campus: University of Michigan Museum of Art, various University of Michigan library departments, and natural science research images. We also partner with the library to deliver bibliographic and image research instruction sessions to History of Art students. In addition, we work with college IT to maintain and update classrooms computers. And, most importantly to me, we work with the School of Information to recruit interns and temporary workers, so that the staff can train and mentor future visual resources professionals.
2. University of Minnesota

   My second example of a partnership with a neighbor comes from the University of Minnesota. The Visual Resources Center is situated in the College of Liberal Arts Office of Information Technology, a unique placement for a visual resources collections and why I choose to highlight this example. The VRC serves the entire College of Liberal Arts (which includes the Arts, Social Sciences and the Humanities) and partners with the College of Design to provide services to the whole University of Minnesota system. Among the services is a growing Digital Content Library serving learning objects—images, audio, and video—to a variety of scholarly disciplines. From within IT, the Center has been able to collaborate with the library, as well as other museums and galleries on campus.

Users

With the existence of Google and its dizzying array of available images, it is of extreme importance for visual resources collections to create a connection or partnership between itself and its users. I would like to highlight three projects that are collaborating with different user groups (faculty, professional association members, and artists) in order to create superior image collections.

1. University of California, MediaVault

   During their research travels, University of California faculty can upload their images and data directly to campus servers through the Media Vault project. By partnering with their local visual resources curators, images taken by faculty in the field can be harvested from collection databases and shared with the entire University of California 10-campus system.
2. SAHARA

   The Society of Architectural Historians is experimenting with new modes of scholarly communication and collection building with the Mellon-funded SAHARA project, which is a strategy, a resource, and a service, all in one. Members of this scholarly organization and information professionals are working together to build an online archive of architectural and landscape images, as well as other content, for a shared online site, while visual resources professionals, librarians, and technologists assist with metadata and systems.
3. accessCeramics

   The accessCeramics project partners the Lewis and Clark College's Art Department, the Visual resources Collection, and the college Library to create a searchable database to address the scarcity of contemporary digital images available for teaching the ceramic arts. Artists are actively engaged in the process when they upload images of their work into Flickr and catalog them in the fields created for this purpose. Image professionals then

enhance the metadata to meet current VRA standards thus improving search and retrieval. Financial support from various funding agencies is allowing the resource to be freely available on the Web for educational purposes and extending the reach of the project globally.

Technology

As the profession has evolved, visual resources professionals often now become the point person for emerging technologies, both for pedagogical applications and to promote VR services and collections. Here are two examples of partnerships with technology to improve relations with users.

1. UT/Austin

   With a Facebook page, a Flickr image group, a list of visual resources-related Web site bookmarks on Delicious, a blog called Deep Focus, and award-winning videos posted on its YouTube channel, the School of Architecture's Visual resources Collection at the University of Texas at Austin collaborates with Web 2.0 technologies to connect faculty and students. By using these social networking tools, the VRC can provide multiple formats for the dissemination of images resources and services to its constituents.
2. University of Colorado/Boulder

   At the University of Colorado (both the Boulder and Denver campuses), the visual resources facilities of the College of Architecture and Planning, the College of Arts and Media, and the Department of Art and Art History share a streaming video server so that academic lecturer and films are readily available to faculty and students. Access to the streaming videos is provided through their Luna Insight image collections as part of the University of Colorado Digital Library.

Space

Because of the transition from slide to digital images, visual resources collections now often find themselves with available space after the removal of the physical slide collection and/or the equipment once used to maintain such a collection. I would like to discuss two examples of visual resources collections partnering with an old space to create a new learning space environment.

1. University of Maryland

   The University of Maryland's Department of Art History and Archaeology is in the process of transforming its slide room into a new learning space for education and collaboration. The Michelle Smith Collaboratory for Visual Culture, currently under construction, will have state-of-the-art digital projection with a curved projection surface to promote visual immersion in image presentations. The Collaboratory will be central in creating a nurturing environment for academic quality and creative learning. Social spaces have been designed for flexibility with moveable furniture to promote collaborative activities and student study. This new space will provide ample workspace for meetings, workshops, forums, and the execution of large-scale technical projects.
2. Smith College

   The Smith College Imaging Center is administered collectively by the Department of Art and IT Educational Technology Services. The Center executes select projects in cooperation with the College Library Special Collections, the Smith College Museum of Art, and the Five Colleges Consortium. The staff of the Imaging Center consists of librarians, visual resources curators, catalogers, information management professionals, digitization specialists, and technology specialists from Art and Educational Technology Services all brought together into one space to address the visual resources needs on the wide community.

Conclusion

While I have highlighted numerous partnerships and collaborations, the VRA White Paper includes more examples than I have given today. In addition, the paper includes a set of questions visual resources collection administers can ask themselves when considering collaborative projects or a review of the current visual resources management structure. These questions can be divided into four categories addressing issues related to users and services, partnerships, physical space, and budget.

Users and Services:

- Who are the current and prospective image users of the VR collection?
- What type of support do they need?
- Should visual resources staff act as: Content selectors? Builders of shared image collections? Catalogers? Quality controllers? Copyright gatekeepers? Instructional technology support specialists?

Partnerships:

- What type of partnerships with other institutional services is most important: Library? Central computing? Instructional technology? Classroom technology?

Physical Space:

- What physical locations are in the best proximity to users?
- What are the space requirements of the visual resources collection?
- What are the possible uses of the space historically dedicated to analog collections?
- Can opportunities be found to create a learning space for visual technologies?

Budget:

- What are the costs of the new ways of operating? Where are these best absorbed and administered?

I hope that my presentation, along with those of my colleagues Allan Kohl and Betha Whitlow, has encouraged you to take a look at the VRA White Paper. The committee is still

accepting feedback and welcomes any and all comments and suggestions.

Notes

1. Visual resources Association. *Visual resources Association White Paper: Advocating for Visual Resource Management in Educational and Cultural Institutions*, October 2009. http://www.vraWeb.org/resources/general/vra_white_paper.pdf; Accessed December 6, 2010.

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University of Virginia: *9,000+ slides (ongoing) for the SAHARA architectural digital image library*

The Exploratorium: *mixed archive of books, pamphlets and other printed materials*

Hillwood Museum & Gardens: *Hasselblad X5 scans from original 4x5 and 120 transparencies*

Sierra Club Colby Library: *Betterlight scans of rare Ansel Adams photo album printed in 1928*

Sierra Club Colby Library: *Betterlight scans of Joseph LeConte map from 1896, showing the future Yosemite National Park*

American Institute of Architects: *93,000 slides scanned in 18 months*

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Conference Papers

High Museum of Art, architect: Richard Meier (American, 1934–), completed 1983, site: Atlanta, Georgia. Photograph Ezra Stoller/ ESTO, courtesy Richard Meier & Partners Architects LLP .

Opening Plenary Session: Peter Brantley, The Internet Archive

Organizer: Gretchen Wagner, General Counsel, ARTstor and VRA IPR Committee

Host Organization: ARTstor

Abstract

Peter Brantley, is widely respected as a creative, visionary and activist leader in the library community, with over 20 years experience in working with libraries and information technology systems. Peter is currently with the Internet Archive, http://www.archive.org, a well known nonprofit that seeks to preserve copies of the Internet and Internet sites, as well as other cultural artifacts in digital form. Drawing from his significant experience at the Internet Archive as well as the Digital Library Federation and the California Digital Library, Peter will discuss his views of the role that libraries and VR departments should play in the information technology

landscape of the future, especially vis-à-vis copyright. In particular, he will discuss what libraries and VR departments should be doing to preserve the scholarly record, to advocate for community standards, and to protect academic access to scholarship given the ongoing, highly-pitched battles between copyright owners and users. Should libraries be taking a more aggressive stand to protect the rights of the academic user? Are libraries and other academic entities ceding too much to commercial entities like Google? Will the library survive if scholars and students increasingly go directly to the Internet to obtain what they need? Peter's talk will focus on the potential for collective action among libraries and VR departments to protect and defend the role of the scholar and access to scholarly and educational materials.

Summary

Grace Barth, James Madison University

The session was opened by moderator Gretchen Wagner, who introduced the issue of looking at copyright in a new way due to increased connectivity and networking. Wagner remarked on the shift in the roles of information professionals, and the need for libraries to rethink their strategies for content access. She then introduced speaker Peter Brantley, Director of the Internet Archive, blogger, and international speaker on publishing with expertise in academic libraries.

Brantley began by giving an overview of the shifting state of information. Information could previously be considered to be in a "steady state" as it was only accessible in libraries, at seminars, and through other content-based, static sources. In recent times, however, it has become increasingly easy to locate and work with information anytime and from anywhere. Users can separate and merge desired knowledge, search for it, filter it, and exchange recommendations with others. Collaboration has become a primary action when it comes to information use. The social networking tools available on the Internet enable this process of discovery and sharing. Brantley briefly reviewed some of these tools, including Twitter <http://twitter.com>, Facebook <http://facebook.com>, Blogger <http://blogger.com>, and Wikipedia <http://wikipedia.org>. Though the information on Wikipedia can have credibility issues, it serves as an effective user-friendly point of entry to begin more serious research into a topic. Resources such as Google Maps <http://maps.google.com> and PubMed <http://ncbi.nlm.nih.gov/pubmed> provide similar initial access.

The process of information-seeking has changed considerably to become more reciprocal with the process of sharing. As searching becomes easier and includes more tools to share instantaneously, users engage meaningfully and in new ways with data and with each other. Users are active in their discovery as they filter, find, and redistribute content. Brantley demonstrated his point with a personal story of sharing his father's old photographs online. During military stationing following World War II in the 1940s, Brantley's father took many photographs of his surroundings in Asmara, Eritrea. These old Kodachrome slides were boxed up and put away for decades until Brantley rediscovered them and had the slides digitized. He then uploaded all 125 images onto Flickr <http://flickr.com>, where they were instantly accessible to any visitor to the site. It took only forty-eight hours for another user, from Asmara herself, to find these photographs and use her Twitter account to thank Brantley for sharing. The short amount of time it now takes to share information that had been stored in static form for sixty years is astounding. Users from around the world are able to publish and share content with each other in new and unprecedented ways.

The implications of this new culture of sharing are directly at odds with laws that still regard information as steady-state objects. As we constantly add, remove, and combine content to accommodate our needs, we should begin to regard our business processes in the same way. This includes ideas about investments, production, and distribution of information. Flickr, for example, could include an option to purchase image rights on its Web site. The creation of a virtual Air and Space Museum in Second Life by the UC Berkeley Architecture department <http://arch.ced.berkeley.edu> is another example of rethinking content to make it more accessible and engaging.

Brantley introduced the evolution of toys as a metaphor for the evolution of information. Toys used to just be objects onto which children could project their imagination, requiring the child to create all of the entertainment. Now toys can talk, recognize vocal commands, and otherwise engage with us just as systems do. This is also similar to computer games that allow players to interact, work together, and accomplish things quickly.

Brantley highlighted the importance of remembering content origins with an example of the term "vorpal blade." After being invented in Lewis Carroll's Jabberwocky, it has been reused throughout decades in literature and in science fiction. The new usage is more meaningful if one knows the references it contains to the past. Similarly, as information gatekeepers we are able to provide content and help others use and reframe it in new and significant ways. Interaction is key, as sites like Thesixtyone <http://thesixtyone.com> demonstrate by embedding quests and games into their layout to keep users' active attention. Information seekers today are engaged in tactile play with the world, and Brantley used imaging work as a concluding example of how information can be "touched."

The presentation was followed by a question-and-answer session. Brantley was first asked how the new laws we need for information should be structured. While he was unable to articulate specifics, Brantley stated that legal structures should be based on ideas of sharing and attribution, stressing the importance of giving credit to those who work to enable our culture of collaboration. He also

stressed the failures of the current system and suggested that implementing a reward mechanism might be an effective way to enforce policies. In response to a follow-up question about the role and relevancy of libraries, Brantley remarked that librarians must also reinvent themselves to reflect new attitudes about information. The role of the librarian includes thinking of how to build systems to facilitate ways users work with information. Librarians and visual resources professionals should focus on generating interest and enabling the flow of information. He provided an example of librarians working with biologists who had voiced complaints about the limitations of their existing library structure. Their suggestions resulted in new ways for biology researchers to work with molecular representations. Libraries should be actively investigating the changing needs of users and producing appropriate frameworks of use.

One attendee noted that the concept of copyright had been invented centuries ago in Venice to protect the commissioner of content creation for a set number of years. Brantley responded by musing about the plausibility of generating revenue on systems such as Wikipedia, perhaps by introducing a Web site or ISP-based tax on information. It is unclear at this point where revenue fits into the information seeking and using process.

Another attendee commented on how sharing content on Web sites such as Flickr often precedes the publishing of that content. Brantley agreed that it is more important to make content widely accessible as quickly as possible than to spend time perfecting it before the initial publication. His father's photographs, for example, were found automatically by another user's filter using the keyword "Asmara" as soon as they were made available. Once content is shared, information about usage can be gathered and interpreted, and refinements can be made.

Concerns were voiced over the loss of history and connections that seems to be a result of the new information model. The dissection of information that can happen when content is so easily remixed could potentially result in students missing out on context or connections that are no longer intact. Brantley responded that creators of new structures should be mindful of these connections and make it a point to strengthen them. The challenge inherent in bridging different kinds of content is to foster new connections and maintain old ones at the same time. Another attendee asked Brantley how he thought users should prioritize the overwhelming body of information available to us today. Brantley responded by advising users to make the connections they're able to and keep the focus on their specific information needs. He was confident that within the information world, content could be found when desired, and so users should not be overly concerned with trying to absorb too much at once.

Brantley was also asked if he envisioned complete loss of information ownership as a possibility in the future. While some information could be too public or too private, Brantley replied, he did not see ownership completely disappearing. More realistic concerns arise when thinking about the amount and depth of information available to law enforcement, for example. One last commenter brought up the recent removal of some content from Brantley's Internet Archive. Brantley responded that while universal access to as much content as possible is their goal, the Web site is also subject to laws and must take things down when they're asked to do so—an unplanned final example of the need to rethink how we handle information.

Session 1: Utilizing Blogs to Improve and Market Resources

Organizer: Jen Green, Plymouth State University and VRA Education Committee
Panelists: Caitlin Pereira, Massachusetts College of Art and Design; Elaine Paul, University of Colorado at Boulder; Elizabeth Schaub, The University of Texas, Austin; Amanda Rybin, The University of Chicago

Host Organization(s): Sponsored by: Archivision Inc., and the New England Chapter of the VRA, developed with assistance from the VRA Education Committee

Abstract

As visual resources collections become increasingly digitally focused and opportunities to personally meet incoming students and faculty decreases, we now are charged with making our virtual presence more visible, as well as reaching out to our users where they already are on the Web. The Web environment is our second home and equally as important as our physical space and appearance. Most of our student patrons will never have to cross our threshold, but they will use our services if they are aware of them. We can find them on Facebook, Twitter, and get them to read our RSS feeds. But, how do we organize and maintain these avenues of information? Visual resources professionals need to design information hubs that direct users to other Web-based resources as well as local collections, and blogs offer a lot of potential for achieving that. It is clear that students and faculty who feel engaged by staff online are more likely to utilize resources and services; blogs can be a dynamic hub for the Web tools we use to reach our patrons. This session will introduce you to creative ways to design and market blogs, strategies for keeping blogs relevant and dynamic, an overview of other Web tools that support user access and experience, as well as strategies for quantifying a blog's success. Blogs presented include: Derivative Image, Visual Resourcefulness, All Things Visual, and Deep Focus.

Summary

Carey Weber, Fairfield University

The session attendees were welcomed by the moderator Jen Green. The session included presentations from a dynamic panel who illustrated how they are using their blogs on their campuses for outreach. Jen thanked the sponsors, Archivision, Inc. and the New England Chapter of the VRA.

Jen Green introduced the first speaker, Elaine Paul, University of Colorado at Boulder, whose blog "Derivative Image" is a means for her to communicate with her patrons and for keeping herself professionally focused.

"Good for them, Good for us, Blogs for Outreach in the Visual Resources"

Elaine explained that blogs have been around for fifteen years, but new tools have made them much easier to use, and they have grown in popularity. She talked about planning a blog, the maintenance of a blog and told some cautionary tales.

Her blog, "Derivative Image," was created in March of 2008. With Web 2.0, libraries began to create blogs, wikis, chat reference and other tools. There was a lot of "techno lust." There was also a lot of debate about "twopointopia" and whether Library 2.0 tools were actually useful. Elaine reflected that we have now moved beyond this shiny new toy phase. Libraries must be social and on the Web: their patrons expect it. Once we take social media for granted it becomes a really useful tool (i.e. Twitter and Facebook, as well as other tools). These tools can convey news, information and an online identity, as well as helping one with professional focus.

Elaine imparted the following advice: when planning your blog bear in mind that it is not good for static information. Short, news-like posts work best. Blogs should focus on a subject, and on the dissemination of news to your patrons. She also passed on the following planning checklist:

- Scope/Vision: who is your primary audience? Is this an appropriate way to reach that audience of faculty and students?
- Software/Tools: blogger.com was chosen by University of Colorado at Boulder as it can be customized. WordPress is another good choice. Do not use an eccentric template; black text on a white background is always best.
- RSS Feed: make sure your content is available through an RSS feed, and can be shared with Facebook and Twitter.
- Blog Name: the name should reflect the tone and scope of the blog.
- Priorities: decide what topics this blog will and will not cover. Make these decisions before you start.
- Blog Examples: become familiar with other blogs, and see what other blogs are covering. This is a great way to get ideas and information.
- Permanent Links: some ideas are cool links, frivolinks, and hot links.
- Tag Cloud: Tag all of your posts and images so that they can be searched.
- New Images: a feature of "Derivative Image" is that it has streaming thumbnails of a selection of newly acquired/scanned images in the UC@B image library.
- The Launch: "Derivative Image" was introduced at a faculty meeting and at student orientation. Elaine Paul includes the site address with her email signature.
- Evaluation Criteria: Google Analytics can help you assess how much traffic your blog is getting.
- Publication Guidelines/Editorial Guidelines/Style Standards:

should be decided in advance.
- Maintenance: Elaine aims for one entry per week. She includes concise, informative, "how-to" information. She is always trying to deliver fresh, lively content and tries to be consistent with the frequency of her postings. She plans to use guest bloggers in the future. She advised checking the links that you have on your blog regularly, to make sure they are not broken.
- Cautionary Notes: Make sure it is clear that the opinions expressed in your blog are yours alone. Respect copyright and fair use, citing sources for the links. Be prepared for spam and know the policies of your institution.
- Benefits: a blog is a tool to create a digital presence, convey a digital identity—to let people know who you are and what services you can provide.

Jen Green, went on to introduce Amanda Rybin, from the University of Chicago.

"Marketing From Within: Integrating All Things Visual with Other Resources"

Amanda began by outlining how, at the University of Chicago (UC), the VRC started with the Art History home page as an inspiration. They built their Web site using WordPress blog software: It looks like a blog with tags, news, RSS Feeds, etc.

They used the statement "What We Do" as the organizing principle—to find, create, and display artwork. Under 'Find Images', they have included links to LUNA, ARTstor, and their legacy collections; in 'Create Images' they have uploaded scanning instructions, order forms and have provided digital standards; within 'Display Images' they have put up PowerPoint instructions as well as classroom technology instructions and information. They have used the "Find, Create, Display" labels as a tagline and also on a bookmark that they produced as a marketing tool.

The News section has the most recent blog entries. They have an RSS Feed subscription—an alternative to a Blog Roll, which provides links directly to content. Tags are added which are free text, descriptive, searchable and can only be entered by staff. These define the favorite topics of the blog. They have included categories composed of different subject areas and time periods, which appear as a drop down, controlled list. They have included lists of images sources on the Web. They strive for the purposeful categorization of blog content and these frequently-used categories outline the content of the blog. The images section has links to images that they subscribe to, images on the Web, ARTstor updates, etc. whereas the VRC News section holds information about things that affect the daily lives of students and faculty.

The Art History department also has a blog called "The Voice of CWAC" and so they make sure that the blogs compliment each other and that they do not repeat information. The Facebook page for the VRC is fed by the blog, and compliments it: they integrated the blog into Facebook using "Networked Blogs." Wordpress can add 'wall posts' to Facebook pages as well. In addition, they use a widget to create a version of the blog for mobile devices. With all of these tools combined they hope to integrate the VRC into the daily lives of faculty and students.

Jen Green then introduced Elizabeth Schaub from the University of Texas, Austin, School of Architecture

"Navigating the Blogosphere: Using Blogs to Market Resources and Services"

Elizabeth began by stating that while blogs began as a means for sharing, they can in fact act as a marketing tool to disseminate a message. The growth in the popularity of blogs has been vast: in September 2003, there were one million blogs and by September 2008 there were one hundred-twelve million. They are ubiquitous in our online culture, but whilst this is true, Elizabeth cautioned that 90 percent of all blogs that are started have been abandoned. Blogs take time and energy to keep them relevant.

She went on to discuss the blog at the University of Texas at Austin, covering topics such as why they decided to set it up, how they went about this, their marketing strategies and how they are measuring its impact.

The VRC wanted to use social networking tools to reach users, as face-to-face contact has decreased significantly. They felt that a blog was better than a static Web site to meet those goals. A strategic plan for Web 2.0 implementation in the VRC was created, along with an implementation timeline, with some immediate goals (within two months), short-term goals (one academic year), and longer term goals (two+ years).

Elizabeth reminded the group of the need to choose a name for your blog, a publishing tool and a theme and that it is necessary to have a server that supports PHP and MySQL.

She stated that keeping the blog fresh is the most difficult task. It needs to be vibrant and relevant, with fresh content appearing on a regular basis. Initially Elizabeth posted three times per week, but she then passed on responsibility for the blog to two graduate students who are able to average four posts per week, thanks to multiple contributors. They use RSS feeds, Delicious, and other sources for content. Another advantage is that blog posts can be re-purposed for your Facebook page and on Delicious, though there is a three hour time lag to import to Facebook from an external blog; on Delicious you can have links to the sites that have been blogged about.

On the marketing front, the blog needs to be promoted. Elizabeth added the blog address to her email signature, mailed the link to faculty and staff, made a video about it that she posted on their YouTube channel, as well as putting a link to the blog on the Web site homepage. Also, she sent an email with the link to incoming graduate students and created bookmarks to be used as a marketing tool. The latter were distributed to students, promoting all of the Web 2.0 initiatives.

She then went on to discuss how to measure a blog's Impact. She suggested Google Analytics as a means of doing this, as it is free and easy to use: you can track how people find the site, how they interact with it, how many page views there have been, which specific pages are viewed the most, as well as the time spent on each page.

Elizabeth concluded that the blog is an effective marketing tool to advertise the VRC to users. The content, while time consuming to produce, can reach multiple outlets.

Jen Green introduced the final speaker, Caitlin Pereira from the Minneapolis College of Art and Design (MCAD).

"Visual Resourcefulness" Communicating With Users in a Critical Digital Forum

Caitlin began by pointing out that your blog, your Facebook page, and your Delicious page can all work hand in hand. She explained that no one is using slides any more at MCAD, that the scanning stations bring in few users and that there is lack of personal contact with patrons. The blog provides a way to reach out to these individuals and is a dynamic virtual space from which to broadcast finds and new media: information hubs and links are the currency of the Internet.

She reflected that Facebook is great for quick notes, fun stuff, and updates and that it is casual, great for fun videos and for art and design news. The Blog is better for resources worth talking about, updates to the local database, campus and area events, etc., whilst Delicious is where all the resources and tools that we find can be saved. At MCAD, Facebook, Delicious, and the Blog all have links to each other.

She made the following suggestions when considering how to build readership: plug your blog, include the address in research guides and remember that faculty members are a link to the students. She also recommended posting Help Guides on the blog; making sure you keep posting even when you are busy, remembering that this is classic outreach in a virtual space, in order to replace people physically coming into the VRC.

Caitlin finished by offering this advice: create a Logo, put it on everything and make stickers, bookmarks, etc.

In the question and answer session that ensued, members of the audience queried the panel members as to the efficacy of blogs and whether it is really necessary to post the same information across different platforms. The responses were that one cannot assume that people are just using Facebook or just reading the blog or RSS feeds and that you are therefore more likely to capture them somewhere if you used different tools. What is more, blogs can be a good record of professional activities: an archive of accomplishments, regarding collection development and training sessions. Panelists also reminded the audience that automating the blog content to Facebook takes no work and is a valuable means of reaching students. Also, using student assistants to do Blog or Facebook posts is a great use of their time and energy.

Session 2: Staying Alive: Strategies for Dealing with Change and Increasing Professional Viability

Organizer: Maureen Burns IMAGEinED Consulting and VRA Education Committee
Panelists: Stephanie Beene Watzek Library, Lewis and Clark College; Jeanne Keefe, Rennsalaer Polytechnic Institute; Heidi Raatz, Minneapolis Institute of Arts'; Margaret Webster, Cornell University, Emerita

Host Organization: Saskia Ltd. Cultural Documentation
Developed with assistance from the VRA Education Committee

Abstract

The current economic downturn has adversely impacted many visual resources collections and art libraries, but there are ways to advocate for these important facilities and to demonstrate that image and information professionals actively contribute to an institution's mission and technological future by providing necessary expertise, assets, services, and learning spaces. This roundtable will bring together visual resources professionals from a cross-section of institutions who have recently experienced transformative change to discuss strategies for positively coping with negative impacts on professional lives and the status of visual resources facilities. They will address what was learned from such experiences, recommend actions to take, and provide a variety of possible scenarios which can lead to successful outcomes. Ample time will be given to questions from the floor and allowed for audience participation.

Summary

Leigh Gates, Harrington College of Design

As one of her own coping mechanisms after the closure of the UC Irvine Visual Resources Collection, moderator Maureen Burns led the charge on preparing a VRA White Paper, "Advocating for Visual Resources Management in Educational and Cultural Institutions," published in October 2009. This document is intended for administrators, faculty, and curators in academic and cultural heritage institutions, but portions of it can also be cherry-picked to create customized documents for specific contexts.

Among the notable features of this work is an extended discussion of six major strategic issues:

- Multiple sources for images;
- Ways of integrating personal and institutional collections;
- Social computing and collaborative projects;
- The life-cycle continuum of image assets and their description;
- Rights and copyright compliance; and
- Visual literacy.

The conclusion provides a summary of visual resources services, examples of innovative projects, and ties to top teaching and learning challenges. One appendix provides five successful administrative scenarios for visual resources in academe and museums, to help in rethinking their appropriate placement in organizational structures.

These include the following possibilities:

1. Departments, Schools, or Colleges
2. Libraries
3. Museums
4. Audio-Visual or Information Technology Units
5. Hybrid Models

The endnotes provide extended information, hyperlinks, and references, and an executive summary allows for quick comprehension. The Association was encouraged to use or circulate the document widely and to provide feedback for a systematic review of the White Paper every few years in order to address the evolving digital landscape and new issues that may arise.

Stephanie Beene, who had replaced recently-retired Margo Ballantyne as visual resources coordinator at Lewis and Clark College, followed with a collaborative description of the move to a new facility at Lewis and Clark to accommodate changing space needs and departmental demands. In early summer of 2007, the gracious visual resources library was threatened by a proposed halving of space to provide offices for art history faculty. This immediate threat was averted but Ms. Ballantyne was alerted to a need for a future move.

Through a series of images, Ms. Beene illustrated the transformation of the old VRC into the Critique and Visual Studies Center. Because the VRC coordinator's position was funded by the Aubrey R. Watzek Library, even as the facility was housed in the Art Department, when the Department needed more faculty office space, it was made clear that they would not support the position were it to stay in the departmental space. Notice was given the Library that the VRC was to be moved physically out of the Art Department by the summer of 2009. A search was initiated for space in the Library in which the VRC would operate in what was considered a downgraded environment, both physically and aesthetically.

Before the move to a new space, the Library asked for the rewriting of the VRC coordinator's position, to reflect the change of space and the addition of library duties. There followed a long negotiation with the Art Department and the Library to get the desired credentials and background written into the job description, and to hold firm during the selection process for a new VR Coordinator. Another challenge of transitioning to the new space was the detachment of the slide collection from the VRC into the Library's Collection Management Resources, which would create odd work flows.

Ms. Beene advised following a strategy of negotiation and advocacy for keeping the slides with the visual resources professional, including education of the administration in the value of slides and the necessity of retaining them close at hand. Finding allies within the Library and Art Department was crucial.

Ms. Beene now holds the position as newly written, in which she is more integrated with overall Watzek Library functions, including Reference and Instruction. She offers reference at the desk to students in a variety of disciplines, and team-teaches with other reference librarians, placing emphasis on the value of visual literacy and integrating images into academic learning. Collection development has likewise followed this trend of encompassing more academic disciplines than the arts.

Even though the Art Department remains Ms. Beene's primary clientele, her presence at the reference desk and a VRC Web site redesign enhances her visibility and integrates her more fully with all library functions. The new Web site offers expanded image resources to reflect the campus-wide network, including "Images Across Subjects" and discipline-specific visual resources.

To summarize, Ms. Ballantyne and Ms. Beene had identified the following strategies to help them negotiate a VRC space change successfully: be proactive; identify allies; initiate conversations; be visible; practice outreach and advocacy; identify collaborators; and think creatively.

In describing another difficult aspect of transition in visual resources management, Jeanne Keefe reported that Rennselaer Polytechnic Institute suffered its first layoffs in 140 years during December 2008. One quarter of the library staff was eliminated: those at the higher salary range; those with seniority, over sixty-five years of age; or those with alternative incomes. From the administration's viewpoint, these were impersonal decisions, following the path of "least guilt." Fortunately Ms. Keefe benefited from this blow, since she viewed it as a heads-up which motivated her to volunteer her services in digital production, on the School of Architecture Web site, and with library instruction.

Through these experiences, Ms. Keefe identified several strategies that proved useful in adapting and maintaining her professional viability in the library. She recommends that visual resources professionals identify where they fit into their institution's mission. If necessary, create one's own job, if a service not being satisfied is identified. She noted that it is easier to liaison within a library system. Exhibit flexibility; go outside one's own comfort zone to find areas of service. Participate outside one's own department. Be visible across campus. Find professional development opportunities, or take night courses if necessary. Don't be reluctant to invest time and money in order to remain viable professionally. Self promote, as well as provide public relations for the institution. Teach and lecture if possible. Contribute to Web sites. Publish papers or videos. Be willing to relocate if necessary.

These strategies served Ms. Keefe well, since she has since changed her position to Media & Digital Assets Librarian in the Architecture Library, which came with a salary raise. She has fortunately "stayed alive" but is anxiously waiting to hear about any new layoffs that may be on the horizon.

Similar experiences and strategies were relayed by Heidi Raatz, at the Minneapolis Institute of Arts. After observing layoffs at the Institute in 2009 and the heavy impact that the economic downturn had on visual resources collections, Ms. Raatz saw the situation as an opportunity to shape the profession. She identified several strategies she felt useful when faced with change.

Embrace the change. View a bad situation as opportunity vs. loss. Take the opportunity to communicate and collaborate at every chance with other departments. Share your expertise. Define the change. Discuss and clarify the situation with those who can articulate it. Clarify institutional roles and responsibilities, and the reporting hierarchy. Understand job descriptions and compensation. Prove the change. Take on new duties. Change it up. Make changes in work flows and processes when appropriate.

As proof of the efficacy of these strategies for "staying alive," Ms. Raatz's position changed from one aligned with the library to that of a member of an interdepartmental team. Now a member of the museum's new Visual Resources Department, she works interdepartmentally to administer MediaBin, the museum's digital asset management system. Ms. Raatz's primary responsibilities are for MediaBin's metadata structure and standards, as well as for the development of collections of non-MIA specific digital content from a variety of sources. Most recently she has taken on museum rights and permissions as they pertain to the permanent collection.

As the final panelist, Margaret Webster offered advice on how to cope with change and how to stay involved once transition is under way. As long-time Director of the Knight Visual Resources Facility at Cornell, she learned that it would be closed as of the end of May 2009, over protests from faculty, students, and professional colleagues. In this case, the contents of the finely argued VRA White Paper: Advocating for Visual Resources Management did not fall on fertile ground.

As we were reminded by Ms. Webster, change is natural. It can be either orderly or chaotic; easy or difficult; positive or negative. It always includes an element of tension. It happens to people as well as institutions or organizations. Our educational and cultural institutions have been forced into change thanks to the "Great Recession," which continues to have a huge impact on their endowments. In the visual resources field it includes the fundamental switch in platform and delivery from analog to digital, and the changes in services and the way they are delivered that this transformation requires.

Transition is a product of change. One need only think about the Labors of the Months; Ages of Man; the Passage of the Seasons; the Phases of the Moon; the transitions during one's professional life from student through early to mid and late career phases and finally into retirement

to get the idea. In fact, the speakers on the panel represented several of these career stages. Of course, transitions are always easier if those involved have some control over the process. They benefit from solid planning as well as a positive attitude. The levels of stress and uncertainty are reduced if one can plan for an orderly transition from here to somewhere else.

To illustrate how many of our colleagues have served in the profession for many years, Ms. Webster took a look at one aspect of the visual resources profession as captured in the 2007 Professional Status Survey. She compared it with corresponding figures from 1999, which presented a notable bell curve. In 2007, 59 percent of us were younger than fifty-one; this contrasts with 65.5 percent in 1999. Conversely, in 2007, almost 31 percent of us were fifty-one years old or older as opposed to 35.5 percent in 1999. It is this latter group of experienced colleagues that is being targeted in the latest round of layoffs.

If one considers that about 60 percent of the budget in our academic and cultural institutions is allocated to salaries, wages, and benefits, it is no wonder that this is the case. Those of us who have held jobs for a long time are now during this recession too expensive to retain. This situation is exacerbated by the provisions of the current amended version of the Age Discrimination in Employment Act of 1967 which prohibits mandatory retirement on the basis of age for all workers. It means that it is nearly impossible for an institution to reduce its personnel budget except by attrition, layoffs, and position elimination.

Given this situation, how can those in transition survive, let alone stay involved? One of the most appealing aspects of the visual resources profession is that it is a profession-- "a vocation or career, especially one that involves prolonged training and a formal qualification"(*Oxford English Dictionary).* We are a dedicated, committed, talented, flexible, inventive, self-starting, and resourceful group of colleagues. This is also a young profession, built by many colleagues who are current VRA members.

What happens when we leave our positions—whether voluntarily or because they have been eliminated? Do we want to remain professionally active and engaged? What happens to our accumulated learning, experience, and management skills? How can the profession harness this talent? For VRA these are important issues because they will have an impact on the continuing development and viability of the Association.

The challenge, whether one falls at the younger or older end of the career spectrum, is to maintain a positive and receptive outlook while seeking opportunities wherever they might be. Clearly, remaining active in professional organizations provides an important professional structure while in transition. Other strategies include:

- Applying for jobs as they become available
- Creating a profile on professional social networking sites such as, LinkedIn; promoting yourself as a consultant
- Joining "The Transitions"
- Networking with colleagues
- Volunteering to work with organizations, institutions, or individuals that have visual collections in need of curatorial work
- Volunteering to be a reviewer for granting organizations such as NEH, NEA, IMLS
- Contributing to imaging projects such as SAHARA
- Publishing

Finally, Ms. Webster pointed out that all job-related transitions, especially those that separate one from a position, are difficult emotionally and physically. She advised spending time to recover and to discover, and being open to new experiences. Some experiences may well lead to interesting challenges or even employment.

Related links and articles:

- VRA White Paper: Advocating for Visual Resources Management in Educational and Cultural Institutions http://www.vraWeb.org/resources/general/vra_white_paper.pdf
- Lewis and Clark College, Aubrey R. Watzek Library, Visual Resources Center http://library.lclark.edu/vrc/
- Rennselaer Polytechnic Institute, Architecture Library http://library.rpi.edu/architecture/
- The Transitions: Maureen Burns, Leigh Gates, and Margaret Webster have recently created a Google Group to provide a safe place for "transitioners" of any age and circumstance to discuss issues, post documents of interest, and support each other. If you are interested in joining, please let one of them know. http://groups.google.com/group/the-transitions

Session 3: Transition to Learning Spaces: Redefining Our Space for the Digital World

Organizers: Meghan Musolff, University of Michigan, and Beth Wodnick, Princeton University
Moderator: Beth Wodnick, Princeton University
Panelists: Lauree Sails, University of Maryland; Kathe Albrecht, American University; Heidi Eyestone, Carleton College; Elisa Lanzi, Smith College

Host Organization: VRA Great Lakes Regional Chapter

Abstract

This session will examine the potential repurposing of spaces originally occupied by physical collections into Learning Spaces, dedicated to the creation, instruction and use of digital visual resources. It will provide an overview of the concept of Learning Spaces, including why it is important and worthwhile to advocate for and invest time, energy and money in this type of space. Panelists will speak on issues including how to negotiate for such a space, and provide specific examples of VR collections that have investigated or have completed the shift to a Learning Space.

Due to the shift from analog slides to digital images, many visual resources collections are either currently facing, or will soon face, a major change in the use of space. What was once known as the "slide room" has grown to include a variety of resources for ever-evolving research and teaching needs, as well as digital image creation and manipulation. An inevitable part of that evolution includes using and presenting digital technology as a way to organize, search, present, research, and discover visual resources. The transition to Learning Spaces can help keep the visual resources collection—and the professionals that staff it—be vital, viable, and necessary in these uncertain times.

Summary

Janice Anderson, Concordia University, Montreal

Moderator Beth Wodnick opened the session by noting the importance to visual resources curators of transforming the spaces formerly used by slide collections to more diverse Learning Spaces. The four session panelists have expertise in this area from different perspectives.

"Learning About Learning Spaces"

The first panelist, Eliza Lanzi, spoke from the perspective of an institution with an established learning space, in the form of an imaging center, that needs to be "re-imagined." She noted that pedagogical methods and infrastructures have been affected by changes in learning, in particular by the larger social phenomenon often called "The Interaction Age." The need for new forms of learning spaces must begin with the knowledge of what such a space is. Working from the Denison University Learning Spaces Checklist (http://www.denison.edu/academics/learningspaces/checklist.pdf), Lanzi outlined the requirements of a Learning Space as:

- Supporting a diversity of learning styles (for example both independent and group)
- Being versatile (for example, including moveable furniture)
- Being comfortable and attractive
- Information rich and technologically reliable
- Maintained continuously
- Ubiquitous in space and time (for example, considering ad hoc areas as learning spaces and equipping them)
- Used effectively
- With sufficient resources allocated for a long-term approach

She continued with the observation that these spaces are also dependent on comfortable furniture incorporating innovative design—and there are companies such as HermanMiller, Steelcase, and Kieducation that support this need. In addition, images of furniture as installed at a variety of institutions are available on Flickr.[1]

She noted that the literature on learning spaces and learning environments is rich and mostly online. One of the best places to start is the EDUCAUSE Learning Space Design Constituent Group Web pages, which are full of bibliographies, blogs, and model projects.[2]

Strategic plans for learning spaces must be a coordinated effort from all levels of the institution, and examples of different spaces show that a learning space might take a simple form, providing a pleasant, semi-private space, informal seating, wireless access, and accessibility to other types of learning spaces. Since not all buildings are new, however, effort is required to transform existing spaces. Problems have to be identified and addressed. For example, large, immovable podiums that only five years ago were considered state-of-the-art are now seen as too large and interfering with professor-student interactions. Similarly, overly large conference tables discourage discussion. Smith College benefits from the availability of an "Incubator Classroom" where experiments with classroom design configurations can be evaluated.

Each visual resources facility must examine their space and how it might be reused, because, as Lanzi noted, "The sun is setting on the little house of slides." The twenty-first century visual resources center is no longer the only teaching content provider, and visual resources spaces must therefore integrate within the context of the campus learning environment, emphasizing interactivity. The evaluation of space at Smith College began with a survey of all possible spaces and concluded from the results that there was a need to integrate with other teaching and learning facilities in the building; a need for the creation of collaborative work spaces

for faculty, perhaps by reconfiguring currently enclosed carrels; and a need to leverage additional space from space currently used for storage of analog materials. One of the challenges was to create efficient hubs of activity that would work for all of the activities of a visual arts curriculum.

"Learning Spaces: A Unique Approach at Carleton College"

The second panelist, Heidi Eyestone, described the approach taken at Carleton College as they planned a new arts complex and Idea Lab, designed to bring together staff who support visual and technology needs in a collaborative space. In the fall of 2007, Carleton College received a Mellon grant to study the ways in which visual assignments could be better supported across the campus. The resulting report, *Curricular Uses of Visual Materials: A Mixed-Method Institutional Study*, provides the basis of the information included in this summary.[3] The foundational question was: "Are the sources of support that the College provides well suited to the work demanded of students and faculty as they make curricular use of visual materials?" Since student assignments have undergone a fundamental change from being text-heavy to involving increased access to images, multimedia, and the visual display of data, the question was timely.

Students involved in four different kinds of assignments, ranging from a high-tech short film creation, to a team analysis at the arboretum, to a film analysis, and finally to a long-term science-writing project, formed the focus of the study. What emerged immediately was that even on difficult assignments, students tended to do their work late in the day, preferring five pm to midnight, and they preferred working in dorms or in the library. Students working on technically difficult assignments such as the short film creation were particularly frustrated with the lack of support available in the evenings, and a recommendation was made to extend services. Additional recommendations included the idea that support should be available for all students, not only those who were struggling, and communication about support availability and locations needed to improve. In addition, course-specific help needed to be coordinated to support assignments, especially high-tech ones. Finally, spaces needed to be designed to create work environments conducive to accomplishing all types of assignments.

The survey polled 790 students (39 percent responded). Students were asked where and when they worked, what they wanted from study spaces, and if working on familiar or difficult assignments affected where and when they worked. The results showed that students prefer their classmates and professors as sources of support and that, as students become more familiar with their major, they seek the support of professors more frequently.

In a subsequent analysis, *Aligning Learning Space Design and Student Work: Research Implications for Design Processes and Elements*, author Andrea Nixon notes that:

- Effective learning space design should be rooted in an understanding of the ways in which students engage a campus.
- Research suggests that there are significant differences in the ways students report seeking curricular support based on their class year. This finding has important implications for learning space design.
- Students seek different characteristics of learning spaces depending on the type of assignment they are working on.
- Campus learning space must align with the curriculum and student work.[4]

For both familiar and challenging assignments, students want the same set of characteristics in the space. Convenient location, lack of distraction, quiet and late hours are the most important features. Next in importance are comfortable furniture, wireless coverage and a solitary environment. Next are a sunny location, help nearby, ambient noise, no florescent lighting, and a social environment. Least in importance to students is having no cell coverage available. Different kinds of spaces are needed for different assignments. When students were engaged in writing assignments, for example, they sought comfortable furniture, solitude, quiet spaces, and wireless access at greater rates than students engaged in assignments such as problem sets, image creation, lab assignments, exams, presentation, who reported seeking study spaces with "help nearby" at greater rates. Since students congregate in spaces associated with their majors, departmental workspaces are needed as well as campus-wide spaces.

As a result of the study, a support map was made for incoming freshmen with symbols on the map to show where help is available. In addition, many support locations now remain open later hours. A coordinated support model was instituted as an effort to inventory all types of support and share ideas on overlaps or gaps. At "production meetings" professors developing new assignments now bring their ideas to a staff member, and then teams of staff are selected to provide ideas, schedule time for support and track the assignment throughout the term.

Eyestone recommends that visual resources curators remain vigilant about changes in the nature of students' assignments; track their constituents' current and desired use of visual resources facilities; and cross train student staff to address the needs of intense assignments and staff the later hours when students want to work.

"The VRC as a 21st C. Learning Space"

Kathe Hicks Albrecht was the third panelist. She began by noting that visual resources collections are quickly transforming to digital, and new spaces are required, but that the recent recession has had significant consequences in the form of cutbacks. In this economic climate it is important to remain focused on what we do and the spaces we need to do it in. Today, students need new learning spaces outside the formal classroom, and many of these spaces are being created

in libraries, but the visual resources collection can also provide such a space.

The visual resources collection at American University has recently moved into a new building, the planning of which took ten years. During those years the needs of the collection had changed. Space for slides was provided in the new area, but there was also a need for space for digital material and use. The new space consists of a central area, now a media lab and meeting space, with two computer stations (and coffee available), with four satellite spaces dedicated to a graduate study library, the curator's office, a storage room and a graduate work room equipped with four computer stations, flatbed and slide scanners. The slide collection has been compressed but is still considered to be a valuable archival asset, used as reference and for scanning, and there are no plans to discard it. Large light tables were discarded in favor of smaller ones and furniture included ergonomic chairs, tables and a flatscreen television with a computer station, which has proved invaluable for small groups working together. The new space was designed as an area of participatory architecture, with flexible spaces, areas for group and individual study supporting non-linear and spontaneous learning, and accessibility to reference materials. This new space can be thought of as enhancing, engaging, encouraging and empowering students to take control of the space. Its student-owned in a way that the old slide library never was.

Albrecht concluded by summarizing what future visual resources spaces must offer. They must:

- Expand services to existing clientele
- Broaden the client base
- Work collaboratively with others
- Think outside the box about what the VRC contributes to the learning landscape
- Become the New Learning Space—a combination of university work, community activity and socializing.

"The Collaboratory as a Learning Space"

Lauree Sails was the final panelist and she introduced the concept of a collaboratory as it was instituted at the University of Maryland. Beginning with a large slide room and a smaller workroom with computers, Sails quickly came to realize that the space would need to be rethought to accommodate the faculty's need to learn how to use technology efficiently. They began by installing a big screen so they could work together. Using the shelf of a supply cabinet as a support for a data projector, they began having coordinated events, Tech Talks, each Thursday that covered a range of topics such as using PowerPoint, how to scan images and how to use Photoshop. The process allowed people to share ideas and technologies.

According to Sails, the key ingredients to a successful collaboratory are a large projection surface, moveable furniture, regularly scheduled but informal events and a friendly atmosphere (they served food). The talks became part of the departmental culture so that even if people did not attend, they nevertheless had a sense of the visual resources area as welcoming.

Subsequently, a donor gave money to the collaboratory and they were able to vastly improve their equipment. They added a wall, installed a large, curved screen, and three ceiling-mounted projectors. The curator's job became that of a bridge or conduit to faculty, introducing wikis, blogs, Twitter, and other social networking tools to them, while continuing Tech Talks, lunchtime seminars where people exchange ideas, and "how to" sessions on more simple topics such as "how to show a video in the classroom."

Session 4: By the Numbers, Gathering and Using Statistics

Organizer: Cindy Abel Morris, University of New Mexico
Panelists: Kathleen Keating, University of New Mexico; Cindy Abel Morris, University of New Mexico; Elizabeth Darocha Berenz, ARTstor User & Integrative Services

Host Organization: Scholars Resource

Abstract

This presentation will address the gathering and use of statistics from three distinct points of view. The first part will describe the impetus behind and development of an online statistical database. Employees of the UNM University Libraries created this system to automate and replace the pencil tic process of reference statistics gathering necessary for annual ARL reporting. In addition to describing the process, the tool itself will be demonstrated. (Further, it is available, free, to other institutions through Creative Commons licensing.) The second portion will be a report from the VR trenches, describing how the Bunting Library has adapted and implemented this new technology. Although only six months of data will be available, it is hoped that trends will be evident which describe how the data can validate that one VR facility is doing to meet the ongoing digital transition. In addition, the possibility of using the data for administrative requirements addressing outcomes assessment and performance based budgeting will be considered. Finally, demonstrating another facet of the numbers "game", ARTstor staff will explore the unique needs and challenges of reporting and effectively evaluating the usage of multimedia resources. They will discuss usage data, and how analysis of these data are used to improve ARTstor collections and services, and how ARTstor is working with the community to develop new approaches for reporting media asset statistics.

Summary

Carolyn Caizzi, Yale University

Cindy Abel Morris convened the session and noted that the session will present three distinct points of view for gathering statistics. She introduced the participants for the session: Kathleen Keating from the University of New Mexico Library, Cindy Abel Morris from the University of New Mexico Bunting Visual Resources Library, and Elizabeth Darocha Berenz from ARTstor.

After Kathleen welcomed the audience, she explained that Paulita Aguilar and Sue Swanback were also involved in the creation of the online statistical database that she will describe and demonstrate in the presentation. In 2005 there was an environmental scan for the University of New Mexico Library white paper about how the library gathers statistics for the Association of Research Libraries. During this environmental scan, it became apparent that the ways different branches of the library across the campus gathered reference statistics were not consistent and not always accurate. For example: some branches counted phone reference questions and some did not; some counted instant message chat and some did not. Lastly, not all departments and branches even collected reference statistics. Kathleen showed examples of in-person and telephone pencil tic statistic sheets from one of the branches that recorded statistics manually on a piece of paper. The conclusion was that there were many opportunities at the University of New Mexico Library system for under or over reporting reference statistics.

The resulting environmental scan white paper recommendations were to set standards for recording and reporting statistics. In order to set these standards via the creation of a database, surveys were conducted about how each branch was recording its reference transactions. A literature review to determine how other libraries were gathering reference statistics was conducted by Kathleen, Debra Warner, and Michael Smith. Additionally, focus groups with librarians were held to determine what the University Library wanted to measure using statistics. The question with the most discussion was: do we need to identify the patron type? Ultimately, it was decided that patron type would not be included in the final statistics Web site that would record the reference transactions. The timeline for the project was 2006-2007. The librarians did not like the first test site and Kathleen noted that it was very important to get buy-in from co-workers. After some changes, the site was approved and went live in June 2007.

Kathleen then gave a live demo of the statistics Web site. The database currently is used for gathering instruction and circulation statistics as well as reference transactions. The reference module allows staff to record the location of the interaction (desk, office, remote), the mode of communication (in-person, chat, e-mail, phone), and the question type (consultation, ready reference, technical strategy, referral, directional). The staff can also record the subject area and there is a notes field for any other additional information. The reporting feature of the Web site allows one to download all the statistics recorded in an Excel spreadsheet. The ability to sort and pull information based on a variety of limiters allows the library staff at University of New Mexico to use the information recorded in various ways such as seeing the current information needs of patrons and using that information for collection development. The database is open source and free for other institutions to install their own instance (see links at end).

The next speaker was Cindy whose presentation was about encouraging the use of statistics to tell one's own story

about their facility, especially to the administration. In 2008, the new University President announced that the University would be measuring performance across departments. Cindy told the audience that she had to justify the existence of her library in ways she had not done so before and decided to conduct a survey for two weeks to assess the Bunting Visual Resources Library's activities. She could easily gather statistics about physical collections and slide circulation and even gather numbers based on queries to the local digital image database. However, she realized from the survey that she did not have a way to track important interactions with faculty and students and that these interactions were part of the Library's most important service. Subsequently, after the University froze job reclassifications and Cindy seized upon the opportunity to assess current activities, she talked to her colleagues at the University Library and decided to implement the online statistical database to record the interactions between her staff and faculty/students in the summer of 2009.

Cindy then demonstrated the online statistical Web site/tool and told the audience about how she encouraged the staff to use it in the Bunting Visual Resources Library. She mentioned that there is some time one must devote to training the staff on how to use the tool. After a few months into the implementation, Cindy determined that the most frequently asked questions were inquiries about ARTstor and equipment. The tool also became a way for each staff person to keep track of his/her interactions that could be used to further his/her professional development. The implementation of the online statistical database for the Bunting Visual Resources Library was part of a larger effort to redefine and describe their business. After only one semester, Cindy was able to review the statistics to see if there was an additional need for more human resources in her library. Her advice for the audience was to start collecting data and to have an open mind when reviewing the data. She also mentioned that keeping track of the specific nature of the transactions (qualitative as well as the quantitative) is very important to telling one's story and proving to the administration how invaluable one's departmental services as well as the department's human resources are to the University.

Elizabeth began by telling the audience how institutions licensing ARTstor can evaluate its usage through its reporting features. She explained that ARTstor will debut a new administrator Web site in the summer of 2011 which will allow for much more dynamic statistics about ARTstor usage. Currently, the monthly event number counts all activity of ARTstor usage. One can usually see trends in usage according to the institution's semester breakdown. She mentioned that different factors could also affect usage such as changes in course curricula. Elizabeth went on to explain the discrepancies between the statistics about users and about sessions. Users refer to those who created an account and log into it; this number is not the best one to consider. The session count is much more accurate as it reflects the numbers about any ARTstor usage since many users search and download images without logging into an account. In the access view, one can see month by month what users are doing with ARTstor and in the search view one can determine how many image groups are being opened and if people are using the search and/or browse functionality to access the content. She noted that if one sees an area with no usage, it could be a low level of awareness about that feature which could impact what to include in a training session. The ARTstor statistics could also assess the impact of training; for example, one can see if the numbers increase after a training session.

Elizabeth then went on to discuss other projects and tools for gathering statistics. She reported that although COUNTER's admirable objective is to ensure that vendor online usage reports are credible, compatible and consistent, its focus is geared toward text based resources and leaves out some important metrics in dealing with complex online environments where users have more options than traditional e-journal databases. She pointed out that internal surveys are useful tools for gathering usage data as well as tracking interactions with those users visual resources professionals support. Elizabeth ended with the thought that heightening awareness about usage statistics reporting is a step forward to better serve users' needs.

To access the software for the online statistical database created at University of New Mexico (CreativeCommons License).

https://repository.unm.edu/dspace/handle/1928/6979
To access a demo product:
http://elibrary.unm.edu/applications/demo/libraryStatistics

Session 5: After the Transition: Planning for Collections Storage and Workspace Changes in the Digital Environment

Organizer: Billy Kwan, Metropolitan Museum of Art and VRA Greater New York Regional Chapter
Moderator: Billy Kwan, Metropolitan Museum of Art
Panelists: Jenni Rodda, New York University, Institute of Fine Arts; Steven Kowalik, Hunter College; Claire Dienes, Metropolitan Museum of Art; Sarah Goldstein, Vassar College

Host Organization: VRA Greater New York Regional Chapter

Abstract

Over the last few years, many of us have successfully migrated from a workflow process that handled analog image materials to a new workflow that manages and processes digital images. However, at the same time, we cannot totally discard our traditional collections of slides, black-and-white photographs, and large-format color transparencies. Instead, there has been discussion about developing vigorous retention, assessment, and preservation policies or procedures of culling existing analog materials, assessing their significance to our institutions' missions, preserving and digitizing any unique and hidden content in our collections, and storing them permanently in our image databases or digital asset management systems. Another challenge associated with the process of managing or disposing of these analog materials is space planning for a new or re-purposed VR center or image library. We must safeguard any unique and important analog collections, while simultaneously re-engineering our space to adjust to the changing needs and priorities of our patrons. Many of us now confront a pressing need to re-purpose our analog-designed spaces to fit a digital world: areas for digital workstations and technology can end up sharing real estate with our analog collections, contributing to the space planning challenges we face.

In this session, professionals from differing VR environments will discuss how they have met the challenges of culling and re-housing their collections, developing strategic plans to digitize and preserve any unique or hidden content in their collections, and re-purposing their workspaces. There is no single way to address these challenges; instead, we hope that through lively discussion, we can learn from each others' experience and then apply what is relevant at our home institutions. Speakers will emphasize what is practical and reasonable, with an eye to the future.

Summary

Lesley F. Chapman, University of Kentucky

Billy Kwan opened the session by explaining its origins and development. The session originated at the VRA Greater New York Chapter's spring 2009 meeting when members shared their analog collections' weeding and retention policies. As the session developed, the presenters' focus shifted to the broader issues inherent in creating policies for assessment and preservation of analog resources, discovering and digitizing unique collection content, and linking these policies to the missions of their institutions. The panelists also addressed the ways in which the digital transition had influenced space planning in their collections. Representing institutions of varying sizes, each with its own set of particular resources, challenges and solutions, the panelists presented their experiences as case studies, in the hope that they would serve as inspiration or starting points for other institutions.

At the Institute of Fine Arts (IFA), Jenni Rodda has been charged with the enormous challenge of reducing the physical footprint of the analog image collection by culling and discarding slides and other photographic materials. Previous policy had been to retain everything, so the seventy-five year-old collection is extremely large, consisting of millions of images in a variety of formats, including 35mm slides, lantern slides, black-and-white photographs, postcards, and glass negatives. The collection is housed in the James B. Duke House, a landmarked building that cannot be altered significantly, and was originally a private residence, never designed for the purposes for which it is now used. There is no climate control and the collection is cramped and scattered throughout the basement, hallways and even dumbwaiter shafts. Unfortunately, offsite storage is not possible, as many companies will not accept glass or photographs, and IFA administration has decided against this option. Therefore, Rodda and her staff are faced with determining the best way to de-accession and discard images. The first challenge is to determine what materials to keep and which to discard. There are many unique and historically important images in the collection and the analog materials are still heavily used. Even images that may not be unique to the collection represent an historical record of pedagogy at the institution (including curricular documentation of what images were used for particular courses), and Rodda believes that regardless of the state of an analog image, it can be reformatted to digital and thereby made accessible and useful. However, she continues to question and examine the potentially problematic issues of digital image preservation, including stability, migration, and other considerations of future technological developments, so digitizing an image does not necessarily mean the analog version can be discarded. As a pilot project, Rodda created a clear list of criteria (distributed to the VRA-L in the fall of 2009) for culling 35mm slides—including assessment of the physical state of the slide and whether the image was available digitally. Still, Rodda determined that this project would

take five years to complete, and that ultimately only about seventy square feet of materials would be removed from the collection. Furthermore, recycling and/or proper safe disposal of photographic materials are important considerations when discarding analog materials. In the meantime, the need for space for digital projects has become an issue. As no new space can be created, one-to-one repurposing is the only current solution; for example, a computer workstation replaces a light table. Among these numerous challenges and constraints, there remain more questions than answers to the issues at this point, but Rodda continues to examine them carefully, in order to prevent the loss of potentially valuable pedagogical information.

Steven Kowalik of Hunter College, The City University of New York, described the digital transition at his institution, which eventually led him from administering the Slide Library (later the Visual Resources Library) to managing the Judith and Stanley Zabar Art Library. During the planning process for this new space, Kowalik advised the architect that no space be allocated for the teaching collection of 250,000 slides. The former slide library is now only available by appointment, and the collection is slated to be moved to a small storage area, accessible only to staff. Therefore, the 35mm slide collection is now primarily being used to develop the local digital image database. As faculty transitioned to teaching with digital images, slide circulation rapidly decreased; between 2007 and 2008, circulation dropped from twenty thousand to seven thousand images, and between 2008 and 2009, from seven thousand to one thousand four hundred. During this time, Kowalik devised a systematic plan for the culling and eventual permanent storage of the slide collection. Slides were checked against ARTstor as they were returned, marked if the image was available, and refiled. Kowalik evaluated the remaining slides; those of sufficient quality were digitized, marked to indicate their availability in the local digital image database, and refiled. He found that because slides were returned in batches relating to courses or particular concepts as they were taught, digital projects could be easily organized. In early 2009, the visual resources office and staff moved into the Zabar Art Library and began a wider systematic evaluation of the slide collection, drawer by drawer. Slides are checked against ARTstor and the local digital image database; images already available in digital form are de-accessioned. Currently, 11,443 slides have been culled in this fashion, and Kowalik anticipates that the majority of the slide collection will ultimately be discarded. Methods for dispersal, proper recycling and disposal of these materials are being investigated. Slide images not available digitally are evaluated for quality and placed in the workflow for digitization. As the slide catalog contains source information for copystand images, the original source publication is retrieved and scanned directly whenever possible, as Kowalik believes this yields a superior digital image. Any slide scanning and cataloging is performed by student workers while they work at the Zabar Art Library welcome desk. Digitization relating to upcoming course offerings is given priority in the workflow. In closing, Kowalik shared some innovative tips; he purchased a digital frame to display and publicize newly available digital images at the Zabar Art Library desk, he noted that B&H Photography will accept old analog equipment in exchange for store credit, and he discussed how he had bartered with a visiting faculty member, trading slides for art books for the library.

Claire Dienes, Associate Museum Librarian at the Image Library, Metropolitan Museum of Art, described two major ongoing digitization projects at her institution and the planning process for a third. In the five year shift from analog to digital images, the Image Library has been physically transformed to accommodate the demands of the new workflow, but despite these changes, the collection has plenty of space and there are no plans to de-accession the analog collection. Analog materials are not discarded once digitized, but are regarded as backup for their digitized versions, and as sources for even higher resolution scanning as technology develops. The goal in assessing the analog materials at the Image Library, therefore, is to find those images that are unique to the museum and to make them available digitally in order to further the its educational mission. The first project Dienes discussed was begun in 2005, and encompasses 35,000 large format unique color transparencies; these are the Met's original photographs of its collection, loan and exhibition objects, and gallery views. This project involved the director of the library, the Met's photo studio, IT staff, all seventeen curatorial departments and legal counsel. Ten thousand high resolution TIFF scans have been completed so far, six thousand of which have been distributed to Scholars Resource, ARTstor and Oxford Art Online. The second project begun in 2006, addresses the William Keighley collection, consisting of nearly 75,000 35mm images of interior spaces, cityscapes and architecture in a partially cataloged state. This project is a unique collaboration between the Met, ARTstor and the IFA at NYU. Slides were selected and sent to ARTstor to be digitized while cataloging is being done at IFA. An estimated five thousand fully cataloged digital images from this collection will be made available over the next two years. A third collection—35mm slides of museum objects, produced in-house, is now being considered for digitization. There is some overlap with the transparency collection, but there are some unique views and detail views that Dienes believes would add value to the existing digital collection. Questions arising in the planning process for this project have included: Should slides duplicating the transparencies or newer original digital photography of museum objects be discarded? Should deteriorated slides be scanned and corrected digitally? Who will scan these images? The in-house photo unit does not have resources available to scan these slides, but it will not do post-production on images scanned by an outside party. In addition, these slides were not licensed for publication—transparencies were the format for all licensed reproduction of Met objects. So should the slide scans be made available only

for educational purposes? The staff of the Image Library will continue to ask such questions as it assesses its unique and educationally valuable analog collection.

Sarah Goldstein, formerly Visual Resources Curator at Vassar College, described an opportunity presented for transforming her collection space, and the adaptations made when that opportunity fell through as the result of the current economic crisis. The roof of the building where her collection was housed had developed a bad leak and was slated for repair; the Visual Resources Library had to move to a temporary space. Goldstein saw this challenge as an opportunity to renovate her space to reflect and accommodate the new digital workflow. Before the move, two sets of stacked wooden card catalog cabinets housing the slide collection (nicknamed "monoliths") dominated the center of the room. In addition, there were twelve custom-built slide carrels around the perimeter. Digital workstations were crammed into corners and other rooms, and two new staff members lacked office space. Meanwhile, slide circulation had dropped, no new slides were being made, and the analog teaching collection was in the process of being digitized. Prior to moving, Goldstein was charged with drafting a document explaining her reimagining the physical arrangement of her library; this document was well received by her faculty. She proposed various new floor plans, featuring central meeting spaces and designated digital workspaces, in which the new predominant activity of the collection, digitization, became the physical center of the space, reversing the existing spatial arrangement in which the slide collection was central and digital work was on the periphery. In planning for the transition to the temporary space, Goldstein also hoped to cull three thousand slides, but this proved infeasible. The slide collection was divided into two sets—one to be stored in the temporary space and the other to be placed in offsite storage (although Goldstein hoped that all slides could be stored offsite, she encountered faculty resistance to this notion). Although an opportunity for grant money to support these renovation projects arose in the fall of 2008, the economic crisis hit shortly thereafter, and the plans for the renovation had to be abandoned. Offsite storage was no longer an option, so the entire slide collection, still housed in the "monoliths," had to return to the original space when repairs were completed. Despite this unexpected development, Goldstein and her staff took the opportunity to rearrange the physical space to accommodate their digital goals, in lieu of a full renovation. The "monoliths" were removed from their bases and divided. Student workspaces were created using stacked slide drawers as dividing walls. The remaining drawers were arranged around the walls of the room, and all but two of the slide carrels were removed. Scanning and digital media production work areas were consolidated into one area, making workflow more efficient. A plan for weeding slides was developed and approved in the fall of 2009. Despite the disappointment of not being able to renovate the space, Vassar's Visual Resources Library now has a better working arrangement and plans for the digital future.

Discussion following the panelists' presentations touched on a variety of issues to consider when developing analog collection policies in light of the digital transition, including NASAD guidelines, climate control issues, and standards for permanent storage and preservation. What are the ARLIS/NA standards? How can such projects go forward given the budget challenges we all face? Moderator Billy Kwan wrapped up the session by encouraging attendees to ask themselves the following questions: What are your materials? Do they document unique objects, as at the Metropolitan Museum of Art? Or is it purely a teaching collection, like at Hunter College, or a combination of both, as is the case at the Institute of Fine Arts? What is the historical value of your collection, if any? If the collection does hold historical value, one way to get administrators on board with the development of vigorous analog collection assessment policies is to stress that the collection is an investment and an historical record, and that digitization and online access to your collection will support education.

Session 7: Engaging New Technologies, Part 1

Organizers: Betha Whitlow, Washington University in St. Louis; Susan Jane Williams, Independent Cataloging and Consulting Services; VRA Education Committee
Panelists: Heather Cleary, OTIS College of Art and Design; Meghan Musolff, University of Michigan; John Trendler, Scripps College; Betha Whitlow, Washington University in St. Louis; Susan Jane Williams, Independent Cataloging and Consulting Services

Host Organization: Sponsored by the VRA New England Regional Chapter
Organized by the VRA Education Committee

Abstract

Following on the heels of the first Engaging New Technologies session in Toronto, this fast-paced follow-up will demonstrate a rich variety of new technologies, and show how to engage with a heady array of contemporary products, services and tools. Organized as two distinct but complementary ninety-minute sections, this session will present overviews (ten minutes each) of at least ten tools, providing for a sample of an end product use, an overview of the software itself (demystifying the process involved in using it), followed by an open opportunity to brainstorm about how each tool or technology can be applied (matched) to our own work to support instruction, communication and research. Topics Covered in Part 2: Video, including where to find video content, how to edit and present video, and classroom applications; Semantic Web, including general information and principles, embedded metadata, and products/projects; How to Keep Up With New Technologies and Fun Stuff with new and different technologies of the presenters' choice.

Summary

Sue Hackett, University of Hartford

Introduced by Betha Whitlow, this rapid-fire session provided updates from the Engaging New Technologies presentation at the 2009 VRA conference by various members of the panel. In addition, new topics included cloud computing, microblogging, managing feeds, privacy issues and virtual reality and gaming. Various 3-D technologies were discussed by Susan Jane Williams and wrapping up on how to keep up with new developments by Betha Whitlow.

Susan Jane Williams presented an update on presentation technologies. Powered by LCOS, this included the PICO pocket projector and IPhone connected projection (enabling mobile video-conferencing). She also reviewed/updated information she had presented at VRA 2009 including Seadragon, CoolIris, WebEx Meeting and introduced FuzeMeeting. Fuze Meeting is an on-line Web application that allows video conferencing, working collaboratively (via desktop sharing) as well as uploading large video files. The developing organization is headquartered in San Francisco. To date, some features of the application are 'buggy' with corrective software updates to come.

Meghan Musolff presented updates to social networking technology that she presented on at VRA 2009. Social networking sites continue tremendous growth. For example, In April 2009, Facebook reported approximately 200 million registered users. In February 2010, they now report over 400 million registered users. The average Facebook user spends fifty-five minutes per day on Facebook.

Betha Whitlow presented on social networking becoming integrated into all aspects of our life. Google has partnered with MySpace to integrate data from both these applications, with the result that including the term 'myspace' into any Google query will return relevant results internal to MySpace in addition to the anticipated open Web search results. This is not viewed (by Google) as adequate however. In February 2010, GoogleBuzz was released. This application attempts to seamlessly integrate Picassa, FlickR, Twitter, INetwork and track these interactions in one place. Random returns are another relatively new feature of Web 2.0 development with ChatRoullette released just three months ago. This application allows random users, worldwide, to connect via their personal Webcams and engage in video conversation. Web 2.0 is rapidly becoming 'old', leading to speculation as to what Web 3.0 will be. Web 3.0 is also called the Semantic Web.

Cloud Computing

John Trendler presented on cloud computing and opened with a simple definition of cloud computing as "networked access to a shared pool of computer resources." He went on to state that cloud computing is Web-based, Internet-based computing (examples shared were Google calendar, Webmail). An important characteristic of cloud computing is its on-demand, self-service nature, as well as its ability to work on a variety of computing devices (such as IPhones and Blackberries, in addition to personal computers). Cloud computing is also characterized by a decentralized infrastructure. An example of this is Web hosting, which is available as a virtual service, located anywhere on the Web to present a site. John further presented opportunities for online data storage, both free and at cost from various vendors including Box, Mozy and Nomadesk. These services allow users to access their data from any location or device. Finally, cloud computing is characterized as a fully scalable technology, serving both large and small scale users, with metered bandwidth and storage measured by the provider.

Heather Cleary presented Social Networking on 'the cloud' and used examples such as LinkedIn, Gdgt, and

Facebook and made the point that these sites serve individuals as well as organizations. They are useful tools for networking as well as publicizing yourself or your organization to the entire (Web-based) world. Heather said further, "Facebook now provides stable URLs for your posted pages making this a good tool for publicizing events." She also cited instances of Facebook sites gathering around a topic of mutual interest. Finally, she cautioned, the need to maintain a professional persona when using these social networking tools as information put on the Web at large in this manner can be accessed by many people.

Micro Blogging and News Feeds

On micro blogging, John Trendler explained that the term 'blog' was created from Web-Log and results in an online diary. Microblogging is defined as a tiny (character quantity controlled) online diary. He gave examples of microblogs include those created with Twitter, Adocu, and Plurk. They are used to update friends and members of specific interest groups. The space is limited and typically uses a condensed format. John explained that there are now URL shorteners available on the Web (such as tinyurl, Ow.ly) that can significantly condense the length of standard URLs making them microblog friendly. John spoke of hashtags. They are defined as any term proceded by a hashmark (#). Hashtags are a community-driven convention for adding additional context and metadata to your tweets. They're like tags on Flickr, only added inline to your post. You create a hashtag simply by prefixing a word with a hash symbol: #hashtag. The example he provided-The VRA conference, for example, has a hashtag of #vra2010.

Heather Cleary presenting on managing feeds, explained that Friendfeed is a software tool allowing users to 'push' content directly from Facebook into Twitter (saving redundant data handling). And that Ping.fm allows users to manage multiple social networking tools from a single interface. Tweetdeck manages multiple twitter accounts. Tubemogul enables users to upload video to YouTube and push to other sites. The trend is to develop tools to combine social networking tools seamlessly. There is a need for users of these social networking tools to carefully manage their identities. OpenID is the basis for linking identities. Heather also explained Recommendation engines such as those that exist in sites like Amazon, Netflix, Facebook and a variety of mobile apps. The concept behind the recommendation application is 'If you like this, you may also like that' as well as 'I like this, you may also'.

Heather Cleary provided a definition of RSS feeds (Really Simple Syndication) as a family of Web feed formats used to publish frequently updated content (such as blogs and microblogs). She explained that multiple RSS feeds can be combined to allow users to create their own story from the stream of information. This can result in a large amount of data so Heather's advice was to relax and don't get overwhelmed, to skim and skip through the stream.

Heather also spoke of mobile computing as another growing trend following the blog theme of instant ongoing communication. Devices that support this technology include the Kindle, iPad, PalmPre, Android (cell phone), and the Sony Dash. Many of the applications developed for these devices are various types of games (such as crossword puzzles and sudoku), and augmented reality type games such as Wikitude, Shazam, and FourSquare.

Online Privacy and Security

John Trendler presented on managing online privacy by sharing two anecdotes of instances of Internet information 'overshare' and the problems that resulted. One a Web site (since taken down) called "PleaseRobMe," exposed personal information that listed empty homes and apartments. The other was an employee (Kevin Colvin) who missed time from work claiming family emergency, then posted on Facebook images of himself at a party that were found by the employer. To prevent this type of 'overshare', John recommended that Facebook users should set the Privacy settings found in the upper right corner of the user home page and customize sharing to OnlyFriends, Friends of Friends, Everyone on Facebook or WorldWide. He also explained the presence of 'cookies' in your browser and how to manage them.

Password security was also discussed with the example of Twitter banned passwords. These included strings such as '12345678' or 'password'. There is a list of over 370 passwords that have been banned by Twitter, as providing inadequate security.

John's final recommendations:

- Turn off, log in, log out.
- Review privacy settings in browsers and social apps.
- Never take cookies from a stranger!

Susan Jane Williams presented an overview of 3-D technologies.

3-D Technology

Susan Jane Williams presented information on various 3-D technologies including anaglyphs, the red and blue glasses used in the 1950s and1960s, that resulted in poor color, diversely polarized-polarizing filters skewed, temporal multiplexing utilizing a quick shutter and lenticular screens. She then reviewed current 3-D technologies that may use either single or dual projectors, a silver screen, active liquid crystal and shutter glasses that quickly block the view from each eye.

Susan Jane explained the 3-D displays currently available on laptops (including the AcerAspire for about $800 that includes polarizing glasses) use a specially coated screen. This laptop is good for 3-D stills but video is less than optimal. A second 3-D laptop is the ASUS G51J-3-D for about $1700 which uses a high-end video board, specialized monitor, includes the required 3-D glasses and is aimed primarily at gamers. Besides 3-D hardware, there is virtual 3-D available

on standard computers such as Bumptop that allows users to make piles of icons, throw files at virtual walls to send to a printer, Twitter account, Facebook, etc.

Susan Jane also discussed rapid prototyping reviewing CAD, AutoCad, WireFrames etc that feed computer drawings to build virtual models. These are used in academia primarily by architecture and engineering departments. The site Fab@home, developed by Hod Lipson, a professor at Cornell provides sources for hardware and software as well as assembly plans to build your own 3-D fabricator at home. This technology has allowed the creation of plastic models for education. Its application to visual resources is seen in cataloging items such as Vassar's costume collection, or the eLucy project in Austin. She also showed the work of ceramics artists John Ballister of Bowling Green College who creates art using a fabricator, allowing the creation of complex clay forms in a single piece. Some software used to fabricate 3-D models include Google SketchUp and 3-D Warehouse which are both are free to download.

Virtual Reality and Gaming

On virtual reality and gaming, Heather Cleary stated that games are useful to incite curiosity and include RPG (role playing games), virtual reality games and augmented reality games. Though gaming sites are common, as we move into a reputation economy, game sites that invite users to rate products, music, films, etc. will become increasingly important. Heather discussed the Web site 'Unshelved Answers,' is library specific and provides a game, allowing a user to earn badges, as well as a forum for posting questions and answers common to the library profession. Heather spoke of Dungeons and Dragons was the original RPG (role playing game). It includes a virtual, shared world, complex rules and game mechanics, the ability to create characters and stories and has a Dungeon Master or Game Master controlling the play. Heather also presented were GURPS (General Universe Role Playing Games), such as World of Warcraft, Call of Cthulu and Dr Who.

As a comparison, Heather spoke of the SCA (Society for Creative Anachronism) LARP (Live Action Role Playing Game) that is primarily for history buffs and allows no supernatural elements, requiring participants to create characters and costumes that are accurately period specific. It is a collaborative, rather than competitive game. She then compared this to ARGs (alternative reality games) which tend to be large games, location based, and present pervasive gaming. For example the MIT Assassins Guild. There are also ARGs online, such as the one related to the "Lost" television program, used to maintain interest in the show. Heather explained that the earliest games were MUDs- text based computer games with no fixed goals other than survival. MMORPGS-Visual , 3-D, with Dungeon Master set goals or self created goals, such as World of Warcraft. Some of these can generate cash both within and outside of the game. And that some games also re-create extant spaces as well as rebuild lost environments, such as the recreation of the Pompeii villa from the Crystal Palace in 1850. Finally, she introduced augmented reality (AR) games that combine real and virtual worlds. These occur in real-time and and usually in 3-D presentation with Web cams used to enhance real world with data mining. By using a camera on a mobile phone to take pictures of buildings, the location can be found. Other examples include 'Where's My Car?" which uses Global Positioning Satellites to navigate the user back to their car.

Keeping Up with New Technologies

In the segment "How to Keep Up", Betha Whitlow explained that RSS feeds are characterized by frequent updates. These feeds will display the familiar RSS logo for item level (single column) feeds. Google Reader is an example RSS reader for new information and to organize into categories. Click on the selected blog or site to subscribe directly or open the URL from the top of the page, open the RSS reader and add to subscriptions. Betha cautioned that because of the quantity of information being received, it is advisable to check carefully and practice regularly. She recommended that users mark your posts, skim, mark and organize them appropriately.

Betha presented Delicious as a tool for social bookmarking, to share information, locate and access. Delicious sites can be maintained for faculty and colleagues.

To create a Delicious site:

- Establish a Yahoo or Delicious account
- This can be as an individual or group.
- The name for your site will be the final part of the URL.
- Delicious allows you to add bookmarks to other sites or an icon to reach Web site.
- Enter the URL of the selected site, click 'Next', then add 'Tags' (existing or create new tags).

Q&A

An audience member asked about privacy. "Isn't data posted on the Web always available? True or False?"

Answered by John Trendler: True, unless it remains on your personal computer, once it has been posted on the Web, it's no longer yours. You are already sharing. Example given is Flickr, where uploading images requires agreement to a copyright statement making the image the property of Flickr. If you don't want it to be seen, users were cautioned, don't upload it.

Betha Whitlow added, that being said, if you are aware of untrue or out of date information posted about yourself on the Web, you can request that Google take down the misinformation.

Session 8: Life on the Other Side of the Pond, VR Activity in Europe

Organizers: Vicky Brown, Oxford University, and the International VRA Community
Panelists: Vicky Brown, Oxford University; Catherine Worrall, University College Falmouth; Eric Decker, Heidelberg University; Lavinia Ciuffa, American Academy in Rome

Host Organization: Bridgeman Education
Organized and Presented by the VRA International Community

Abstract

This session will look at some instances where European Visual Resources professionals have morphed their roles and sought ways to maintain their positions, at a time when our profession is in a state of flux due to economic, institutional and technological factors. Each speaker will discuss specific initiatives and projects they have become involved in, which in turn represent a snapshot of a new VR profession emerging within the European domain.

Summary

Karin Whalen, Reed College

Four of our European VR colleagues presented initiatives and projects that each are involved in, their roles in these endeavors, how their roles have changed and how each has found a way to maintain their position.

In Eric Decker's presentation "Interacting with images – adding functionality to images databases" he spoke about the German Universities Excellence Initiative and its impact on scientific tradition. The objective of the Cluster is to examine processes of cultural exchange with a strong focus on interdisciplinary research. There are thirty "Clusters of Excellence" in Germany that were established in October 2007. Eric is using HyperImage editor/reader and his aim was to generate as many problems and requirements that might appear when scientists from various disciplines of the humanities are working together using digital images.

This pilot project's goal was to simulate research conditions in "regular" long-term cluster projects in less than twelve months. He worked with a group of three professors from Anthropology (South Asian), Chinese Studies, and European history on a Humanities and IT project. Each professor had a corpus of images from each of the regions they were working on, mainly material from unsystemic personal collections. Eric's goal was to organize the data and restrict access. The group found they could annotate, discuss and compare single images, groups of images and image details in an asynchronous manner and that most of these requirements could be met by the University libraries image database. Eric concluded by saying that HyperImage (http://hyperimage.eu) was easy to learn and use, although time-consuming. The HyperImage Reader is a stand-alone product that needs qualified IT personnel for installation; it was not fully accepted as a publication.

Lavinia Ciuffa of the American Academy in Rome gave us a history of the Academy and spoke about their vintage and modern photograph collections. When she started at the Academy the plates, nitrates, and glass plates from the 1920s to the 1970s were stored in many areas of the library; they were all brought together in the 1990s. Lavinia set up the archive using Excel to organize the photos, establishing a workflow and outsourcing some of the digitization. Now new additions to the archive come only from gifts or donations and photographic materials are evaluated by subject, with the idea not to duplicate images and to control how many prints will be published. Original materials are processed in-house and any duplication would be outsourced.

At the Academy they catalog using the software Millenium (Innovative Interfaces) for the on-line catalog URBS (Unione Romana Biblioteche Scientifiche), a network of research libraries in Rome: http://www.reteurbs.org. Today URBS is composed of eleven institutional members, chiefly academies and research institutes of several nations: Austria, Denmark, Finland, Great Britain, Italy, the Netherlands, Norway, Spain, Sweden, Switzerland, and the United States. The mission of the network, whose bibliographic holdings are chiefly in the humanistic disciplines, is to provide its users with a union catalogue of specialized libraries in Rome. The catalog has adopted the format USMARC21, based on international standard ISBD (International Standard Bibliographic Description), and has Italian and English headings and subjects. The English follows the Anglo-American Cataloging Rules (AACR2), the Library of Congress Subject Headings and rules for subject description, while the Italian follows the cataloging rules of the Vatican Library (Norme vaticane per il Catalogo degli stampati) and the subject headings of the Vatican Library (SBAV).

The digitized images of the American Academy in Rome Photo Archive are on an online database created by an outsource company, Andromeda: http://aarome.idra.info. IDRA is an online relational database system for managing and delivering archival documentation and related graphic and photographic materials. The IDRA system uses the MySQL server to archive information contained in a hierarchical structure. The data input and the data management is based on Windows and realized with Visual Basic language.

Lavinia also spoke of the Italian law that gives rights to the photographer (creative or documentary works) and that she reviews the images and makes that evaluation. Under the Italian law 248/2000 'New rules on copyright protection,' the image is protected whichever is the instrument used to realize it. A distinction is made between Creative/Artistic and Non-creative/Documentary images. This step is important

as it includes the study of the digital photograph and gives photographers the authority to adopt technological solutions to protect their images.

Catherine Worrall, University College Falmouth, shared the Professional groups, national products and the local projects she is working with or working on at her institution. ACADI—the Association of Curators of Art and Design Images, and JISC—the Joint Information Systems Committee, are similar in some respects. ACADI is like a mini VRA—it is an informal group of once 'slide librarians' who meet twice a year, taking it in turns to host meetings. They discuss local and national issues, which are affecting the way they work, and these are often things that are mirrored on the VRA listserv. Examples are weeding and closing analog collections, copyright, etc. They have a blog, which will shortly get a facelift, but can be viewed at http://acadi.wordpress.com. The JISC inspires UK colleges and universities in the innovative use of digital technologies. JISC Digital Media, which Catherine spoke about, is an 'Advance Service.' They provide free advice to Further and Higher Education Institutions on the use and creation of digital media including still and moving images. They also run practical workshops [which they charge for] a little like mini SEIs, http://www.jiscdigitalmedia.ac.uk/. Both are involved with providing guidance and training on digital media and projects, establishing standards and associated with higher education in the UK. VADS (Visual Arts Data Service) provides access to a variety of image collections, which are free for educational use. They also run research projects relating to the use of digital resources in an educational context.

Catherine discussed one of their current projects, called "Look Here," which is looking at creating a digitization model for HEIs (Higher Education Institutions), her institution is one of the project partners and she is heavily involved: http://vads.ac.uk/news/?cat=30. Its aim is to be a digital model and template for other projects. They meet regularly to promote high quality content, share information and create community. While not working on these projects she is the Slide Library Coordinator at the University College Falmouth, where she creates and manages a digital image collection and provides high quality digital images. Catherine hopes to develop local artist collections gathered from nearby galleries and museums.

Vicky Brown, University of Oxford and the International Community, worked on a pilot project called OxCLIC -- Oxford Community Lead Image Collections: http://wiki.oucs.ox.ac.uk/ltg-public/OxCLIC_overview_document . She is now taking that forward and creating local content using the same workflow and the MDID2 database. She hopes to roll this out to other members of the University and encourage other departments to submit collections, so that it becomes a community effort. The History of Art Department's analog collection of 185,000 slides is moving slowly into the digital realm and Vicky addressed some of the challenges to maintaining a high level of service during the digital transition, including budgeting and staff issues as well as wrestling with the copyright restrictions in the UK.

She explained that the concept of Fair Use does not really exist in the UK and so it is illegal to digitize images unless they have been created using the CLA's [Copyright Licensing Agency] scanning license, which many Higher Education Institutions subscribe to. Using this license is highly restrictive, however, not only because images cannot be provided in perpetuity, but also because it is labor intensive to administer. DACS [Design Artists Copyright Society] created a blanket license in 1997, which allowed for the creation of 35mm slides using copy photography, but there are fees and reporting that must take place every year. This license also does not allow for format shifting and so it is not currently legal to digitize slides made under this license. However, DACS has just recently released a draft of an HE scanning license, which will hopefully change this situation.

Like many other curators her role has changed. She is looking at external funding to complete initiatives, such as the publicizing of and hopefully digitization of some of their lesser-known paper archives, which exist in many other departments across the University too. Vicky has also taken on the role of teacher and trainer for faculty and students using ARTstor, the OIV, WISER (which are one hour training sessions during lunchtime) along with undergraduate and graduate training on using images. She has also been chairing ARLIS UK & Ireland's Visual Resources Committee for the past four years: the committee organizes visits to collections containing visual arts materials; runs workshops and seminars, the themes of which are driven by the ARLIS membership (for example, cataloguing images); collaborates with organizations such as VADS on projects like 'Look Here!'; and lobbies on issues relevant to the membership, such as copyright.

Session 9: Engaging New Technologies, Part 2

Organizers: Betha Whitlow, Washington University in St. Louis; Susan Jane Williams, Independent Cataloging and Consulting Services; VRA Education Committee
Panelists: Carolyn Caizzi, Yale University; Meghan Musolff, University of Michigan; Greg Reser, University of California-San Diego

Host Organization: Front Porch Digital
Organized by the VRA Education Committee

Abstract

Following on the heels of the first Engaging New Technologies session in Toronto, this fast-paced follow-up will demonstrate a rich variety of new technologies, and show how to engage with a heady array of contemporary products, services, and tools. Organized as two distinct but complementary 90 minute sections, this session will present overviews (10 minutes each) of at least 10 tools, providing for a sample of an end product use, an overview of the software itself (demystifying the process involved in using it), followed by an open opportunity to brainstorm about how each tool or technology can be applied (matched) to our own work to support instruction, communication and researcher. Topics covered in Part 2: Video, including where to find video content, how to edit and present video, and classroom applications; Semantic Web, including general information and principles, embedded metadata, and products/projects; How to Keep Up With New Technologies and Fun Stuff with new and different technologies of the presenters' choice.

Summary

Stephanie Statham Witchger, North Carolina State University

Moderator Betha Whitlow opened by clarifying that this session would not include a repeat of any of the content from the Engaging New Technologies sessions at the previous conference in Toronto. She then went on to explain that the goal of the session would be to show the audience "the car and where it can take you, not a diagram of the combustion engine." Whitlow introduced each panelist with a brief bio and an overview of the topic they would be speaking on; Carolyn Caizzi from Yale University would be presenting on video and Meghan Musolff from the University of Michigan and Greg Reser from the University of California-San Diego would be discussing the Semantic Web.

Carolyn Caizzi began with a concise overview of the 60-year-old medium of video. Starting with the development of the first video recorder by Charles Ginsburg in the 1950s, Caizzi traced how the medium has continually become smaller, more portable and more affordable. These changes have made the ability to generate original content available to almost everyone. The creation of high-definition digital video paired with an increasing number of portable personal devices to play video, and video sharing sites like YouTube has resulted in the current state of being surrounded by video. According to Caizzi, in 2008 Educause and the New Horizon Consortium Report announced that video is everywhere and estimated that the timeframe for adoption would be one year or less. Faculty is increasingly using video in the classroom. One example concerned the way video is changing how students experience buildings in architecture courses, allowing them to go beyond the scope of the traditional projected still image. Caizzi ended her segment of the session with an overview of several sites and services for finding, editing, and sharing video. While YouTube is widely used and well known, it quickly became clear that it is not the only source for finding and sharing video content.

Finding Video

- Blinkx http://www.blinkx.com
  This site allows users to meta-search both user-generated and commercial content. Special features include the ability to create video playlists and to create video walls that can be used on your blog or Web site. This feature works with many popular sites such as Facebook and Blogger.
- Pixsy http://pixsy.com
  Pixsy allows one to search both video and still image content. The searcher can then filter the results using criteria such as format, categories like Arts or Home and Garden, and finally by the source of the content.
- VideoSurf http://videosurf.com
  A unique feature of VideoSurf is the capability to search for specific faces within various videos. The search results are presented as short clips from each video. Users can then share brief segments or longer clips.

Editing and Sharing Video

- Masher http://www.masher.com
  Upload your video clips, audio clips and still images and then use the Masher studio tools to edit. Users also have access to use thousands of free video clips from the BBC Motion Gallery in their mixes.
- Pixorial http://www.pixorial.com
  While Pixorial is geared towards home movies, there is potential use as an educational tool for collaborative projects. The free account comes with 10GB of storage for uploading, storing and editing videos during the creation process.
- Jaycut http://jaycut.com/
  Provides more advanced Web-based editing tools.
- Vimeo http://vimeo.com/
  Like YouTube, Vimeo is a video-sharing site. Vimeo supports HD.

The second half of the session addressed what the Semantic Web is and why it is beneficial. Meghan Musolff explained that in the simplest terms the Semantic Web is what results from linking bits of information in one location with bits of information in another location. The goal of this linking is to facilitate the discovery of information from social, educational, cultural, and governmental resources. Using the linked data method, datasets from these various resources can be used together to create something new and beautiful that is both searchable and relational. The Linked Data Method is the process of making the data available in a way that allows for the communication needed to bring together these information sets. Later in the session Greg Reser provided greater details about how this works but first Musolff shared some examples of Web resources using linked data.

Her first example involved a search for "Drooling Dog BBQ" (a California restaurant) on Google. Musolff called attention to results concerning reviews and price range in the Google results. Familiar to many Google users, this is an example of the kind of rich data possible with the Semantic Web. Next Musolff described Wikipedia and DBpedia. Wikipedia contains a vast amount of information, however information related to a single topic may be found in multiple places within Wikipedia. When a query is submitted to DBpedia it is able to pull this information and links to other databases from the multiple entries within Wikipedia and display the information in a single DBpedia location for the user. At the time of this presentation it was reported that DBpedia was able to harvest from Wikipedia an estimated 479 million "facts" on 2.9 million "things." Musolff went on to illustrate this with a search for "Berlin" that returned information on such things as the population, postal code, and the fact that Berlin is the largest city in Germany. The BBC is working on a project with their search application that is an experiment in using linked data to organize and present search results by type. This is possible because the data is tagged with labels that identify types such as radio, news, and knowledge. Screenshots in the presentation showed how the search results may vary in appearance depending on the search query. The BBC is also pulling information from Wikipedia to enhance their data. A search for "Neil Diamond" was used to show the BBC Music page which brings together a bio on Diamond from Wikipedia with a list of what tracks have been played on the BBC, what programs they were played on and album reviews. Musolff's final example was DBpedia Mobile. It uses the current GPS position of a mobile phone to render maps of information about the nearby area. Musolff concluded by underscoring that for all of these examples to work we must have data marked up according to the linked data method. Doing so opens the possibility for data integration, resource discovery and classification, and knowledge sharing and exchange.

Linked Data

The final presenter Greg Reser stepped in and outlined the four basic principles used to construct interoperable linked data. Reser explained that principle number one is to use Uniform Resource Identifiers (URIs) as names for things. The second principle is to use HTTP URIs so that people can look up these names. The third principle is to provide useful information using RDF or SPARQL so that when someone looks up a URI they discover this information. Finally, include links to other URIs so that individuals have the opportunity to discover even more information within the Web of linked data.

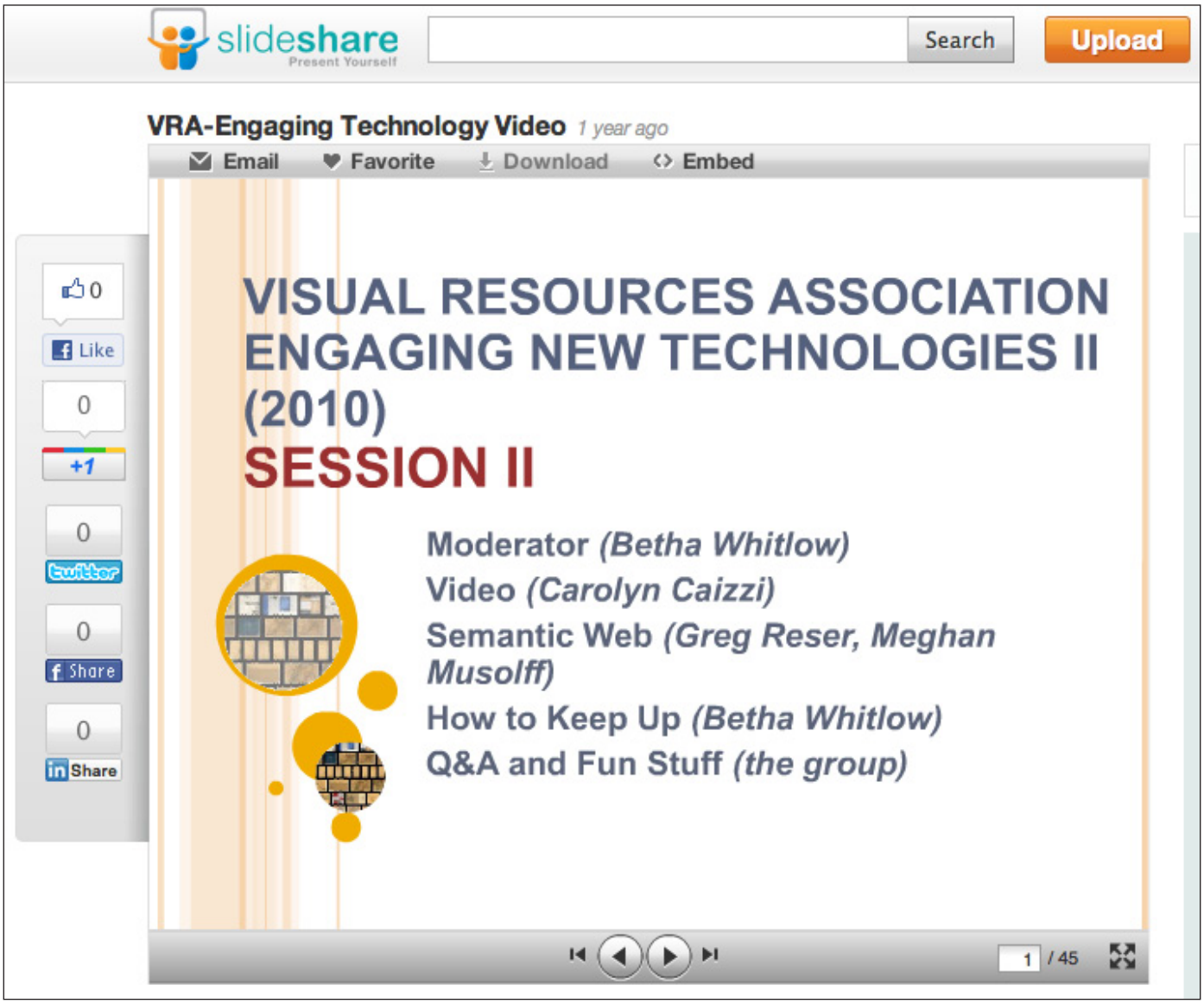
Using Daniel Chester French as a query example Reser began with a Wikipedia entry screenshot. This was then compared with the DBpedia page for French. On DBpedia Reser pointed out the faceted search. Without structured data it would be impossible for this feature to work. While the DBpedia page provides lots of information, Reser pointed out that it also lets you know where each bit in the entry came from; it provides a record of the source. Using a DBpedia record for the Abraham Lincoln Statue by French he showed the property tag and plain text parts of the title on the display and then showed the Subject (thing), Predicate (property), and Object (value) on the both the display page and in the raw data. These are a part of the RDF Triples (N3) mentioned in the third principle of linked data.

In the realm of visual resources all of this can be used to add value to images, increase the discovery of images, and to improve user-end experiences. Flickr Wrapper combines names and GPS coordinates to help refine the success of image searches. Screenshots of the results for a search for "White House" in Flickr and Flickr Wrapper show the differences in results. While the Flickr Wrapper results are all images of the White House, the Flickr results included pictures of an urban street, a white house on the prairie, ships in White House Bay and an image of a rock formation named White House Ruins. The second example Reser shared was the new version of the Library of Congress Subject Headings, which includes interactive graphical representations of information and URIs. Another Library of Congress project *Chronicling America: Historic American Newspapers* is using linked data to provide additional information from sources like DBpedia to enhance records in the collection.

The session concluded with a rapid review of fun stuff links and jokes presented by Reser, and was followed by informal Q&A sessions with the panelists at the back of the presentation room. Fun stuff highlights included Excel Art, MIT Sketch-Interpreting Software, Whatdoyousuggest.net, and Optar (OPTical ARchiver). To learn more about the topics covered in the presentation the audience was invited to visit the Engaging Technologies Team's delicious page.

Links to Web Resources

- Delicious Page http://delicious.com/ETvra2010/
- Video slides by Carolyn Caizzi http://www.slideshare.net/ccaizzi/vraengaging-technology-video
- Semantic Web slides by Meghan Musolff & Greg Reser http://www.slideshare.net/gregreser/semantic-Web-3649298



Session 11: Instruction 101

Organizers: Ryan Brubacher, Occidental College and VRA Education Committee
Panelists: Betha Whitlow, Washington University in St. Louis; Emy Nelson Decker, University of Georgia, Atlanta; Meredith Kahn, University of Colorado, Boulder; Sarah Cheverton, James Madison University

Host Organization: Luna Imaging, Inc.

Abstract

Many VR positions are changing. Though we may be uncomfortable with the idea of coming out from behind our desks to grapple with new tasks, the time is now for VR professionals to take on multiple roles. One of these significant new roles is that of instructor, whether in the classroom or one-on-one. The transition from full-time cataloger to part-time educator may be a rather overwhelming one for many of us, but the expertise exists within our ranks to help us all become successful instructors. While many topics fall under the blanket of instruction, this session is devoted to confidence building and providing people with the basic tools to move ahead in an instructional capacity. It will focus on good preparation practices for successful individual and group instruction, strategies for working with a variety of populations from first year college students to older adults, and basic how-to guidance for designing good instruction sessions.

Summary

Yin-Fen Pao, Grand Valley State University

Ryan Brubacher began "Instruction 101" by defining the purpose of the session: to provide visual resources professionals with teaching suggestions in order to bring about positive class experiences. The presenters framed the session topics with specific challenges that visual resources professionals currently face. Since these challenges may be pertinent to many of us, the presenters thoroughly addressed how we can face and meet these challenges.

The panel began with Betha Whitlow's discussion, "From VR Professional to Teacher: Crafting Instruction Sessions." Whitlow expressed that there is an abundance of technologies and resources threatening the field of visual resources. However, teaching professionals can utilize these technologies to perform the work of image access, digital imaging, presentation, and Web 2.0 marketing. While teaching students about visual resources programs that incorporate technology, it is important to first map out and establish goals for the teaching plan. Whitlow outlined several stages that visual resources professionals should follow. In the pre-planning stage, a topic is selected and teaching objectives are determined. This is followed by development of a lesson plan. During the input stage, we reflect upon established teaching objectives. An example of this is defining Web 2.0 and describing the importance of Web 2.0 technologies to students. In the modeling phase, implementation of various technologies needs to take place within the class. A student survey is also important so that we can identify our strengths and areas where improvement is needed. Whitlow then gave examples of several teaching topics: Introduction to Google Docs, DIY digital imaging, Google Apps of Interest, blogging and photography for study abroad students, Introduction to Flickr for teaching and research, privacy 101: managing identity in the digital age, file management 101, and a tutorial on how to use Zotero. Whitlow concluded with advice to enhance our teaching experiences through both preparation and practice.

Emy Nelson Decker spoke from her experience in teaching a freshman seminar in her presentation, "A Focused Look: Working with Freshmen in a Digital Imaging Class." Her digital imaging class acquainted students with the digital imaging process and various digital presentation programs. Decker noted that college students are often considered "tech-savvy," but are definitely in need of basic digital imaging knowledge.

Our teaching sessions should equip students with skills that can be used in students' learning environments, which include Facebook and Twitter. In order to accomplish this, Decker recommended several methods: creating "teachable moments" in which we enable students to learn actively rather than passively, presenting students with problems that encourage them to proactively seek information (helping them retain information better), and having students work in groups. The latter technique will allow students to learn from each other, assist each other, and witness new skills being utilized and repeated within the group while working on projects together. Copyright is a possible class topic as well, as long as it is not presented in an intimidating fashion. Students can retain copyright information and guidelines more effectively when the instructors draw in elements that students are familiar with—such as trademarks and labels—to the Educational Fair Use and TEACH acts. A potential teaching strategy is to divide the class into two teams to debate a hypothetical case of copyright infringement; this is a good strategy to solidify ways in which copyright laws protect the originator and the user.

Sarah Cheverton further tackled potential issues with the current student generation in "Talkin' 'Bout My Generation: Teaching Technology Across the Ages." Cheverton prefaced her talk by defining technology as something that creates a new set of value and behaviors. A large age disparity can affect how we teach and reach students. The presentation reviewed values, work and learning styles, and technology of various generational categories—veterans/traditionalists, baby boomers, generation X (i.e. those born after the baby boom ended), and Millennial /Y/N (referring to children

of Baby Boomers). Based on the unique characteristics of each generation, Cheverton recommended several teaching strategies. We need to draw on the strengths of each generation, adapting our style to appeal to each generation, and broadening classroom techniques in order to produce more effective teaching. Cheverton noted that as instructors, we must create agreed-upon method for urgent messages, and agreed-upon norms for responding to messages.

In her discussion on "Instructional Techniques for Diverse Audiences," Meredith Kahn, the final presenter, shared her previous instructional experience in order to help us address a diversity of groups that we may encounter in an instructional situation. An awareness of diversity will help us craft teaching sessions that are engaging and useful for students. Kahn recommended several techniques that will enhance our effectiveness as instructors. The first is to inform first generation college students and students from minority populations that relationships between students and instructors go beyond the classroom, since they may need more help and guidance from instructors. Another technique is to make personal connections to enhance the student's learning experience. For international and disabled students, we also need to establish a non-competitive environment and provide multiple modes of presentation.

Session 12: Embedded Metadata: Share, Deliver, Preserve

Organizer: Greg Reser, University of California, San Diego
Moderator: Johanna Bauman, ARTstor
Panelists: Greg Reser, University of California, San Diego; David Riecks, Stock Artists' Alliance; Kari Smith, University of Michigan

Host Organization: Two Cat Digital Inc.
Organized by the VRA Data Standards Committee

Abstract

Embedding metadata in image files is an idea that is gaining acceptance. Still, there are a lot of questions to answer before we can get consistently usable and sustainable results. This session will explore the challenges of creating embedded metadata and the benefits that might be realized once best practices are established.

Summary

Joshua Polansky, College of Built Environments Visual Resources Collection, University of Washington

Ms. Bauman opened the session by introducing the panelists and considering the spheres of external and embedded metadata. Most objects self-identify in some way; information professionals can create additional layers of description to form an external catalog. When dealing with digital images of these objects, another set of information about the photograph and camera can exist, as can rights and licensing statements. This technical and ownership data is often found embedded as an integral part of the digital file. By choosing to embed cataloging data, collection managers can strengthen the connection between the image and its data record. Embedded description also creates more flexibility for user access across platforms. Working with embedded metadata also presents some challenges, including the technical limitations of the cataloger's tools and the variety of viewing applications employed by users. The static nature of information embedded in an image file creates the potential for obsolescence if there is no means to update or correct it in the future.

Mr. Reser has presented in the past on the history and basics of embedded metadata, and he has established a Wiki, <http://metadatadeluxe.pbworks.com>, as a portal for that information. His presentation focused on how embedded metadata is being applied in the context of visual resources. Embedded metadata can be distinguished as either external data included in images for public use, or internal data used primarily for an internal process. When creating external metadata, image managers should strive for maximum interoperability in order to convey content, source, and restriction information to the most users. The Madison Digital Image Database (MDID) is an example of a content delivery system that allows external metadata to be embedded in its exported image files. The ubiquity of informative metadata found in digital audio files can serve as a model for the initiative to develop standardized metadata in image files. Internal embedded metadata is most useful inside an image production workflow and can be created using customized input forms and schemas. By implementing a PDF-based workflow for image accession records at the UCSD Art Library, Mr. Reser has been able to better track order processing using the internal metadata of the document. Adobe Bridge can also be used to allow pre-cataloging information to be recorded directly in the image file without altering live database records.

The creation of custom panels in Adobe Photoshop CS4 allows administrators to incorporate multiple schemas (e.g. Dublin Core, VRA Core 4) into a single record for both internal and external uses. Repackaging off-the-shelf native XMP schemas and then creating a mapping document is an effective way of getting the exact fields desired, as long as the specifications of the schemas are followed. In situations where existing schemas do not fit, it is possible to create a unique schema. This process begins with the acquisition of a URI namespace and the creation of a prefix. Publishing the schema's specifications is essential in order for it to be understood by and useful to others.

Mr. Reser concluded by previewing a project currently underway by the VRA Embedded Metadata Subcommittee. The group is building a custom input form to be shared with the community. It is being developed in Adobe CS4 but will eventually exist as a standalone application. Using elements of existing schemas, it will provide a means to collect user data, track production workflow, and collaborate via shared cataloging and tagging.

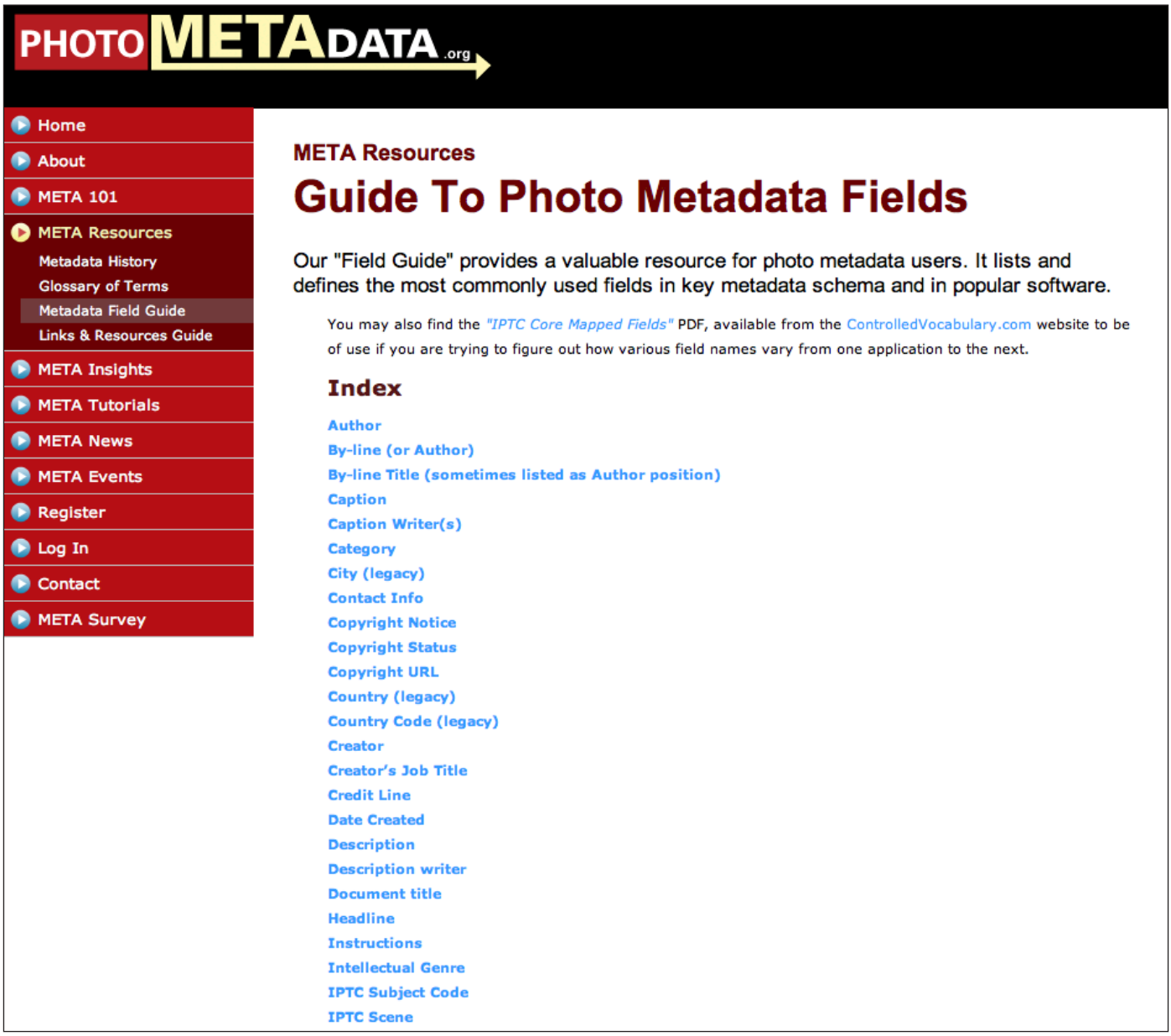
The next presenter, Mr. Riecks, discussed the power of metadata to increase the value of an image, in terms of both potential licensing arrangements and the protection of culturally significant works. When descriptive, source, and ownership metadata are embedded in image files, users can properly identify and attribute images from multiple sources even if they have kept incomplete notes or renamed files. Since an image file can accommodate many different types of information in its header, it is critical to consider the information needs and searching tendencies of the intended audience. This can be an especially challenging task because software developers have not standardized their field names.

The IPTC Core Users Guide and the Guide to Photo Metadata Fields <http://www.photometadata.org/META-Resources-Field-Guide-to-Metadata> are useful manuals for determining what information will go in each field. In addition, guides for captioning and keyword creation are posted by Mr. Riecks at <http://www.controlledvocabulary.com/metalogging/ck_guidelines.html>.

Image metadata schemas currently in use include the legacy IPTC-IIM; IPTC Core from 2005; IPTC Extension released in 2008; Dublin Core, used by the cultural heritage community; Exif, usually containing technical data created by cameras and scanners; and the licensing-oriented Picture Licensing Universal System (PLUS). These schemas can be stored in Exif, Image Resource Block, or XMP. The Metadata Working Group, a consortium of digital media companies, is currently working on synchronization issues, in a subset of fields, across these various schemas to resolve issues such as conflicts between machine-created dates in Exif and those entered manually in the cataloging process. Mr. Riecks concluded with a look at the persistence of metadata in the life cycle of stock photography and noted that many derivative thumbnails of stock photos are stripped of their metadata once they are placed on Web sites, and many images which are licensed may be released without the image containing much if any identifying metadata.

Ms. Bauman returned to discuss ARTstor's goal of exploring the use of embedded metadata as part of its preservation efforts with born-digital still images. Some collections on ARTstor, including those from Magnum Photos, Larry Qualls, and Christopher Roy, already make use of embedded metadata.

Through a grant from the National Digital Information Infrastructure and Preservation Program, ARTstor is developing the Embedded Metadata Extraction Tool (EMET). EMET is



an application that will extract all XMP namespaces and Exif fields from an image file, as well as check for corruption and completion of required fields.

ARTstor will make EMET available on Mac and PC platforms as a free download, and is developing it as open source software to allow for further customization. ARTstor hopes that this tool will be easy to use and encourage its users to extract data that can be mapped to local databases as necessary.

The final presenter, Ms. Smith, discussed embedded metadata in the context of preservation. Although not all visual resources administrators consider their collections to be archival, it is still important that image files remain accessible into the future. If the definition of preservation is reliable long-term access, then digital preservation must include plans for long-term access that are driven by technology. Institutions are frequently creating technical, administrative, and descriptive metadata for their image files. Ms. Smith argued that now is a good time to consider the relationship between embedded metadata and preservation metadata. Lacking standards for preservation metadata in image files, the area is open for research and the development of best practices.

Managers of active image collections are often intermediary curators, rather than archivists of final repositories. Still, these curators can take meaningful action by providing more than just descriptive metadata for current use. In order to implement a preservation metadata plan, the community must develop a minimal metadata set that is practical. Likewise, each institution must assess the value of their images in relation to long-term access.

Ms. Smith presented two common scenarios in an academic setting that present challenges for preservation metadata. In one, a group of students wishes to donate its photography project of documented buildings in a city. Immediately, questions arise surrounding photographer identification, file dates, and location of the depicted buildings. In another, a faculty member donates thousands of images, but the donation appears to be a mix of original photography, copywork produced on the faculty member's behalf, and derivative images with unclear associated rights. In both instances, the curator needs a set of standards for reference and a minimum set of information to request about these images if there is any hope of preserving access to them in the future. In these cases, an application like Adobe Bridge could be used to label batches of images at once with standard sets of description. Bridge can also be used to address duplicate and uninformative filenames automatically created by cameras.

At present, coordination efforts are underway outside of VRA to develop these standards. Ms. Smith presented a poster session at the Society of American Archivists' Research Forum in 2009 and will do so again in 2010. Digital preservation management workshops are also taking place at various academic institutions.

Ms. Smith identified five stages toward implementation of digital preservation metadata. Development is currently at the second stage:

1. Awareness (the potential for embedded metadata to be valuable for preservation)
2. Project underway
3. Recommended practice
4. Common practice
5. Inter-institutional/standards

The session closed with a question-and-answer period. Regarding the permanence versus the mutability of embedded metadata, an attendee asked about the possibility that a creator or manager might want to alter or correct information embedded in a particular file. How should one respond to end users altering the metadata, or adding their own tagging? Mr. Riecks responded that the developers of PLUS are working on an option to create a registry of cataloging data, against which the integrity of image metadata could be checked. However, files can always be altered once they leave the sphere of control of the institution. Mr. Reser advised that no one should expect perfection from an all-digital system, just as they would have become accustomed to users of an analog slide collection writing corrections on labels. Ms. Bauman noted that ultimately, we must let go of our fear of not being able to control metadata once it is out in the world.

Closing Plenary Session: Collections of Distinction: Adding Value to the Online Community of Visual Resources

Organizer: Heidi S. Raatz, Minneapolis Institute of Arts
Speaker: Jason Roy, Digital Collections Unit/Digital Library Development Lab, University of Minnesota Libraries
Panelists: Stephanie Bean, Lewis and Clark College; Karin Whalen, Reed College; Jaime Lausch, University of Michigan, MLIS Student

Host Organization: SoftChalk LLC

Abstract

Jason Roy has presented on the subject of digital collections and initiatives at the annual conferences of the Minnesota Digital Libraries (MDL), the Society of American Archivists, and the Archive-It Conference. Roy is currently Head of the Digital Collections Unit as well as Interim Co-director of the Digital Library Development Lab at the University of Minnesota Libraries. Roy fosters the creation of and access to research and scholarly material in digital form from within the collections of the Libraries and across the University of Minnesota. Making content available to users is an expectation shared by nearly every cultural organization. Often this means an increasing commitment to digitization and the use of online discovery tools for providing access.

Since no one institution has the financial resources to digitize everything in their holdings, it is imperative that organizations identify and prioritize which collections most deserve their attention. This session will focus on approaches and methods of targeting those collections within institutions that can provide the most value to users. By showcasing our own collections of distinction we can significantly impact the growing array of online visual resources now available to our community of users while still highlighting the uniqueness of our own holdings.

It is all too easy for institutional administrations to view subscriptions to large image databases as a one size fits all solution to visual resources needs. A shift towards identifying what you have that's unique and getting it out there in a manner that makes your collection relevant to both your local users and the larger universe of image users becomes increasingly vital. Some VR collections have already begun this process. Recent success stories include the accessCeramics collection, a pilot project organized by the Visual Resources Collection of Watzek Library and the Art Department of Lewis & Clark College, and the Reed Digital Collections Artists' Books site at Reed College. We can also learn from projects still in the earliest stages of development, such as Local Color: A Database of Art on Campus being developed at the University of Michigan.

Jason's presentation in this session will be followed by a moderated discussion, featuring a panel of respondents composed of VR professionals who have achieved various measures of success in creating and sharing collections of distinction.

Summary

Rebecca A. Moss, University of Minnesota

Heidi Raatz opened the session by noting that large-scale digitization projects provide unique challenges. We must avoid recreating traditional approaches that fail to accommodate or take advantage of an online environment, social networking and Web 2.0. Special collections should consider and optimize their use for digital communities and groups beyond their institutional borders.

Roy originally thought his talk would be about discovery, but he decided to include issues dealing with the upstream and downstream of content, including delivery.

He opened his talk with some background information on the concept of "Research Primitives"—a study funded by a 2006 Mellon Grant intended to articulate what those new to research needed in order to discover, gather, create and share. As VR professionals, we can help those new researchers by adding value, but how do we remain relevant at each part of the process? Not just with our visual resources collections, but also those creating and managing their own collections.

Lorcan Dempsey writes in his Weblog, "In the Flow," that brick and mortar libraries are no longer where users come for information. They come for learning spaces, coffee, etc. How do we push our content out to where the users are? They are drowning in information overflow so how can they find us?

A couple of approaches:

- Course management systems
- Student Portals
- Refworks
- Local Repositories

Across the Web:

- Google
- Flickr
- iTunes
- Twitter
- Facebook
- Wikipedia

If we're not a part of these networks and systems, then users are not utilizing our content.

Digital content is everywhere, Web 2.0 is mandatory and 3.0 is coming. Community intelligence will help so we don't need to know it all. All of us suffer from some level of ADD. We are in competition for a user's time; we need to provide immediate impact and value or users will go elsewhere.

How do we start down the path of discovery? Discovery happens elsewhere at the network level. Greater than 50 percent of hits are direct links from search engines. If users are not searching our local systems, how can we do search engine optimization to push it up? Employing OAI, SEO, PURLs (persistent URLS), Handle (another kind of PURL) are all options. It all leads back to discoverability.

Collective Collection: we should not waste our efforts trying to duplicate other collections. Where are the collections of distinction and uniqueness? It is beyond the value of OCLC holdings.

If not us, then how? Google is scanning books. Currently, a million volumes from the University of Minnesota are being added to the The Hathi Trust which also serves as a repository for Google's data. As an indication of scale, the Hathi Trust currently comprises over 5,556,837 volumes and 1,944,892,950 pages. If we accept that Google is doing this, what are they not doing? What things are we holding that may never go to them? What is not getting done?

We need to be setting priorities:

- Project description
- Who is the audience?
- Project Impact
- Previous Projects
- Outside Funding

A committee decides the selection. The library has a real role to play in high volume scanning. 1/3 of the costs is scanning, 2/3 is the metadata. The question becomes, how to leverage other's expertise? In this case it is the archivists and describing content at the box and folder level. Researchers can do online what they previously came to the library to discover. Why do we need to describe everything at the item level? Jason's unit is doing dirty OCR scanning which could help. We need to be focusing on how to be strategic and opportunistic. What are you and your colleagues doing that can be shared?

Now how do we gather information about our users? Personalization is a touchy subject. If we don't have that data then we can't create the ratings and reviews that other search engines regularly use, but users balk when it is the library gathering the data. Privacy in the age of interconnectedness - meaning, know me when I want you to know me. At the least, can't we put you into large groups? Identity management options like using affinity strings such as staff/student positions, college affiliations etc. At that level we can provide some kind of personalization.

Create – encouraging use and reuse. Whether that is through mashups, shared content, community interaction and content as dialog. Web applications like Media Mill from College of Liberal Arts at the University of Minnesota allow users to create, edit, and share their own content. By helping them use tools like these we add value.

Share – Enabling users to expose their creative output? Their content and metadata is important to share as well. UMedia Archive is a system for the management and delivery of digital objects. We will do the same for your digital content as we have done for your books—archive and keep them safe. Students and staff materials can intermingle and perhaps find new connections. If you upload, we can expose your content and it will remain safe.

Conclusion: how do we add value all along this chain? We play an important role for our users by providing them places to create and to share. We need to focus on collections of distinction, network the local (allow it to be exposed on the network level), and enhance discovery and stressing less about perfection when good enough will do. We are entering a time of permanent beta as we are always editing and adding value. No one will find it if you worry it is not perfect and therefore don't share it.

Respondents:

Margo Ballantyne was unable to attend but was crucial in the creation of this session. Stephanie Beene responded in her stead.

accessCeramics is an online collection of high quality images from artists both national and international. Not all images on the Web are of high quality with good information and clear usage rights. This project seeks to address those issues.

Though they didn't have the content, they had faculty with contacts, a VR staff with expertise and a willing Dean's office to help with funding.

The solution was to put the images on Flickr which allowed for high quality images, free accounts, multiple sizes, image editing, tagging etc. They applied Lewis and Clark branding by creating an account and adding a customized cataloging interface. Artists encounter standard terms but can add their own which adds to the list. Tag clouds are generated as a result.

Artists are voted upon and invited. They then upload images, add the metadata, and when approved, they are added to the collection. Outside funding was received from NITLE and NEA grants. You can use CoolIris to view the images. Automatic tweets are generated from the site and the blog. Google maps plot out the locations of the artist. Google translate is added for the areas with the most traffic.

This results in a distributed, not centralized arrangement; is global not local and supports open access not restricted. It is growing at a steady pace—178 artists currently with over three thousand images.

Karin Whalen, "The Modern and Contemporary Artist Book Collection"

A selection of sixteen artist books was chosen from the 1000 in the collection. They started in January 2008 and contacted the artists for the rights. Then they classified the books, did site planning and used a Flash plugin called SlideShowPro. Categories are Livre d'Artiste books, Avant Garde books, Conceptualist books, and Contemporary books.

The project launched in the fall of 2009. They cataloged the materials in IRIS, then exported it to

ContentDM. There are multiple ways to browse the books including by artist, title and book type. Links to the library catalog are included.

As an educational tool, it can be used by students both individually or by downloading content in batches to a workspace where it can be combined with other content for presentations.

Jamie Lausch, "A Database of Art on the University of Michigan's Campus"

This project focused on art hanging on campus walls that were not part of the university's collections. Hosted on the university's library Flickr page, it was inspired by other projects, including the one for artist's books and accessCeramics.

Not a lot of planning happened at first; instead she just attacked the project. Then she approached the group that kept plans of all the buildings on campus and who also kept a database of all the public art on campus. No one really knows all the collections. She started with College of Engineering since they were already organized. She started taking images and also photographed the labels, which helped with the metadata. She tried to focus on what art students would want to know, so focused on the medium and added tags. The quality of the images was not great since they were photographed in situ.

The focus is now on getting information out there. The Flickr account for the U of M library is totally open. Her goal is to also be able to pass on the project for the next person to take up, hopefully doing more documentation and adding Geotags.

Question and Answer Period (all directed to Jason Roy)
Q. How do you become an agent of change when your institution is lagging behind the times?
A. Work with Archives and Special Collections because they are struggling to find a place. Their users are primarily outside the institution and they often have high value VR content that isn't known, widely held, and doesn't have many restrictions.
Q. As a Librarian, how do you get the minimum metadata level through?
A. His unit does not do cataloging, so they leverage the existing content of the archives. They also leverage community tools so users can tag and comment.
Q. Regarding collection oversight in the digital world, is there anyone overseeing all of this? Not all runs of books, magazines etc. are being done systematically.
A. No one owns it all, so interconnectedness of the network will have to work for now, and some things are outside of our control.
Q. For things already published or about to be published, and are still being published, how can you give them away for free?
A. Educating the scholars ahead of time so they will know what their rights are and have the ability to add their content to the library repository. But right now the journals have the leverage and though the colleges/universities are the places where the content is created, they can't display it there. The dialog is ongoing and there has been some movement.

Notes

1. http:www.flickr.com/photos/jiscinfonet/sets/72157594535259942
2. http://www.educause.edu/cg/learningspace
3. Andrea Lisa Nixon, Heather Tompkins and Paula Lackie, *Curricular Uses of Visual Materials: A Mixed-Method Institutional Study*, http://apps.carleton.edu/curricular/support/research/CUVMStudy
4. Andrea Lisa Nixon, "Aligning Learning Space Design and Student Work: Research Implications for Design Processes and Elements," *Educause Quarterly* 32, no. 1 (2009) http://www.educause.edu/EDUCAUSE+Quarterly/EDUCAUSEQuarterlyMagazineVolum/AligningLearningSpaceDesignand/163859

Visual Resources Association Bulletin

Mission Statement

The Mission of the *Visual Resources Association Bulletin* is to serve the membership of the Visual Resources Association by providing a professional forum for the discussion and dissemination of ideas and information directly relating to visual resources and image management.

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1. News items and articles should be sent to the editor: Mark Pompelia, *VRA Bulletin* Editor, Fleet Library, Rhode Island School of Design, 2 College St, Providence, Rhode Island 02903-2785; ph: 401-709-5935, fax: 401-709-5932, e-mail: mpompeli@risd.edu.
2. Contributions should be submitted on a compact disc or via e-mail attachment using Microsoft Word for either the Macintosh or PC platform. A hard copy of the news item or article should accompany the disk; authors are encouraged to retain a hard copy of their original manuscript. Disks will be not returned to authors. When submitting a hard copy, it should be on 8-1/2 x 11-inch paper, double-spaced, in 10- or 12-point type. For all submissions, the author's name and institutional affiliation must appear at the top of the text. To facilitate communication with the editorial staff, authors must provide their name, address, telephone number, fax number, and e-mail address. Submissions by fax will not be accepted.
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4. To ensure conformity, contributors should follow the *Chicago Manual of Style*, 15th ed., and *Merriam Webster's Collegiate Dictionary*, 11th ed. Please refer to Strunk and White's *The Elements of Style* for basic guidelines for formal writing. Contributors should also request the *VRA Bulletin* style sheet and deadlines from the editor.
5. The editorial staff makes every effort to return a substantially edited copy of a submission to the author for approval. When extensive rewriting is required before a submission is publishable, the article will be returned to the author with suggestions for rewriting. The editorial staff will not seek approval for editing done for style and grammar.

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Members of the Visual Resources Association are individuals who administer image collections in the United States and around the world. These professionals make decisions concerning the acquisition of slides, photographs, films, videos, CD-ROMs, digital images and other visual materials as well as the purchase of equipment, supplies, and furnishings for the storage, processing, and projection of these materials. With its specialized readership, the *VRA Bulletin* attemps to put vendors of such materials in direct contact with potential buyers at a very low cost. The Visual Resources Association encourages advertising that is of a professional interest to visual resources curators and librarians.

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Deadlines for submitting advertisements are as follows: Spring issue—February 15; Summer issue—May 15; Fall issue—August 15.

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VRA Bulletin

a publication of the *Visual Resources Association*

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