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Various authors

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Bulletin

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Michelangelo Buonarroti, Pietà, 1498-1500, marble, Basilica di San Pietro in Vaticano. Photo courtesy Eric C. Schwab.

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*Michelangelo Buonarroti, Pietà, 1498-1500, marble,
Basilica di San Pietro in Vaticano.
Photo courtesy Eric C. Schwab.*

Notes from the President

February 2009

"Change" is a commonly-heard watchword these days, with the inauguration of the first African-American President of the United States and a dramatically altered political environment. But we all know that change can be a two-edged sword, encompassing both positive opportunity and the necessity of relinquishing a portion of what each of us may find comfortable and familiar. Through recent messages on the VRA listserv and in private conversations with our colleagues, we're all aware of the realities of a changing economic climate that evokes disquieting analogies to houses built upon sand: the elimination of positions; budget cutbacks (or "givebacks"); reductions in hours; curtailment of funding for travel and professional development.

Because change can be unpredictable and frightening, most human beings cope by building into their lives a strong measure of continuity: for individuals, continuity is founded on habit, custom, routine, and similar ways of organizing particular aspects of the immediate world around us so that it makes sense and functions smoothly.

For an organization, continuity evolves in forms such as precedent, tradition, and ritual.

A member-services organization like the Visual Resources Association must concern itself with both dynamics: change and continuity. We document, and lead, changes in our professional world, such as the momentous transition from analog slides to digital images; our members endeavor to help one another cope with changing skills requirements; we learn, with advice from our colleagues, to manage different kinds of resources—some of which didn't even exist when the Silver Foxes among us entered the profession years ago; we collectively provide a forum for asking questions, weighing answers, or simply venting when the pressures of change seem to weigh particularly heavy.

Tradition and precedent are also invaluable in an organization like ours, whose all-volunteer officers hold positions and perform responsibilities unrelated to their "real" jobs, often requiring a steep learning curve. Knowledge of the way one's predecessors approached a given task or made decisions helps each of us to avoid the "reinventing-the-wheel" syndrome. And yet, to paraphrase the words of an old hymn, we must make sure that tradition and precedent remain our guides, rather than our chains. Changing circumstances often call for new and different solutions to problems. Like anything alive, an organization must grow and transform to survive. We cannot afford to dwell in the past, assuming that the way things may have been at some point in previous years is the way things must always be tomorrow.

While the Strategic Planning Task Force is currently endeavoring to forecast where the VRA will be five years hence, and how we can get there successfully, the members of the Executive Board must focus on the more immediate concern of how our organization is to survive the current recession intact and solvent. As our Association struggles to deal with the realities of our first deficit budget in many years, and the likely prospect of another yet to follow, all cards must be put onto the table. And you, dear members, hold some of those cards.

Taking a cue from Barack Obama's successful campaign, we would like to encourage and facilitate direct input from our constituency. Yes, that's you! The Executive Board will be soliciting your comments, suggestions, and constructive criticisms through a series of mini-surveys. Approximately six mini-surveys will be available through the coming year, beginning this month. Each of these mini-surveys will consist of three to five questions dealing with a particular change-related challenge we face as an organization. The format will be brief enough so that taking the survey should not be an imposition on anyone's time. At least one question in each mini-survey will be open-ended, with space for a free-form text response

in which each member may make suggestions, provide additional information, or propose alternative solutions. The mini-surveys will be conducted using SurveyMonkey, the same query software we have been using for conference evaluations. Each respondent's anonymity will be protected.

Most of us accept that we are creatures of habit, routine, and custom; but most of us are also curious, inventive beings who continually ask: "What would happen if we did it this way instead?" Asking is taking the necessary first step towards trying.

Watch for the first Members' Mini-Survey in early February! In each subsequent issue of Images, I will summarize your responses to the previous survey and explain how the Executive Board is using your feedback. Thanks in advance for your input.

April 2009

VRA27

I had ample time during a 17-hour drive from Toronto back to Minneapolis to savor in retrospect a very memorable VRA Conference 27. Along with tremendous pride in what we were able to accomplish—especially given the tough economic conditions that worked against us—I felt a deep sense of gratitude to all of our officers and members who worked so hard to plan and implement the different aspects of our week together. Your devoted efforts paid off in spades!

Though our numbers were down a bit from previous years, the overall mood seemed to me particularly vibrant among those who gathered in Toronto, however tempered by our anxiety over looming budget cuts and concern for our colleagues who had already felt their sharp impact. This was the background against which we began with the Copyright Plenary held at the Ontario College of Art and Design, featuring our old friend Kenneth Crews in dialogue with his Canadian opposite number, the equally articulate Pina D'Agostino from Osgoode Hall Law School at Toronto's York University. We were joined for their informative dialogue by our guests from the Toronto area: faculty and students from Osgoode Hall, faculty and students from the iSchool at the University of Toronto, members of the ARLIS Ontario Chapter, area museum professionals, and several Canadian government officials. Their presence was the result of a special effort to reach out to other constituencies and make them aware of our Association and its work, and it seems to have paid off: the IP Osgoode online law students' newsletter, for instance, has already posted coverage of this event. In the coming weeks, we hope to make a streaming video transcription of the Copyright Plenary available on VRAWEB, especially for the benefit of those of you who were unable to join us in Toronto. Video coverage of lighter conference moments has also been provided by the "Toronto YouTubers," a social networking

project facilitated by newcomer Carolyn Caizzi. Watch for further announcements.

A lively post-Plenary reception for our attendees and guests helped to launch a full schedule of sessions, workshops, and special users' groups that informed us about new projects, tools, skills, and applications. Among the many special events, several stand out as particularly memorable. Keynote speaker Michael Edson's inspiring presentation at the Members Dinner resonated with our members who have for years advocated for greater open access to content, and the collaborative building of a richly-populated commons. The success of the Vendor Slam, bringing together our members and vendors in a new format, was due to the imagination and flexibility of all participants. At the Tansey Fundraising Event, Toronto's famed Second City improvisational comedy troupe encouraged us to take a palliative dose of laughter, even as we stretched our individual comfort zones. The VRAffle bestowed seventy-two prizes generously donated by our Chapters, vendors, and individual members, garnering nearly $2500 for future travel awards. As the VRAudevillians reminded us, virtue will be rewarded and evil will get its come-uppance—albeit seldom as dramatically as in the rescue of Little Nell from the clutches of Snidely Whiplash by Sgt. Preston and his Trusty Huskies.

A conference of this scope and complexity requires the dedicated and concerted efforts of many people to run smoothly. Your Executive Board would like to acknowledge all who had a hand in making this past week a great success. Here are some of the major credits [cue the John Williams score]:

Vice President for Conference Arrangements Brian Shelburne, flashing the Sheraton Golden Badge of Power, worked tirelessly to make hundreds of scheduling arrangements with our host hotel. Vickie O'Riordan, Vice President for Conference Program, kept track of dozens of events, meetings, and contact people, melding these into a seamless program. Secretary Jolene de Verges created our online registration form, and kept the rest of the Executive Board continually informed as our numbers slowly grew during the weeks leading up to the conference starting date. Treasurer Jane Darcovich worked diligently to keep the budget on track, while having to deal with an ever-fluctuating currency exchange rate. Public Relations & Communications Officer Mark Pompelia pulled together input from dozens of individuals to generate conference publications and signage, forwarding these in digital form to Toronto for local printing to save on shipping costs. Tom Costello, our destination consultant, was omnipresent, helping us to anticipate and resolve problems before anyone else was aware of them. The staff at the Shertaton Centre Toronto genuinely seemed to enjoy hosting us, and were especially sensitive to our schedule and logistics needs. Membership Services Coordinator Lise Hawkos kept the registration desk on an even keel, aided by a large number of volunteer helpers coordinated by Anita Regan and Lesley Bell.

The local arrangements committee, led by Canada Chapter Chair Eric Schwab and native Torontonian Jackie Spafford, was instrumental in making many of the connections that enriched the conference program, as well as providing logistics support. They also researched for the conference website information about a myriad of details, from local attractions to weather forecasts to transit options. We owe a particular debt of gratitude to Eric for securing facilities at the Ontario College of Art and Design for several key conference events, and we hope that future conferences will be enriched through similar partnerships with nearby educational institutions. Eric's careful planning and thorough preparation smoothly integrated each off-site event into the flow of the conference program. Jackie Spafford organized the Tansey Event and made the initial contacts with the Second City company. Scott Gilchrist coordinated the architectural walking tours, and acted as the Executive Board's "official" photographer. The conference logo was designed by Irene Gotz of the Ontario College of Art and Design.

Development Committee Co-Chairs Steven Kowalik and Emy Nelson Decker invested considerable time and effort in planning the Vendor Slam and shaping it to meet the vendors' needs. The Birds-of-a-Feather luncheons were organized by Betha Whitlow. Marcia Focht coordinated the Mentorship program and was gratified to note that more prospective mentors volunteered this year than there were mentees available. The Membership Committee was responsible for the First Time Attendees and New Members Breakfast, where the young professionals who represent the future of our organization had an opportunity to network with their mentors and Association leadership. To top off a memorable week, Empress Patti McRae and her VRAffleRousers (er, VRAudevillians) put it all on the line on behalf of the Tansey fund; every moment of glam represented hours of behind-the-scenes work spent soliciting donations, documenting donors, organizing and staffing the VRAffle tables—not to mention rehearsing late into each night while others relaxed at the end of a long conference day.

In this year of shrinking budgets and professional development funding cutbacks, we can take special pride that the VRA was able to make available a record twenty-six full and partial travel awards to assist our deserving members in attending Conference 27. Thanks to everyone whose donations contributed to this outstanding level of support. Of special note, Corporate Travel Awards provided by Davis Art Images, Gallery Systems, and Saskia, Ltd. helped make conference attendance possible for deserving applicants, as did the Kathe Hicks Albrecht Travel Award Fund. We also wish to express our gratitude to our loyal conference sponsors, advertisers, and contributors—some of whom have been our generous friends for many years. Archivision and Two Cat Digital provided major donations to the VRAffle. Michael Edson's keynote address was sponsored the ARTstor Speakers' Fund. The VRAffle's grand prize was donated by Scott Gilchrist of Archivision.

One of the highlights of each conference comes as we honor our peers for their outstanding accomplishments. Congratulations go this year to Nancy DeLaurier Award winner Loy Zimmerman for his dedication, guidance, and hard work in establishing the Visual Resources Association Foundation, and serving so capably as the first Chair of its Board of Directors.

Thanks as well to all conference attendees, from new members to old guard, whether named heretofore or not. For a precious few days each year, we are privileged to celebrate our successes, shape our plans for the future, and share our problems and concerns directly with our colleagues, most of whom we know during the rest of the year only as signatures on VRA-L messages. Working and acting together, we have tremendous power to influence our professional environment, and I hope each of you felt that positive energy at work. In the times of economic uncertainty, we need each other all the more.

Finally, I'd like to give a tip of the Mountie hat and lead a final huzzah for our outgoing Board members who completed their terms of office during the conference: Vickie O'Riordan, Vice-President for Conference Program; and Jolene de Verges, Secretary. Please join me in welcoming our new Board members: Maureen Burns, President-Elect; Heidi Raatz, Vice President for Conference Program; and Marcia Focht, Secretary.

Onward to Atlanta!

Mini-Surveys

More and more organizations are using the Internet not only to muster support (and ask for donations), but also to solicit suggestions and feedback from their constituents.

This past January, your Executive Board discussed using a series of brief surveys to poll the membership about issues of common concern on a regular and consistent basis. As most of you are aware, we're going to have to make serious decisions in response to the ongoing economic situation, and I think it's vital for the Board to keep the lines of communication open, and to be as transparent as possible to the membership as we make these decisions.

So we decided to offer you the opportunity to participate in a Mini-Survey ("it'll only take a few minutes of your precious time!") every other month, and for the President to share the results of each survey with everyone in a subsequent issue of the Images newsletter. Each Mini-Survey includes three to five questions focusing on a specific issue or aspect of the VRA, with opportunity for at least one open-ended response.

The first Mini-Survey was implemented in February, and generated eight-four responses. Two questions dealt with the (then) upcoming Conference 27 in Toronto, and two with next year's Conference 28 in Atlanta. Not surprisingly, we learned that, while many of you (42 percent) are already making plans to join us in Atlanta, an even larger number

of members (43 percent) are uncertain about their ability to attend. The reasons for this uncertainty were clearly indicated in the responses to a following question: 80 percent of respondents said that they won't know for some time yet whether they will be getting any professional development/travel funding from their employers during the coming year; 55 percent were also concerned about their overall conference attendance costs; 39 percent had concerns about their employment status or job security. These are very important indicators for us to consider as we begin to shape the conference program, schedule, and arrangements for the coming year.

The final question on Mini-Survey #1 dealt with our regional Chapters. The specific issue addressed in this question was whether the VRA should mandate the number of meetings each Chapter should hold over the course of a year; over 55 percent of respondents thought that each Chapter should be free to decide how many meetings it wishes to hold in a year. As the Board continues to work with the Chapters to implement the Bundled Membership and Chapter Bursary initiatives, this feedback will be helpful in guiding our design of the new proposed model Chapter Bylaws prototype.

The 2009 post-conference surveys (one for attendees, one for non-attendees, and one for vendors) will be active through the end of April—if you haven't yet taken time to participate, just follow the appropriate link on the VRAWEB homepage. Watch for another Mini-Survey shortly thereafter. Your input is important in helping the VRA shape its future while remaining responsive to the needs and concerns of its membership.

Allan Kohl
VRA President
Minneapolis College of Art & Design

2008 Annual Conference
State of the Association

As I stand before you today, I am having a difficult time believing that two years have passed since Kathe Albrecht handed me the gavel at the end of the annual business meeting in Baltimore. When I began preparing this report, I wasn't sure whether my sense of the term would best be characterized by saying "What a long, strange trip it's been," or "My how time flies when you're having a good time!" Now that I am here, and concluding my tenure, I can honestly say it is the latter. It's been a great ride and I feel privileged to have had this opportunity.

Before I begin to review our activities for the past year and set the stage for what we will be seeing in the future, I'd like to say a few words about our San Diego Conference. We processed 285 registrations pre-conference and so far have had a number of on-site registrations. We continue to attract members from around the globe, and I extend a special welcome to those who have traveled from overseas to attend this conference. I also want to recognize our vendors, both old friends and new faces, who are joining us here in San Diego. Our special interest and user groups this year include MDID, ARTstor, VireoCat, IRIS, Luna Insight, the Museum VR group, the new VRA Digital Matchmaking Group, and a group looking at Facilities Planning in the Digital Age. Our program includes sessions, seminars, workshops and we've brought back the popular Birds-of-a-Feather lunches introduced last year (thanks to Kathe Albrecht for organizing these). Last night's keynote address by Maurizio Seracini was memorable, and again we thank ARTstor for providing the funding for our speaker. Tonight we're putting on a very different Tansey Event featuring Charles Phoenix, whose slide presentation should be a nostalgic experience for us in more ways than one! On Saturday, the annual VRAffle will take place—this year's "Some Like It Hot" theme has garnered some fabulous items and Patti McRae promises a sizzling time will be had by all. Thanks to all of you who have done so much to make this week in San Diego a memorable conference.

It has been an exciting year and the Association should be proud of its accomplishments. While the Board may be the overseers of VRA activities, we recognize that much of the work is done by our committees, task forces, appointees, chapters, and individual members. I am always grateful for the commitment of our VRA members in volunteering their time and talents to the benefit or the Association.

It has been particularly gratifying to see the VRA Foundation become a reality. When I first came on the Board as President Elect in 2005, I worked with Elisa Lanzi, Margo Ballantyne, Ann Thomas, and Loy Zimmerman on the ad hoc committee to investigate the tax status of the VRA. By the end of the year, we had determined that the VRA should seek to form a Foundation arm with 501(c)(3) tax status to extend the interests of the VRA to a larger community. In 2006, as VRA President, I convened the VRA Foundation Task Force to oversee the establishment of this entity. Task Force members were Loy Zimmerman, Chair; Kathe Albrecht; Margo Ballantyne; Elisa Lanzi; and Ann Thomas; joined last March by President Elect Allan Kohl.

On July 10, 2007, the VRA Foundation was incorporated in the state of Delaware. The Task Force then submitted a 1023 Application for Recognition of Exemption Under Section 501(c)(3) of the Internal Revenue Code to the IRS. On September 17, I received an email from Loy with the subject line "Break out the Champagne!" announcing that the IRS had granted us the tax status we sought for the Foundation. The turn around time was expected to be three to six months with negotiation on the original proposal. Instead the process was completed in less than two weeks, with no questions or objections from the IRS. I know that all the research, thought, and effort the Task Force put into preparing the various documents paid off in an absolutely unchallengeable application. I want to again acknowledge and thank the Task Force members for all the time, energy, care and attention they put into the process. On Tuesday, the new Foundation Board had its first meeting, and yesterday members had the opportunity to attend an information session on the Foundation. The important take-home message is that through the VRA Foundation, we will be able to develop and expand the VRA's educational and research outreach in ways that will benefit VRA members as well as others.

The ARLIS/NA and VRA Joint Task Force on Collaboration was convened in November 2006 to look at the relationship between the two organizations, analyzing the overlap of interests as well as areas of uniqueness, focusing on the organizational structures of the two associations and recommending collaborative possibilities. The Task Force, co-chaired by Elaine Paul and Ed Teague, with members Greta Bahnemann, Meghan Gross, Amy McKenna, and Brian Shelburne, submitted their final report to the two Boards on February 15, 2008. The report is detailed, carefully researched, and extensive. It clearly reflects a great deal of time and effort. I want to thank the Task Force members for their work on this important project. The two Boards will be reviewing the report over the coming weeks, and it will be made available to VRA members once the Board has completed its review. Ultimately the two Boards will work towards implementing the Task Force's recommendations.

Collaboration with organizations has been on the Board's radar screen this past year. Some of you may remember a discussion on VRA-L in the fall of 2006 after an announcement of a "Ground-breaking Association Meeting held in New York" where the PLUS or Picture Licensing Universal System coalition was announced. This is an initiative that VRA Boards have been monitoring over a several year period. The PLUS Coalition describes itself as "…an international non-profit initiative on a mission to simplify and facilitate the communication and management of image

rights." PLUS is used "to define licensing language and provide a foundation for building and managing license data," something that will be of benefit to both creators and users of images.

Last fall, I was contacted, through past VRA President Kathe Albrecht, who had represented the VRA at some early PLUS meetings, by Jeffrey Burke, Chairman of the PLUS Board. Wishing to expand the PLUS Board of Directors, Jeffrey sought to include a representative from the VRA who could speak both for visual resources constituents, and for users in educational institutions.

The VRA Board recently announced that Dustin Wees will be the first VRA appointee to the PLUS Board of Directors. Dustin will represent the interests of the Visual Resources Association, and more broadly, those of educational institutions using images, as a member of the PLUS Board of Directors. VRA will join PLUS as a participating supporter. It is a satisfying reflection of the VRA's status in the larger community to be included as a voice in this initiative. We know that Dustin will be an excellent representative of VRA and educational interests on the PLUS Board.

On the theme of expanding our outreach to the larger community, I am pleased to report that last fall I was invited to contribute an article presenting an overview of the Visual Resources Association for the third edition of the *Encyclopedia of Library and Information Sciences*. The VRA was not included in the two previous editions. The new edition intends to reflect the range and interrelation of the information disciplines and professions. Information for the VRA entry was culled from a number of Association documents and the VRA website. The creators of many of

these resources were anonymous or un-credited and likely reflect an accumulation of information over a period of years by different writers and editors. I would like to acknowledge several known authors: Kathe Hicks Albrecht, Heather Cleary, Lise Hawkos, Benjamin Kessler, and Elisa Lanzi; whose writings provided factual information for the article. I also had assistance from the Board, who read the entry for accuracy and clarity. The article has been submitted for review. Publication of the encyclopedia is expected at the end of this year.

Another exciting development has been the addition of a new chapter to expand our regional membership opportunities. The VRA members from Canada petitioned the Board for recognition as a Chapter in November 2007. The Chapter was well organized under the leadership of Eric Schwab, Peggy Haist, and Adam Lauder. The Board voted to recognize the Chapter at the end of November and Bylaws were approved soon after. The Canada Chapter has been using videoconferencing for its meetings in order to reach members across the breadth of the country. The Board has asked Eric Schwab to share information about the technology he is using with the membership. We hope that this will be an inspiration to other Chapters experiencing the difficulties in bringing members together on a more frequent basis.

In order to provide official sanction for using such technologies to conduct chapter meetings, on Tuesday the Board voted formally to approve the use of technology to facilitate Chapter meetings in real time for members at a remote location, including teleconferencing, videoconferencing and other technologies which may emerge.

Last year I noted that the VRA Texas Chapter had

VRA Foundation panel presentation to the VRA membership.

been experiencing some difficulties with leadership transition over the past several years. I am pleased to report that the Chapter has rallied with the assistance of Mark Pompelia, Sigrid Knudsen, Eileen Coffman, Katherine Hooker, Bobbie Anderson, and Ray Sikes. The Chapter held a joint meeting in October with the ARLIS Texas Mexico Chapter and elected Mark as VRA Texas Chapter Chair for the next year. Katherine will be serving as Secretary/Treasurer. Last month, the Chapter held a meeting in conjunction with the College Art Association conference in Dallas, which featured a CCO workshop. Bylaw revisions have been approved by the Board. I'd like to thank everyone who has worked to keep the Texas Chapter as a resource for regional visual resources professionals. Our chapters provide invaluable educational, consortial, and collegial opportunities for our members, particularly those who are unable to attend the VRA annual conference.

We have had several chapters experience leadership transition difficulties during the past few years. The Northern California Chapter has encountered a situation where both the chair and the treasurer left the profession and the state at the same point in time. Unfortunately neither individual contacted the Board or made arrangements to transfer their leadership roles to others in the Chapter. I am happy to say that Howard Brainen has agreed to be the new Chair. The biggest problem has been that the former officers are still officially listed at the bank as the account holders for Chapter's treasury and the new officers have no access to those funds. We expect that the situation will soon be resolved, however this points to a potential weakness in our Chapters' organizational structure. The issues of transition, the need for documentation, manuals, regular Chapter financial reports, and communication with the VRA Board are all things that I would urge each Chapter to discuss in upcoming meetings. I am also recommending that the new Board consider ways in which similar problems could be prevented in the future.

Forging ahead on the new technology front, the VRA used an online voting system to elect our Board officers in 2007. Thanks to the thorough research of both former Secretary Linda Reynolds, and our current Secretary, Jolene de Verges, and Jolene's attention to detail and careful planning of the process, we successfully managed our first E-election. There was a glitch with the company's system early in the voting which required some members to recast their ballots, but overall the procedure went smoothly. We received very positive responses. The one disappointment was that our voting numbers did not increase as substantially as we had hoped. Last year 185 people voted with paper ballots; this year 199 participated in the online election. That is a mere 26 percent of our membership. I know that the Board would like to find ways to increase the number of people voting and suggestions for ways to accomplish that would be appreciated.

I do want to note that our membership numbers remain strong and fairly constant. For 2007, the total number was 814 which included 770 full members, twenty-eight Listserv subscriptions, and sixteen *Bulletin* subscriptions. This is an increase over last year when our total was 795 members. I know that incoming President Allan Kohl has some great ideas and plans for the VRA over the next two years and I feel very confident in his leadership abilities. One thing in the plans for the next year is a Bylaws review. There are a number of issues for consideration; the relationship to the VRA Foundation will need to be formalized for example, and how the VRA conducts electronic business will be a key point for that task force to consider.

I have saved telling you about the Strategic Plan Task Force for last. Not at all because it is the least important thing I have to report, but because it provides a nice segue to my finale and answers the question of what's up next for your soon to be Past President. As the Board announced two weeks ago, we have convened a Task Force to prepare a new five year strategic plan for the Association. Betha Whitlow and I have agreed to be co-chairs. The Task Force members will be Leigh Gates, Jennifer Green, Elizabeth Gushee, Christine Hilker, Greg Reser, and Eric Schwab. We will begin with a review of the 2003 VRA Strategic Plan, make a status assessment and proceed to make recommendations for initiatives going forward. The task force will focus on the areas of: programs and services, membership, technology, financial structure, organization and governance, and leadership in the field. We will have our first meeting this afternoon, and we expect to be soliciting VRA member input in the coming months. If you have questions or comments, please feel free to contact me or Betha.

Last year we celebrated the 25th anniversary of our founding. As we move towards our 30th year I see an Association that has gained experience and thrived through the growing pains of childhood, adolescence and its teenage years, always guided by strong and able leadership. Now VRA has matured into early adulthood. It is satisfying that VRA is not only recognized as a leader in the community but considered a major player. I join the ranks of the Past Presidents feeling a little like a proud parent; thrilled to have had the opportunity to preside over this amazing organization called the Visual Resources Association.

Virginia (Macie) Hall
VRA President
Johns Hopkins University

2008 Annual Conference
VRA Annual Business Meeting Minutes

March 14, 2008; 8:30-10:30 A.M.
Westin San Diego Hotel
San Diego, California

I. Call to Order

On March 14, 2008, at 8:30 AM, President Virginia (Macie) Hall called to order the 26th Annual Visual Resources Association Business Meeting. The meeting was held in a ballroom of the Westin San Diego in San Diego, California. A Quorum of the membership was present.

II. Approval of Minutes

President Hall called for a motion for the approval of the 2007 minutes of the Members' Annual Association Business Meeting held on March 29th, 2007, in Kansas City, Missouri, as published on the Community page of MemberClicks. It was so moved, and the motion passed.

III. Recognition and thanks to the San Diego Conference Team, Sponsors and Contributors

President Hall acknowledged the people and sponsors who made the San Diego conference a great success. She recognized and thanked the conference team, headed by Vice Presidents, Rebecca Moss and Vickie O'Riordan, as well as Secretary Jolene de Verges, who managed the registration desk, Public Relations and Communications Officer Lise Hawkos, who was responsible for the conference website, program publication, and other printed materials, and Treasurer Ann Woodward for overseeing the budget and finances of the conference. She thanked local VRA arrangements committee chair Greg Resor and the members of the Southern California Chapter who assisted with preparation of registration materials and for volunteering in many other ways. She recognized and thanked Maureen Burns who scheduled the registration desk volunteers. Others recognized and thanked by President Hall were: VRAffle Empress Patti McRae and her team of "Raffle Rousers;" Heidi Raatz and Steven Kowalik, Development Committee co-chairs, for their efforts on behalf of the conference; membership committee, chaired by Amy Jackson and Marcia Focht, head of the mentor program, who organized the First-time attendees and New Members' Breakfast. President Hall thanked the list of sponsors and contributors who supported the conference through advertising, raffle donations, travel awards and general support, noting that the list is longer every year: ARTstor, Canyonlights World Image Bank/Canyonlights Photography, Kathe Hicks Albrecht, Mary Bates-Ulibarri, Andrea Frank, Virginia Hall, Heather Seneff, Lynda White, Ann Woodward, Loy Zimmerman, Archivision, Davis Art Images, Gallery Systems, Pearson/ Prentice-Hall, Two Cat Digital, Scholars Resource, and Saskia, Ldt., Great Lakes Chapter, Greater Philadelphia Chapter, Greater New York Chapter, Mid-Atlantic Chapter, Midwest Chapter, New England Chapter, Pacific Rim Chapter, Southeast Chapter, Texas Chapter, and Upstate New York Chapter.

IV. State of the Association Address: Virginia (Macie) Hall, President

[Entire text of the State of the Association Address is reproduced elsewhere in this issue of the *Bulletin*.]

V. Treasurer's Report: Ann Woodward, Treasurer

Treasurer Woodward reported that the official record of the last fiscal year, which spanned the period July 1st, 2006 through June 30th, 2007, would be presented in an upcoming *VRA Bulletin*. She began her summary of the finances for the period by stating that, in her tenure as Treasurer, she had adopted new accounting terminology and practices that complied with accounting standards for non-profit associations. Treasurer Woodward reported that on June 30th, 2007, the Association had total assets of $401,369, which consisted of cash, investments, and accounts receivable. Of this sum, the unrestricted assets totaled $387,074. Treasurer Woodward then compared fiscal 2007 to that of fiscal 2006, and reported that based on the unrestricted portion of assets, VRA is in a stronger position now than at the close of the 2006 fiscal year. This is due, in part, reported Treasurer Woodward, to an increase in members and levels of membership and an increase in investment income. Treasurer Woodward noted that it is expected, given the current economic climate, that fiscal 2008 will see some decline in investment income. Treasurer Woodward outlined some financial and organizational goals, which, in part, were the result of her consultation with an accounting firm which specializes in non-profit organizations. Those goals are: 1) adopt management and financial practices that conform to a best business practices standard; 2) adopt an online bookkeeping system in order for more than one person to perform bookkeeping; 3) set up a bank lock box for receipt of checks, which allows for a permanent address across transition of officers; 4) develop a written finance manual; 5) coordinate with the VRA Archives to schedule and regularize the transfer of the financial records; 6) develop conflict of interest policies and a management chart.

VI. Recognition of the 2008 VRA Travel Award Recipients: Jacqueline Spafford, Travel Awards Committee Chair

President Hall introduced Jacqueline Spafford who presented the 2008 Travel Awards. Ms. Spafford announced that since the founding and underwriting of the VRA travel awards program in 1993 by Luraine Tansey, there have been a total of ninety-seven Tansey Travel Awards, twenty-one corporate sponsor awards and two Kathe Albrecht Fund awards. Ms. Spafford reported a total of thirty-nine eligible travel award applicants. She noted that more than half of the applications were from new VRA members. Ms. Spafford thanked all of the applicants and Travel Awards committee members: Jacqueline Allen, Louise Barak, Emy Decker, Heidi Eyestone, and Kathe Hicks Albrecht. She also extended thanks to Christine Hilker for the MembersClicks assistance that expedited the application process. She also thanked the four corporate sponsors: Archivision, Davis Art Images, Saskia, Ltd. and Gallery Systems. She recognized Ms. Albrecht for her generous award. She thanked all members who supported the Tansey Travel Awards in the form of raffle tickets, Tansey event tickets and contributions. She announced the individual recipients: The Luraine Tansey Travel Awards were presented to Virginia Allison, Watkins College of Art & Design; Jamie McFarlane, John Michael Kohler Arts Center; Debra Winters, California State University, Fullerton; Greta Bahnemann, Cornell University; Shannon Cody, University of Iowa; Aino Tolme, Asian Art Museum. The Luraine Tansey Top-Up Awards were presented to Barbara Brenny, North Carolina State University; Denise Hattwig, University of Washington, Bothel; Christine E. Hilker, University of Arkansas; Meghan Musolff, University of Michigan. Kathe Albrecht presented Betsy Bress, University of Wyoming, with the Kathe Hicks Albrecht Travel Award. Rob Detlief presented Krista White, Drew University, with the Gallery Systems Corporate Travel Award. Susan Jane Williams presented Elizabeth Ehrnst, Roger Williams University, with the Archivision Corporate Travel Award. Todd Jones presented the Saskia, Ltd. International Corporate Travel Award to Yolanda Koscielski, University of British Columbia and the Emily Carr Institute of Art & Design, Vancouver, British Columbia. Karl Cole presented the Davis Art Images International Corporate Travel Award to Yvonne Anderson, Grant McEwan College, Edmonton, Alberta.

2007-2008 VRA Executive Board: Public Relations and Communications Officer Lise Hawkos, Treasurer Ann Woodward, Vice President for Conference Program Vickie O'Riordan, President Macie Hall, President-elect Allan Kohl, Secretary Jolene de Verges, and Vice President for Conference Arrangements Rebecca Moss.

VII. VRA Leadership Recognition: Macie Hall, President

President Hall recognized those members who have served in leadership positions and who will be stepping down from those positions after this meeting, presenting each with a certificate of recognition.

A. The out-going appointees are: Lise Hawkos, Publications Programming Group; Wendy Holden, Special Bulletin Editor (not present); Karin Whalen, SEI Implementation Team co-chair (not present); Christine Hilker, Website and MemberClicks Coordinator.

President Hall then recognized the new or continuing appointees: Martine Sherrill, Archivist; Mark Pompelia, *Bulletin* Editor; Astrid Otey and Elizabeth Schaub, Assistant *Bulletin* Editors; Marlene Gordon, Images Newsletter Editor; Elizabeth Berenz, Brooke Cox, Trudy Levy and Ann Norcross, Images Newsletter Associate Editors; Amy McKenna, Website Editor; Sherman Clarke, MARC Representative; Dustin Wees, PLUS Board Representative; Mark Pompelia, Publications Programming Group; Jeanne Keefe, SEI Co-chair.

B. The out-going committee and task force chairs are: Leigh Gates, Awards Committee; Jan Eklund, Data Standards Committee; Heidi Raatz, co-chair, Development Committee; Virginia Kerr, co-chair, Digital Initiatives Advisory Group; Ann Woodward, Financial Advisory Committee; Marlene Gordon, Intellectual Property Rights Committee; Elaine Paul and Ed Teague, co-chairs, ARLIS/NA VRA Joint Task Force on Collaboration; Eileen Fry and Amy Lucker, co-chairs, SEI Long-term Planning Task Force; Loy Zimmerman, VRA Foundation Task Force.

President Hall then acknowledged the new or continuing committee and task force chairs: Linda Reynolds and Joe Romano, Archives Task Force; Brenda MacEachern, Awards Committee; Ann Whiteside and Elisa Lanzi, CCO Committee; Trish Rose-Sandler and Margaret Webster, Data Standards Committee; Steven Kowalik and Emy Nelson Decker, Development Committee; Jacquelyn Erdman and Maureen Burns, Digital Initiatives Advisory Group; Betha Whitlow, Education Committee; Gretchen Wagner, Intellectual Property Rights Committee; Amy Jackson, Membership Committee; Margaret Webster and Christine Hilker, Professional Status Survey Committee; Jacqueline Spafford, Travel Awards Committee; Betha Whitlow and Virginia (Macie) Hall, Strategic Planning Task Force.

2008-2009 VRA Executive Board: Vice President for Conference Arrangements Brian Shelburne, Treasurer Jane Darcovich, Vice President for Conference Program Vickie O'Riordan, President Allan Kohl, Secretary Jolene de Verges, and Public Relations and Communications Officer Mark Pompelia.

C. President Hall recognized the following chapter chairs for the completion of their term of office: Joseph Romano, Great Lakes Chapter; Sherman Clarke, Greater NY Chapter; Dennis McGuire, Mid-West Chapter; Jacqueline Spafford, Southern California Chapter; Jeannine Keefer, Upstate NY Chapter.

President Hall then recognized the current chapter chairs: Eric Schwab, VRA Canada (not present); Marlene Gordon, Great Lakes Chapter; Johanna Bauman, Greater New York Chapter; Evan Towle, Greater Philadelphia Chapter; Elizabeth Gushee, Mid-Atlantic Chapter (not present); Jodie Walz, Mid-West Chapter; Megan Battey, New England Chapter; Howard Brainen, Northern California Chapter; Jane Fisher, Pacific Rim Chapter; Emy Decker, Southeast Chapter; John Trendler, Southern California Chapter; Jeanne Keefe, Upstate New York Chapter.

VII. Recognition of Outgoing Executive Board members: President Macie Hall

President Hall recognized three board members who will be stepping down at this meeting: Lise Hawkos, Public Relations and Communications Officer; Rebecca Moss, Vice President for Conference Arrangements; Ann Woodward, Treasurer. She expressed her gratitude to each individually, noting their dedication, patience and contributions. Each was presented with a gift.

IX. Recognition of Outgoing President: Allan Kohl, President-Elect

President-Elect Allan Kohl recognized the accomplishments of President Hall during her two-year tenure as president of the Visual Resources Association. Kohl noted the priorities set out by Ms. Hall during her candidacy in 2005, among them the enhancement of services for the membership, with a special focus on strengthening the Summer Educational Institute, and the implementation of the VRA Foundation, both of which have been successfully realized during her tenure. President-Elect Kohl praised President Hall's leadership in moving the Association towards setting standards for ethics and civility in the work environment. He commended her collaborative, consensus-building leadership style, her respect for organizational tradition, and her confidence to embrace new courses of action leading to beneficial change. President-Elect Kohl ended his remarks by expressing his appreciation to President Hall, on behalf of the incoming executive board and the entire membership, for the many contributions to VRA, and for setting a standard of gracious civility. (long applause)

X. Welcome to Incoming VRA Executive Board members: Macie Hall

Ms. Hall welcomed the incoming Executive Board Members: Jane Darcovich, Treasurer; Mark Pompelia, Public Relations and Communications Officer; Brian Shelburne, Vice President for Conference Arrangements; Allan Kohl, President

XI. Announcements from Appointees, Chapters, Committees

President Hall called for announcements from Appointees, Chapters, or Committees. Joe Romano and Megan Battey, chapter chairs, made announcements about upcoming chapter meetings.

XII. VRA 2009 Toronto Conference Presentation: Jacqueline Spafford

Jacqueline Spafford, presenting on behalf of Eric Schwab who was unable to attend, and delivering a slide presentation prepared by Schwab with his own photography, highlighted the 2009 conference destination, the city of Toronto. She described Toronto as a diverse and multi-cultural city, listing the many nationalities present in the vibrant neighborhoods. She noted that Toronto is known as a highly livable urban environment with abundant public transportation, parks, cultural attractions, pedestrian areas and ground-breaking architecture. Among those, in the category of recent designs, are the Royal Ontario Museum, with a new addition by Daniel Libeskind, and the Sharp Centre for Design at the Ontario College of Art & Design, designed by Will Alsop.

XIII. New Business

Erika Church, University of Utah, put out a call for members from Wyoming, Arizona, Utah, Idaho, and Nevada to show interest in creating a new chapter. There being no new business, Past President Hall turned the gavel over to President Kohl.

XIV. Adjournment

President Kohl called for a motion to adjournment. The motion was moved and seconded. The motion for adjournment carried. The meeting adjourned at 10:29am.

Respectfully submitted,

Jolene de Verges
VRA Secretary
Smith College

2008 VRA Annual Conference
2008 VRA Treasurer's Report

The official financial record of the Visual Resources Association is presented annually in the *Bulletin*. I will summarize here the results of 2007, which covers the period July 1, 2006 through June 30, 2007, and then present some the financial and organizational goals for the current and coming year.

Those of you familiar with the finances of the Association will notice a change in terminology and reporting format. These changes reflect yet another set of "data standards" for the VRA, that used in the world of non-profit accounting.

On June 30, 2007 the VRA had total assets of $401,369 consisting of:

- Cash $149,538
- Investments $250,256
- Accounts receivable $1,575

These assets fall into two categories: unrestricted and temporarily restricted.

Our unrestricted assets totaled $387,074. These funds, which include the President's Fund, can be viewed as money available for general activities.

The VRA also had $14,295 classed as temporarily restricted funds, meaning that there are contractual obligations on how the money is to be spent. These funds include, among others, the balance of the Getty Foundation grant in support of the project "Cataloging Cultural Objects" and the Kathe Hicks Albrecht Travel fund.

How did fiscal 2007 compare to 2006? At the close of 2006, total assets were about $15,000 *greater* than in 2007. This is because the VRA had significantly higher temporarily restricted funds in 2006 than in 2007. When one looks at the money available for general activities the association was in a stronger position at the close of '07. This change was due largely to an increase in membership dues and an increase in investment income. In the current year, fiscal '08, the VRA continues to have strong membership base, but the investment climate is markedly different, and we anticipate a decline in the value of our investments.

During the past two years the Board has worked closely with an accounting firm that specializes in non-profit organizations. The process has been both challenging and educational. We were encouraged to compare our business and management policies to those of other non-profits and to measure our practices against a "best business practices" standard.

The VRA is a volunteer organization, but it has many of the characteristics of a small business, with the unique challenges of having no fixed address, no permanent place of business, and no permanent "staff." We, the membership, are all involved professionally in managing change, and in building on legacies. The VRA as an organization is in the same position and is seeking to improve how it does business, and to be more in tune with the fast pace of all our lives. During this year we converted our bookkeeping system to an online system. This makes it possible to have more than one person do bookkeeping and for our accountant to see what we are doing and offer advice without making in-person visits. For the past three months bookkeeping entries related to membership purchases and renewals have been done by the member services coordinator using online Quickbooks. This trial has been successful, and the VRA is considering outsourcing more bookkeeping activities.

In the coming months the VRA is planning to start using a bank lockbox for receipt of checks. This means that all checks will be sent to one address, a bank post office box, where they will be picked up by a bank courier, immediately deposited in the bank, and the supporting paperwork forwarded to the appropriate person in the VRA. This will reduce the number of people who need to deal with checks, and will serve as a permanent address that can remain in effect with changes of officers.

The budget timetable for the VRA will be changing in the coming months. In the past the budget has been approved at the mid-year board meeting held in the summer. The goal is to have a budget in place *prior* to the start of the fiscal year on July 1.

Other projects for the next two years include a finance manual, a schedule for retention of financial records (to be coordinated with the archives), a management chart, and a Board conflict of interest policy (requested annually by the accountant). Development of these materials will require time and volunteer effort, and would need to be done jointly with the treasurer, financial advisory committee, and the Board. Working with an accounting firm specializing in non-profits, and familiar with the issues facing small non-profits has been invaluable and is a practice that should be continued.

The job of the treasurer is really too much for one person to do alone, and the financial advisory committee has a role in supporting the treasurer. I would like to encourage members with experience in finance or an interest in developing their knowledge of financial management to consider this committee. The VRA needs you assistance, and if this aspect of the organization interests you, please consider attending the financial advisory committee meeting later this morning.

On a personal note, I have found the experience of the last two years as the VRA treasurer to be both educational and challenging, and encourage others to step forward and become involved with this aspect of the VRA. Thank you all for your support, and a warm welcome to Jane Darcovich, the next treasurer.

Ann Woodward
VRA Treasurer
Johns Hopkins University

Visual Resources Association		
Balance Sheet - Unaudited		
As of June 30, 2007		
	Total	·
ASSETS		
Current Assets		
Bank Accounts		
Bank of America Checking		7,450.47
Bank of America Money Market		137,212.20
F & M Bank MM Account		3,025.30
Trustco Checking		0.00
Total Bank Accounts	$	147,687.97
Accounts Receivable		
Accounts Receivable		1,575.00
Total Accounts Receivable	$	1,575.00
Other Current Assets		
A/R exchange		0.00
Deposit for Conference 2011		1,800.00
Fidelity Investments		205,255.51
U.S. Treasury Bill		45,000.00
Undeposited Funds		50.00
Total Other Current Assets	$	252,105.51
Total Current Assets	$	401,368.48
TOTAL ASSETS	$	401,368.48
LIABILITIES AND EQUITY		
Liabilities		
Current Liabilities		
Accounts Payable		
Accounts Payable		0.00
Total Accounts Payable	$	0.00
Other Current Liabilities		
A/P Exchange		
Total Other Current Liabilities	$	0.00
Total Current Liabilities	$	0.00
Long Term Liabilities		
Kathe H. Albrecht Travel Fund		4,250.00
Total Long Term Liabilities	$	4,250.00
Total Liabilities	$	4,250.00
Equity		
President's Fund		5,000.00
Retained Earnings		309,937.28
Special Bulletins Account		0.00
Tansey Fund		9,290.30
Temporarily Restricted		85,254.00
VRA Bulletin		0.00
Net Income		-12,363.10
Total Equity	$	397,118.48
TOTAL LIABILITIES AND EQUITY	$	401,368.48

Visual Resources Association	
Profit & Loss - Unaudited	
July 2006 - June 2007	
	Total
Income	
Conference Income	63,515.00
Contributions Income	4,720.00
Dividends & Capital Gains	569.89
Fundraising Event Income	7,516.00
Interest	6,119.46
Membership Dues	76,485.00
Miscellaneous Income	500.00
Publications & Subscriptions	7,739.37
SEI Profit Share	6,890.56
Silver Jubilee Income	860.00
Unrealized gains	16,910.41
Total Income	$ 191,825.69
Expenses	
Archives	1,589.50
Awards	9,235.00
Bank Charges	14.00
Board Expenses	9,710.61
Conference Expenses	45,514.70
Fund Raising Event	3,542.67
Grant expense	0.00
Insurance	2,687.52
Miscellaneous	7,751.90
Office Supplies	1,670.16
Postage & Delivery & P.O. Box	7,602.86
Printing & Reproduction	19,392.29
Professional Fees	71,509.50
Publication Expenses	-9,618.44
Services	8,347.92
Silver Jubilee Expenses	3,725.00
Telephone/Communications	218.44
Travel, Meals, Lodging	21,295.16
Total Expenses	$ 204,188.79
Net Income	-$ 12,363.10

Visual Resources Association
Donors

The Visual Resources Association is pleased to acknowledge and thank the many donors who have generously contributed to the Association during the period July 1, 2007–June 30, 2008, including the 2008 VRA Annual Conference.

VRA Patron Members
Kathe Hicks Albrecht
Cathie Lemon
Jenni Rodda
Margaret Webster

VRA Contributing Members
Sherman Clarke
Andrew Gessner
Trudy Jacoby
Two Cat Digital
Christina B. Updike

Kathe Hicks Albrecht Travel Fund
Kathe Hicks Albrecht

Luraine Tansey Education Fund
Mary Bates-Ulibarri
Andrea Frank
Virginia M. G. Hall
Lynda S. White
Ann Woodward
Loy Zimmerman

Corporate Travel Awards
Archivision, Inc.
Davis Publications, Inc.
Gallery Systems
Saskia, Ltd.

President's Fund
Megan Battey
Victoria Bleick
Linda Callahan
Kathleen Cohen
Linda McRae
Henry A. Pisciotta
Joanne A. Rathman
Ann Silver
Christine Sundt
James T. VanRensselaer
Rob Wilkinson

General Operating Fund
Carol Campbell
Katherine J. Clague
Leigh Gates
Suharu Ogawa
Elizabeth O'Keefe

2008 Annual Conference Contributors
ARTstor
Canyonlights World Art Image Bank / Canyonlights Photography
Saskia, Ltd.
Scholars Resource Inc.
Heather Seneff
Great Lakes Chapter, VRA
Greater New York Chapter, VRA
Greater Philadelphia Chapter, VRA
Mid-Atlantic Chapter, VRA
Midwest Chapter, VRA
New England Chapter, VRA
Pacific Rim Chapter, VRA
Southeast Chapter, VRA
Texas Chapter, VRA
Upstate New York Chapter, VRA

2008 VRAffle Corporate Donors
Archivision, Inc.
Canyonlights World Art Image Bank / Canyonlights Photography
Cinetech, an Ascent Media Company
Davis Art Images, Inc.
Luna Imaging, Inc.
Prentice-Hall/Pearson Education
Saskia, Ltd.
Thomson Wadsworth
Two Cat Digital, Inc.

2008 VRA Annual Conference
Acknowledgements

Another successful conference is under our belts and while it is easy to forget in the days and months afterwards how much hard work, planning, and creativity it takes from so many dedicated folks to pull it off, we want to take the time here to remember their many contributions.

We would like to thank the local committee composed of members of the Southern California Chapter and headed up by Maureen Burns for scheduling the registration desk volunteers, securing information on the local restaurants and attractions, and keeping up with all the many requests we made of them. For all the volunteers who sat for hours at the registration desk, cheerfully answering questions and patiently checking in registrants, we send you a big round of applause. We're also grateful to Greg Reser who worked on creating alternate hotel lists as well as being the general go-to guy for many San Diego questions, and to Teodora "Teddie" Bozhilova, who was responsible for the attractive

and distinctive logo. The San Diego Convention and Visitor's Bureau also contributed the many excellent photos that graced the conference web page.

Our Empress, Patti McRae, once again set a shining example as she amused us while doing the hard work of running the VRAffle. With the help of the heavenly VRAffle Rousers, their efforts support the Tansey Fund in a very significant manner each and every year. And not to be forgotten are the many generous folks who each year, contribute individually and in Chapters, so many amazing and wonderful items to the VRAffle. It makes it easy for the tickets to get sold with so many potential prizes to win.

This year's Tansey Event was a truly unique event, featuring the incomparable personality and pop culture maven, Charles Phoenix. We thank Jackie Spafford and members of the Awards committee, for their inexhaustible energy as they worked through all the details necessary to bring such a special program to our group. By taking a risk and offering a new twist on this event, it stayed fresh and interesting for our members, while continuing to raising money for the Tansey Fund.

Tansey Event performer Charles Phoenix and VRA Travel Awards Committee Chair Jackie Spafford.

Once again, the Executive Board provided deep levels of help, guidance and decision-making as we went through the process of putting the conference together. President Macie Hall and President-elect Allan Kohl kept an eye on the big picture and all of us on track. Lise Hawkos, VRA Public Relations and Communications Officer and her web team, Amy Ng and Tanya Amos, worked their magic with the conference web page and program. Jolene de Verges, VRA Secretary, put in months of work getting the registration process up and running, and then spent most of the conference at the registration desk with Ann Woodward, VRA Treasurer, who kept a close eye on the budget, the expenses and the income. Their hard work is so important and so appreciated by us all. Tom Costello from HelmsBriscoe also provided invaluable support throughout the year but especially during the week of the conference. We are grateful for his experience, hard work and broad shoulders.

Finally, we need to thank the extraordinary efforts of the VRA Development Committee led by co-chairs, Heidi Raatz and Steven Kowalik. Each year, they contact long lists of potential exhibitors and sponsors so we can stay informed and in touch with those who offer services vital to our operations. The exhibitors sponsor many of the events during the conference and offer Travel Awards as well, so we thank them for their loyalty and ongoing support of the VRA.

Rebecca A. Moss
Vice President for Conference Arrangements
University of Minnesota

Vickie O'Riordan
Vice President for Conference Programming
University of California-San Diego

2008 VRA Annual Conference registration team: Jane Darcovich, Rebecca Moss, Jolene de Verges, and Ann Woodward.

2008 VRA Annual Conference
2008 VRA Distinguished Service Award: Christine Hilker

The Distinguished Service Award honors an individual who has made an outstanding contribution to the field of Visual Resources through their leadership, innovation, participation and/or service to the profession. Christine Hilker exceeds the criteria for this award.

Christine's positive "can do" attitude is the characteristic that defines her leadership style. Early in her career, she was interested in the professional status of visual resources curators, which led her to survey colleagues across the nation. She reported her findings at the 1987 national conference. In that report, Chris demonstrated a clear understanding of the value of communication among professionals and the need for accurate statistical data. She was approached to place her name in nomination for the office of Treasurer and accepted the call. During her term (1991–94), which coincided with my term as President, Chris was a valuable member of the Executive Board. As Treasurer, she was responsible for the financial accounts, including sales, income, and expenditures. She fulfilled these duties with great fiscal responsibility and accurate reporting to the Board and the membership. She also maintained the membership database and produced the printed Directory of Members each year, improving its usefulness by adding new indexes and maps. As President, I valued her expertise, insight, and good humor. It was during this time period that the Executive Board established a new electronic forum for visual resources discussions, the VRA listserv, with Chris taking the leadership role in setting it up on her campus and serving as moderator. The listserv began as an open forum beyond the VRA membership. As moderator for twelve years, she was responsible for reading each message that came through and assessing it for posting. She spent many hours facilitating message delivery, filtering inappropriate messages, and answering all queries about membership and posting to the listserv. The continued success and usefulness of VRA-L to the profession is attributable to Chris' dedication and leadership in the early years of this forum.

After her service on the Board as Treasurer, Chris continued to be active; presenting a research paper, "Stress and the Visual Resources Curator," at the 1995 annual conference, serving a two-year term as chair of the Nominating Committee, and compiling and editing the VRA annual Sourcebook and Membership Directory in 2002. Also during this time period, she continued to be an active member of the Southeastern College Art Conference (SECAC) Visual Resources Curators affiliate group. She again demonstrated her "can do" attitude by saying "yes" to the call for a program coordinator to organize VRC sessions and activities for the SECAC 1999 and 2000 annual conferences.

In 2003, the Executive Board established a new Board position, the Public Relations and Communications Officer. The responsibilities include overseeing Association publications, facilitating communication within the organization, and developing and maintaining our public relations program. Chris' well known dedication to fostering effective communication and her prior VRA service made her the ideal candidate for the new office and she was elected to this new Board position. As usual, her approach to a challenge is to give her best and put in the long hours to learn what skills are necessary for the job. She defined the role of this new position and set the bar high for the accomplishments of the Public Relations and Communications Officer. During her three-year term, she oversaw the improvement of the Association's communications and visibility through its electronic and printed publications.

Chris finished her second term as an officer on the Executive Board in 2006, and without hesitation accepted the appointment as the new Website and MemberClicks Coordinator. This Coordinator is in charge of overseeing the editing, function, organization, and maintenance of vraweb.org and MemberClicks services. Chris reports directly to the Public Relations and Communications Officer and oversees the work of the Web Administrator and the Web Editor. Her experience and knowledge serves the Association well in this undertaking. At the same time, Chris was appointed by the Board as co-Chair of the Professional Status Survey Ad Hoc Committee. The VRA's last professional status survey was conducted in 1999. The Ad Hoc Committee developed an online survey instrument to facilitate gathering the data from the visual resources community. Chris' early career work surveying visual resources professionals and her expertise with MemberClicks was of extreme value to the important work of this Ad Hoc committee. At the 2007 annual conference in Kansas City, she and co-Chair Margaret Webster disseminated preliminary data findings during a session with the full report due out soon. As you can see, Chris' leadership skills and commitment to effective communication among professionals continues to benefit the VRA membership and further enhances the Association's stature in the international community.

Chris' career as visual resources curator for the School of Architecture at the University of Arkansas in Fayetteville began in 1979. Through her leadership over the past twenty-eight years, her position has evolved into the directorship of the Smart Media Center, which has led the way for delivering digital images and metadata to her faculty and students. This transition from analog to digital visual resources has been successful through Chris' initiative, foresight, and collaborative efforts on her campus.

Fourteen support letters from Chris' colleagues and fellow VRA leaders accompanied my nomination letter. To further illustrate the contributions she has made to the profession, I want to share some quotes from these supporters:

Past President Kathe Abrecht commented: By establishing and developing the VRA-L as an ongoing professional conversation, Chris made a great impact on the profession at an important time in its development. As digital media quickly changed what we do on a daily basis and plunged us into unfamiliar territory, VRA-L enabled us to learn quickly and efficiently. Chris was instrumental in making this happen.

Liz Hernandez remarked: Chris has always maintained a high level of professionalism while remaining warm and supportive. Chris possesses a knack for and a delight in working on diverse projects with multiple people.

Former Vice President Jeanne Keefe emphasized Chris' leadership style: No matter what task she is undertaking at the moment on behalf of VRA, she brings to bear the same level of professionalism, enthusiasm and expertise. She continuously gives 110 percemt, all the while smiling and laughing her way through the rough spots. She is ALWAYS willing to take the time to help when asked, and often, before she is asked. She unselfishly gives of her time and her energy, encouraging collegiality and good will. She has been a role model for me, and I'm sure many others over the years.

Former President Elisa Lanzi adds: I applaud Chris' enthusiasm and initiative, leadership skills, and her strong commitment to VRA. Her VR expertise, technical savvy, and willingness to do whatever it takes to get the job done, add to the total package.

Carolyn Lucarelli provided this insight: Chris led the Nominating Committee with a great degree of dedication and energy. Her commitment to the task of finding exemplary candidates for the VRA Executive Board offices was outstanding. Throughout her many years as a member of the VRA, Chris has made it her responsibility to get to know others in the association. She is incredibly adept at recognizing the strengths and abilities in others, which served her well when nominating candidates for board positions. In addition to her keen judgment, Chris is frequently able to inspire others to participate in whatever ways they can. She is an excellent mentor.

2008 VRA Distinguished Service Award recipient Christine Hilker and presenter Christina Updike.

Amy McKenna states: As founder of the listserv, Chris has fostered a direct line of communication between visual resources curators regardless of geography, enabling colleagues to share wisdom and hard-earned experience, while developing an ever-growing base of professional knowledge available in the listserv archives. As a newer visual resources professional, I greatly value the example that Chris has provided for me as a dedicated volunteer, continually finding new ways to contribute to the profession, while achieving excellence as the Director of the Smart Media Center at the University of Arkansas.

Linda McRae speaks for many of us when she wrote: I have always been struck by Chris' technical knowledge and her ability to manage numerous online information systems including the listserv, the website, and now MemberClicks and make them work successfully. These skills are of tremendous value to an organization that depends upon volunteer labor, particularly today when no organization can operate without having such systems in place.

Astrid Otey concisely states: Chris personifies the VRA's welcoming and collegial spirit, and represents the best of what we have to offer in service and professionalism.

Sherrie Rook summarized Chris' impact by saying: In her many roles in VRA Chris has managed our money; kept us connected; kept us informed while reaching out to the broad visual resources community; worked to find new leadership for our organization; and participated in finding out just who we are, what we are doing, and where we are going. I have seen her treat first time conference attendees as warmly and as graciously as her longtime friends. I have observed her as a patient conference tour shepherd waiting for the last of the group to make a purchase in a gift shop.

Henry Rowe, Systems Analyst at the University of Arkansas enthusiastically states: Christine brings the highest level of intelligence, leadership, and enthusiasm to any project in which she participates. Her ability to listen and quickly grasp new concepts and understand different ideas gives her the strong leadership and management qualities that have played a key role in expanding a collection of architecture slides into a university wide Smart Media Center.

Heather Seneff remarks: Chris is a role model for all of us for her many talents and her active service to the profession. She is a charming, funny, and modest person with talents outside the VR field as well. Her achievements exemplify the growth of the VRA, and the visual resources profession, and are an inspiration for us all.

University of Arkansas Dean Jeff Shannon wrote: Christine has built up the visual resources available to students and faculty over time to a very significant extent, making the collection a most valuable educational asset, perhaps our most important asset aside from the faculty itself. Over the most recent several years, she has almost single-handedly and on her own initiative begun the arduous transformation of our large slide collection into digital format and has inspired faculty member after faculty member to make the leap to digital presentation formats. In short, Christine has been of inestimable value to her home institution. Thank you for this opportunity to "sing her praises."

Former Treasurer, Ann Thomas remarked: I would suggest that a true leader has a dual role – that a leader serves by leading and leads by serving and that the two qualities are entwined. Christine Hilker is the embodiment of this paradox. Throughout her career she has not only provided leadership and service to the visual resources community, but has and continues to pursue research in the field of professional status.

And lastly, another former Treasurer, Lynda White writes: After producing three print membership directories as Treasurer in the early 1990s, Chris came full circle, producing the online Sourcebook and Members Directory in 2007. It would seem her life's purpose is to keep us connected and informed. In addition to her many years on the Board, Chris has contributed her expertise through articles for the *VRA Bulletin* and sessions for the annual conferences. I am always amazed at her energy level, and the fact that she contributes not only to VRA, but to local music organizations in Fayetteville. She encouraged my budding interest in jazz and took me to my first jazz concert. There are few gifts greater than that.

As you can see, Chris is a tremendous gift to our Association. I am honored to present the association's highest recognition, the 2008 VRA Distinguished Service Award to my colleague and dear friend, Christine Hilker.

Christina B. Updike
Visual Resources Curator, James Madison University

2008 VRA Annual Conference
2008 VRA Distinguished Service Award: Recipient Remarks

Thank you VRA friends and colleagues. And thank you, Tina!

This is truly an honor I didn't expect, especially looking back at others who received it before me. It is amazing to be added to such an exceptional group of people. Being a VR curator and sharing this profession with all of you in VRA has been such a rewarding experience. I've been inspired and encouraged by so many. Early on there was Nancy DeLaurier and her three wonderful summer workshops at UMKC in Kansas City in the 1980s. (There are still some people here tonight who I first met in those classes!) Other colleagues I've worked with in VRA, especially Executive Boards from 1991-1994 and 2003-2006, have forgiven my errors and praised my successes. But maybe most of all I am grateful to the Visual Resources Association for making me feel and act like a professional. I've always said that for many of us who are "professionally isolated" at our own institutions VRA is more valuable to us than other professional organizations are to faculty, librarians, etc. This is often our only opportunity to discuss our unique issues with others "of our own kind" so to speak.

And now it's really great to see so many new faces in VRA. The advent of the digital age has definitely broadened our ranks and opened our minds to so many more possibilities. One thing I would encourage our membership is to get involved in some aspect of the organization. Don't think that you don't have anything to contribute! Everyone has something to offer, and by getting involved you'll be surprised at how much it will give back to you. I've never considered myself an "idea person", not terribly interested in formulating policy or steering the organization in a particular direction. Instead, I have enjoyed keeping records, doing the "busy work" that my two separate terms on the Executive Board required. It's truly been a wonderful experience giving back to the organization that has done so much for me. Keep up the good work, VRA!

Christine Hilker
University of Arkansas

2008 VRA President Macie Hall and 2008 VRA Distinguished Service Award recipient Christine Hilker.

2008 VRA Annual Conference

2008 VRA Nancy DeLaurier Award: Kathleen Cohen

It is an honor to present Dr. Kathleen Cohen with the 2008 VRA Nancy DeLaurierAward, which recognizes distinguished achievement in the field of visual resources. Kathy is currently the Director of the WorldImages database and the California State University's (CSU) IMAGE project, and is Professor Emeritus of Art History in the School of Art and Design at San Jose State University.

For over thirty years, Kathy's pioneering spirit is seen in her tireless exploration of the use of electronic media. Indeed her accomplishments illustrate the history of the integration of the electronic image into teaching.

Her efforts began with creating images for her own teaching as she traveled the world guided by her passion of photographing works of art and then generously sharing her images—making them copyright free for non-profit educational purposes. To date, she has visited and photographed in over one hundred countries

In the late 1980s, Kathy began experimenting with videodisc technology creating the study series, "Art and Civilization." The series allowed the user to view and create shows of still images for the purpose of study.

Shortly thereafter she converted the videodisc images to HyperCard and also experimented with sending them through a central television network for the purpose of distance learning.

In the early 1990s, Kathy collaborated on the Delta project, one of the first networked multimedia databases accessible via the Web. The project served as a model for later initiatives and was recognized as one of ten outstanding New Learning programs in the United States by the Coalition For Networked Information, EDUCOM, the Association of College and University Libraries, and the American Association of Higher Education.

Kathy later served on the steering committee for the CSU Visual Resource Specialists' CIELO project; an online database containing digital images scanned from the personal slide collections of over forty CSU faculty.

From these projects essential training tools that assisted with data entry and migration were developed and freely shared with the visual resources community. The cataloging manuals for the Delta and CIELO projects were shared with the CCO editorial team and the infamous, "Embark-Excel Manual," was developed to assist curators with importing data into GallerySystems' EmbARK database program.

By the late 1990s, Kathy's explorations and collaborations enabled her to establish the WorldArt database. Working with CSU Visual Resource Specialists, faculty and project administers, she helped bring the issues of visual resources management to the attention of the upper administration of the CSU system. The CSU's IMAGE project was formed with WorldArt as a major component. IMAGE would assist with the creation and distribution of faculty donated images throughout the 24-campus system. It would be funded annually, have a system wide Visual Resources Specialist and Kathy would serve as its director. This was timely as WorldArt began to serve as a repository for retiring CSU scholars whose images would have otherwise been lost. Further, it helped to distribute much needed resources to the various campuses.

More importantly, WorldArt went beyond the borders of the CSU and proved to be a valuable resource to other visual resources professionals, scholars, instructors, and K-12 teachers, engaged in the teaching of art, art and architectural history, civilization, etc. Throughout her career, Kathy has generously shared her research and has participated in numerous VRA and CAA conferences and contributed to their respective publications.

Today, WorldART has evolved into WorldImages, a multidisciplinary database of digital images that includes topics such as theater, biology, medicine, history, medical technology, etc. As a result of Kathy's fearless tenacity, what began as a personal slide collection has evolved into an online database containing over 62,000 digital images, and a sustainable institute known as the CSU IMAGE project.

Kathy has also helped educate future visual resources professionals as several of her students have gone on to work in the field of image management. She has collaborated with the San Jose State University School of Library and Information Science to establish internships for MLIS students. Interns learn about cataloging images according to national standards and gain professional experience.

Kathy continues to reach out to communities such as K-12 that do not have the resources or expertise to create image databases. She has incorporated the California Educational Standards into WorldImages, which now contains over thirty portfolios designed specifically to assist elementary and high school teachers. She has assisted the Santa Clara County Superintendent of Schools, the School of Education at the University of North Carolina at Chapel Hill, and Latrobe University of Australia.

As evident in her life-long sharing of images, collaborations, and explorations of technology in education, Kathy embodies the collaborative and pioneering spirit of Nancy DeLaurier for whom this award is named. It is in recognition of her achievement along with the culmination of her work demonstrated in the WorldImages database, for which Kathy is presented the VRA 2008 Nancy DeLaurier Award.

Comments by nominators:

Karen Kessel, Visual Resource Specialist Sonoma State

University writes:

Persistence is the single word that most aptly describes Kathy Cohen's energy. Exploring new technology often leads one into blind alleys and crashed hard drives. Through it all, she has remained eternally enthusiastic about what one can do and continues to tirelessly campaign for the projects she champions**.**

Loy Zimmerman, Curator, Visual Resources Collection, University of California Irvine writes:

• Her energy and enthusiasm in support of the value of digital imaging in education has never waned.

• She understands the value of our field's standards and practices and has regularly sought collaboration with visual resource professionals.

• Finally, DELTA, CIELO, IMAGE, and now most notably WorldImages exhibit Kathy's exceptional generosity in sharing with the academic community her large collection of her own photos of world art and architecture. Collaboration and sharing resources are guiding passions.

Malka Helfman, Visual Resources Specialist, CSU East Bay:

Dr. Cohen's contribution to the digital work of the CSU is beyond measure; she willingly gives her time and resources to advance and expand the IMAGE project, and almost single handedly, achieved this great product that is used by faculty, teachers, and students, free of charge; access to high quality images with complete bibliographic records. CSU East Bay faculty members, as well as students, use the Worldimages resource to aid in teaching, instruction, and an understanding of the materials**.**

Stacy Mueller, Lead Librarian and former student and colleague, California Room, Dr. Martin Luther King, Jr. Library, San Jose Public Library:

Kathy's work has also been an asset to me personally. Her innovative ideas, leadership, and willingness to be a mentor has helped me grow in my profession and as a person**.**

Keith Dills, Ph.D., Professor Emeritus, California Polytechnic State University, San Luis Obispo:

Beyond the sheer statistics of her visually documented and recorded works of art, Kathy has been amazingly generous and selfless. She made me a far better teacher, and my lectures far richer with visual images, which she made available to all of us. And… she made my job both easier and more rewarding!

2008 VRA Nancy DeLaurier Award recipient Kathleen Cohen surrounderd by presenters Robb Detlefs and Sheryl Frisch.

Finally a former student writes:

Step by step. Kathy Cohen has spearheaded an incredible effort to put over 50,000-catalogued images online --making it all look easy.

Student by student. Kathy attracted students to an environment where they could enhance their skills and accomplish challenges.

Country by country. There can't be many places remaining for Kathy to visit and photograph all of their copyright free treasures.

Click by click. Kathy will continue to explore new ways to enable students and faculty anywhere to take advantage of WorldImages.

Cheer by cheer. Let's make a toast in appreciation of Kathy's labor of love and all of the people who have benefited from building and using it.

Robb Detlefs
Director of Product Management
GallerySystems

2008 VRA Annual Conference
2008 DeLaurier Award Recipient Remarks: Kathleen Cohen

Dr. Cohen expressed both her surprise and appreciation on receiving the Nancy Delaurier award for the development of the WorldImages database for the California State University. She noted that she wanted to share the recognition with the CSU Visual Resources curators who contributed so much to the database.

She thanked the Visual Resources Association for the inspiration for the database, which was developed as a result of a presentation on *Videodiscs for Art History* she made in 1990. To develop the disc she had used images from the collection of the San Jose State University Art Department, and she was surprised when her presentation was greeted with gasps of horror from the VRA audience. And with this introduction to the labyrinth of copyright, she decided that the best strategy for dealing with the new technology was to make sure to own the rights to the imagery. This led to collaboration with the CSU Visual Resources curators and to an ever-increasing passion for travel and for photography, which she has been pleased to share. She thanked members of the VRA for sharing their exploration of image cataloging, which has been important in the development of standards used in the WorldImages database. It is great to have colleagues with similar interests! **V**

2008 VRA Nancy DeLaurier Award recipient Kathleen Cohen surrounderd by presenters Sheryl Frisch and Robb Detlefs, and Elaine Paul.

2008 VRA Annual Conference
2008 Travel Awards: Recipient Statements

In 2008 the Visual Resources Association granted six Luraine Tansey Travel Awards, four Corporate Travel Awards, the Kathe Hicks Albrecht travel award, and four Top-Up awards, providing financial assistance for VRA members to attend and participate in the 26th Annual Conference in San Diego. In applying for the 2008 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 Macie Hall and Travel Awards Committee Chair Jackie Spafford were pleased to present the 2008 Travel Awards recipients with their awards at the Annual Business Meeting and Town Hall held on Friday, March 14. Receiving $750 Luraine Tansey Travel Awards for 2008 were: Virginia Alllison, Greta Bahnemann, Shannon Cody, Jamie McFarlane, Aino Tolme and Debra Winters.

Receiving $250 Luraine Tansey Top-Up Awards for 2008 were: Barbara Brenny, Denise Hattwig, Christine Hilker and Meghan Musolff.

There were four Corporate Sponsored awards in 2008: The first two, for $750 each, were given by Scott Gilchrist of Archivision Inc. to Elizabeth Ehrnst, and Robb Detleffs of Gallery Systems to Krista White. The other two, earmarked for International members and totalling $1,000 each, were given by Karl Cole of Davis Art Images to Yvonne Anderson, and Renate Weidenhoeft of Saskia, Ltd. to Yolanda Koscielski.

Finally, the Kathe Hicks Albrecht Fund Award was presented to Elizabeth Bress.

Since its founding in 1993, ninety-three Luraine Tansey Travel Awards, twenty-one corporate sponsored awards, two Kathe Hicks Albrecht award, and eight Top-Up awards have been awarded. The Travel Awards Committee thanks the Executive Board for their support, as well as all the individual VRA members, regional chapters, and corporate donors for their continued generous contributions to the travel awards fund through direct donation, the Tansey Fundraising Events and the VRAffle.

Following are the conference reports from our 2008 Travel Awards recipients.

Jackie Spafford
Chair, Travel Awards Committee
University of California-Santa Barbara

Tansey Travel Award Recipients
Virginia Allison, Watkins College of Art & Design

As an emerging arts information professional, I was thrilled at the opportunity to attend this year's annual conference as I knew it would be an invaluable experience for me and my budding institution. I've returned energized, motivated and ready to put to use all of the practical tools and solutions offered in conference workshops, sessions, and unscheduled conversations.

The sessions I attended were engaging and informative. Margaret Kipp's articulate research presented at the session, *Free Association: Social Tagging in Online Collections*, gave an intriguing breakdown of social tags, explaining how they function to qualify time, tasks, and emotions rather than subjects. At the session *Interloping Images: Expanding Access for Those Outside the Norm*, Cathy Tedford's exhibit on street art stickers provided a unique platform for exploring notions of visual literacy and critical thinking about political art works.

I appreciated the relevance of the issues and training opportunities that were presented at the conference. The *Subject Access to Visual Materials* workshop walked us through core 4.0 cataloging applications with a panel of experts in the room, solidifying concepts covered. The marketing session, *Improving Your Image: Marketing Visual Resource Collections*, had the answers I was looking for in regards to bridging the gap between my institution's VR services and our user community. The ethos of the marketing session was solidified for me in the workshop, *Seeking the Right Path for Visual Resources Users*, which provided a detailed decision tree, designed to lead users to the appropriate image banks, viewers, and presentation tools for their needs. I plan to adapt this tool at my own institution and predict that our community will find it immensely helpful.

Beyond sanctioned presentations; the conference provided the opportunity to connect with those whom I have talked with on the listserve as well as those who helped me when I first began to propose a visual resources project at my institution. I got to shake the hand of Lynn Lickteig whose online proposal made a huge difference in helping me gather the information I needed to form my own proposal and get my project off the ground. Additionally, I met the members of my regional Southeast chapter, and look forward to working with other VRCs in my community. Volunteering at the registration desk, I met many new colleagues and eagerly gleaned wisdom from the stories they shared about their own experiences. Conference-wide events such as the Membership Dinner, New Member's Breakfast, as well as the rollicking Tansey event also provided wonderful opportunities to meet others in the profession and discuss burning VR issues. I must mention that I thoroughly enjoyed the celebratory side of the VRAffle and felt a real pride in being part of a professional community that manages to get the job done while having a sense of humor!

In summary my first VRA conference was an unforgettable, uplifting, and educational experience. Attending this year's conference has been a gift that would not have been possible without the generosity of the Association and the time and efforts of Jackie Spafford and the travel awards committee; I express my deepest thanks to these individuals. I have gained knowledge, contacts, and

skills, as well as a deep respect for the profession. Thank you to everyone who contributed to the Tansey travel fund, and to the many individuals who contributed to organizing the conference; your efforts have directly impacted my institution's nascent VR project.

Greta Bahnemann, Cornell University

Winning the 2008 Tansey Travel Award enabled me to attend the 26th annual VRA conference in beautiful San Diego, California. Last year I attended the VRA conference in Kansas City as both a new member and a first time attendee. I was matched with a conference mentor and enjoyed all of the benefits and opportunities of a new member. My experiences in Kansas City were so positive that I knew I would be attending subsequent conferences! In San Diego I appreciated the opportunity to renew and expand the professional connections I had made in Kansas City. I again enjoyed the spirit of cooperation and professional sharing that is so much a part of the VRA experience. The importance of networking and meeting like-minded professionals cannot be overstated.

In addition, I also attended many interesting and stimulating sessions that proved to be relevant to the day to day workings of my current position at Cornell. These included the sessions on preserving legacy image collections, the merging of institutional collections, the role of scholarly communication in the visual resources world and the cataloging issues associated with architecture collections. I also participated in Workshop #1: *Subject Access to Visual Materials*. This workshop proved to be a great learning opportunity. It expanded on what I already knew about subject analysis and raised my awareness of some of the finer points of how both catalogers and users look at subjects as access points. I also attended some of the user group meetings – including those for ARTstor and Luna Insight. My conference experience was also enhanced by participating in a Bird of a Feather Luncheon and volunteering at the VRAffle.

Attending the VRA conference reminded me that I work within a larger professional context—and that the challenges and issues that many of face in our individual institutions are shared by others. It is good to be part of such a world—one that is engaged with its members, is driven by professional standards, and also challenges and encourages its members to strive for excellence. I am so grateful to the Travel Awards Committee and would like to extend my thanks to everyone involved in the travel awards program.

Shannon Cody, University of Iowa

My first conference experience in 2007 gave me a taste of the wonderful information and camaraderie exchanged when visual resources professionals get together. My friends in the art history community view their conference (CAA) with trepidation as they try to get their best suits and CVs ready, etc. What I encountered in Kansas City filled me with relief and eagerness to do it again, especially when the program was posted online! When my institution could not

support me, I applied for the Tansey Travel Award; winning it made my experiences at the 2008 conference possible, and even more memorable.

The encouraging sessions and pep talks we give each other again renewed my hope that I have chosen the "right" profession for my interests and training. I met and learned from so many interesting new people from all over the country (many of them having *some* connection to Iowa). As I intended, I roomed with three other women, two of which were new acquaintances who provided sage advice from their years of experience (the third was also all of these things; just not new). I was able to reconnect with my other roommates from last year, as well. Although I felt a bit out of place at the New Members/First Time Attendees Breakfast, Elaine Paul put me at ease and from that point on I relaxed and enjoyed the pleasant conversations with my tablemates. One of the first timers, Erika Church, and I also worked together in the extremely well-organized Getty Workshop. Betsy Bress, Meghan Musolff, the other award winners and I had a great time at the Business Meeting breakfast; several of us were sitting together by sheer coincidence before moving to a front table.

Each session and each event was like that—meeting people, sharing experiences and insights. We don't compete with, but support one another. I can't tell you how heartening that is. In a profession that keeps us somewhat isolated, it's wonderful discuss issues like Core 4.0 with other human beings in person and put faces to the names in the VRA-L. My fiancé is indulgent, but his eyes start to glaze over by the time I get to "Role."

After winning the award and at the suggestion of Jackie Spafford, I made sure to purchase a Tansey fundraiser ticket and volunteered some time at the registration desk. Unfortunately, it wasn't as much time as I'd hoped because I couldn't stay away from the fascinating sessions. The biggest problem was picking which one for each time slot. Some sacrifices had to be made, but regardless, I didn't regret any decisions. As I had anticipated when I applied for the Tansey Travel Award, I gained valuable knowledge and examples to follow when addressing problems with my collection and data. Some of which, I'm already practicing (determining the priorities when dealing with legacy collections) and some I am eagerly anticipating (incorporating video and sound clips into MDID presentations).

Of course a visit to warm and beautiful San Diego in the middle of a nasty March in the Midwest lifted the spirits. I have to admit I took some time to see local attractions like Old Town and the Marsten House.

I am tremendously grateful to Jackie Spafford, the Tansey Travel Committee, and all the VRA members' generosity that makes the Tansey Award happen. Beyond announcing the award, Jackie and Jolene de Verges were both incredibly helpful to me in the weeks preceding the conference. Without them and without this award, I would have missed a truly enriching and (professionally) inspiring experience. I hope to see everyone again next year in Toronto!

Jamie McFarlane, John Michael Kohler Arts Center

I am very honored to have been awarded a Tansey Travel Award for the 2008 conference in San Diego, which enabled me to attend my first VRA conference.

For me, the greatest benefit of the conference was the opportunity to eavesdrop on the successes and challenges that other institutions have experienced. Both in sessions and in conversations with colleagues, I would suddenly think, "Yes! This applies to me!" and proceed to learn a new technique or have a new idea for an old problem. Even just learning what other collections consist of is very helpful. As a department of one, I very much appreciated the chance to connect with others who not only understand what I do, but have faced similar challenges and have great insights and solutions.

I have returned to my institution with brave new ideas about social tagging, better methods for marketing my services, and a revived commitment to providing the in-depth description that our interesting collection requires. Also, I am now confidently navigating histograms and am no longer blowing out my whites. I'm sure our graphic designer will be pleased about that!

Many thanks to Jackie Spafford and the Travel Awards Committee for this invigorating opportunity, and to my mentor Trudy Levy for her friendly encouragement. I hope to see you all in Toronto!

Aino Tolme, Asian Art Museum of San Francisco

I was one of the fortunate recipients of a Tansey Travel Award to attend the VRA Conference in San Diego. As a new member and first time conference attendee, I was happy to note how easy it was to jump right in to the proceedings of the conference. To make the landing even smoother, I decided to organize an informal lunch get-together for people who had been interested in participating in the "We're All in This Alone" Birds-Of-A-Feather lunch, but were left out due to space restrictions. The lunch gave me an opportunity to get to know some of my colleagues during my first day at the conference and to air some of the thoughts and questions I had about the visual resources field.

Overall, the conference gave me answers to some of the questions I had come equipped with, and also to some I had not even thought of. Others were left unanswered, mostly due to the fact that my professional background was different from most others at the conference (museum instead of a university background). However, I feel that I received a good amount of guidance on where to seek answers for my questions, even if I did not find the answers themselves. In that sense, the most valuable event for me was the Special Users Group of museum image professionals that met on Saturday.

Reflecting upon the conference now, I feel that I came away with a better understanding of the field and its trends in general than I had going in. This alone is a valuable outcome of participating in the conference; and to add the new contacts made and ideas born, the trip to San Diego was truly a success.

2008 VRA Tansey Travel Award recipients Debra Winters, Virgina Allison, Greta Bahnemann, Aino Tolme, Shannon Cody, and Jamie McFarlane.

Debra Winters, California State University, Fullerton
        Receiving the Tansey Travel Grant allowed me to attend my first VRA conference since the Los Angeles Conference in 1999. The Tansey fund-raising events were very fun and I am truly grateful to be the beneficiary of this fund-raising largesse.
        Most conferences are professionally energizing, but this year's VRA was a chance to put faces to names of colleagues who are passionate about the specific field I work in. I put on my sponge persona and absorbed the expertise of the presenters as well as from chance acquaintances met at lunch and dinner tables. The presentations reflected the history of our field as well as current practices and future visions. Academic and commercial presenters were equally generous with their time and experience. Susan Jane Williams from Archivision and VCat was particularly wonderful in sharing her wisdom on relational databases.
        As a solo VR professional within an art department this conference was particularly important for me to feel re-connected with my professional colleagues. It has helped me to reconsider my marketing strategies so that I can successfully meet the needs of my evolving users. Gretchen Witthuhn's presentation assures me that if I provide food - perhaps a batch of chocolate-chip oatmeal pecan cookies - that I may get new faculty and students through the doors of my collection again. Then most importantly if I can keep them there with a smiling face I can help make their work easier.
        Thank you, Jackie and the Travel Awards Committee, for making the process so easy. Thank you also to the hosting Southern California volunteers and the board for facilitating an enriching event. I look forward to next year in Toronto.

Tansey Top-Up Award Recipients

Barbara Brenny, North Carolina State University
        Even though I have attended a number of Visual Resources Association conferences in the past, our 2008 meeting in San Diego will always stand out in my mind as being exceptional for several reasons. The program was different this year in a way that spoke to the greater constituency of our organization. The core programming related to more traditional art history collections was in place, but it was great to see members taking on broader topics like social tagging, marketing visual resources collections, improving unified access, and implementing organizational change as collections become digital.
        Along this same line of thought, my main contribution to the conference was organizing, moderating, and speaking as part of the session entitled *Interloping Images: Expanding Access for Those Outside of the Norm*. Each speaker talked about methods for making images of works some might consider atypical or problematic, accessible to broader audiences. It was the first time I had ever been in charge of a session and I worked hard to pull together

something that could be informative for all members of our organization. Once we ironed out a couple of PowerPoint-related technical difficulties and my left toe stopping nervously tapping against the podium while introducing the topic of the session, I felt like things went fairly smoothly.
        In my presentation, *Building a Thesaurus from the Ground Up: Cataloging Universal Design Images*, I discussed the virtues and foibles of working collaboratively to create new standards for describing images related to the emerging field of Universal Design. Granted, it was not a show-stopper and no one asked me for an autographed head shot afterward, but I felt it was important to let others hear about our experience and know there are people out there working to describe images related to this discipline.
        Other than the delightful array of sessions, workshops, Ask-the-Experts meeting, and various users' groups, I found the Membership Dinner and VRAffle to be extraordinary as well. During the dinner, it was great to see a number of members awarded for their service to the VRA and to hear Dr. Maurizio Seracini talk about his work with rare masterpieces. It was exciting to be a member of Marilyn's band in the *Some Like it Hot*-themed VRAffle and finally have a reasonable excuse to dress up in 1930s attire. Thanks to Empress Patti's hard work, the fund raiser was a smashing success and I now have a stunning red necklace.
        I feel that San Diego in 2008 was outstanding in several ways and that it set a high bar for future VRA conferences. I look forward to being an active participant in the years to come.

Denise Hattwig, University of Washington, Bothell
        I'd like to thank the Travel Awards Committee so very much for the 2008 Top-Up Travel Award, and the membership for supporting the travel award program.
        The 2008 conference in San Diego was a wonderful reminder of what a vibrant and forward-thinking organization the VRA is. I was impressed by the professionalism of the conference, and the incredible efforts of the organizers and contributors. The conference was also a great opportunity for me personally to be involved in the organization, and I was grateful for the opportunity to contribute to a conference session, and also to join a committee.
        Thank you very much to everyone who organized, participated in, and attended the 2008 VRA Conference!

Christine Hilker, University of Arkansas
        The San Diego conference kept me very busy this year. In addition to presenting at three sessions I was honored as the 2008 recipient of the Distinguished Service Award. I also co-hosted the Architecture Curators Birds-of-a-Feather lunch with Heather Senneff, attended the first meeting of the Strategic Plan Task Force and went on a nature tour of La Jolla's coastline. It was truly a conference for everyone. As usual it was great to get together with old friends and colleagues but this year I was able to get to know some

people who had previously been passing acquaintances. Getting together with art department VR curators was also very helpful since I'm now working to bring our campus art department into our (School of Architecture) online digital image database. And since we use MDID the two help sessions they hosted really came in handy. In fact, the morning after attending those I was able to go online from my hotel room and fix a local MDID permissions problem back at my institution with what I learned the day before! And last, but not least, I gained info on the current status and future plans of the Architecture Visual Resources Network project , which we hope to participate in one day. As usual the annual conference delivered in a big way. I couldn't do without it and I'm grateful to have been the recipient of a generous travel award from VRA to help get me there.

Meghan Musolff, University of Michigan

I was thrilled to receive a Tansey Top-Up Award for the 2008 VRA conference. With this extra bit of financial help, I was able to extend my stay in San Diego and attend sessions and meetings I otherwise would have missed. I wish to express my sincere thanks to the Travel Awards Committee for their support and to Jackie Spafford for her amazing organizational skills.

While this conference was not my first, I did have numerous newbie experiences. For instance, I was lucky enough to organize and moderate a great session on image tagging. In addition, I attended the Education and CCO Project committee meetings. Both of these experiences gave me a greater understanding of the VRA as an association, as well as the opportunity to meet the folks that form the backbone of the organization. Thanks to both committee members and conference organizers for being so helpful and welcoming.

I was grateful that the conference included sessions addressing issues and topics encountered in my day-to-day work life. The workshop *Subject Access to Visual Materials* included exceptional speakers and provided information and examples to help me better assign subjects to work records. Since returning to Ann Arbor, I have passed along to my cataloging colleagues the methodology for assigning subjects learned in the session. The session on cataloging contemporary art (*Shark Suspended in Formaldehyde*) was fascinating because of the varied viewpoints presented, both from within and outside the VR community (the same could be said of the presenters included in the IPR Copyright session!).

In addition, the conference gave me insight into the future of the profession and VR collections. Sessions like *Interloping Images* and *Common Threads* demonstrated the need for VR professionals to think beyond the slide library in terms of users, resources, and partnerships. The great session on VR marketing (*Improving Your Image*) motivated me to try new and innovative outreach ideas.

Finally, I was grateful to be able to attend the

2008 VRA Tansey Top-up Travel Award recipients: Denise Hattwig, Christine Hilker, Megan Musolff, and Barbara Brenny.

conference to reconnect with folks from the Kansas City conference, as well as SEI Indianapolis. The conference was a great place to meet other newbie VR professionals and to share experiences and knowledge. I cherish the opportunity the annual VRA conference provides in terms of making connections. Again, thank you to the Travel Awards Committee and see you in Toronto!

Sponsored Travel Award Recipients

Elizabeth Ehrnst, Roger Williams University
Archivision Inc. Travel Award Recipient

I would like to express my gratitude to Scott Gilchrist of Archivision for his generosity in funding the VRA Corporate Sponsored Travel Award, and to the VRA Travel Awards Committee for selecting me as the recipient. Also, a very special thank you to the VRA community for making this an informative and rewarding conference experience for me. As a new VRA member and first-year VR professional, the annual conference was an invaluable opportunity for me to network with other VR professionals and colleagues, as well as become more acquainted with the organization and visual resources field.

Upon registering, I was thrilled to find much of the

conference programming directly relating to issues that I'm tackling at my own institution. It seems the expanding role of the VR professional is on the minds of many as there were several sessions on partnering, outreach, and expanding access to our collections. I benefited from sessions such as *Collaboration and Aggregation: Challenges and Opportunities with Unified Access* in which the presenters provided useful examples on the practicalities of developing a shared system for digital resources. Additionally, attending the Ask the Experts meeting on strategic planning with Trudy Levy helped me to further refine my institution's plan for serving the broader campus community.

The sessions that I attended on cataloging also proved interesting, especially those exploring issues surrounding user contributed data. In *Shark Suspended in Formaldehyde: Open Forum on Documenting Contemporary Art*, I appreciated the presenters efforts to address not only the VR professionals local concerns in cataloging non-traditional arts but also their exploration the educators, artists, and end-users goals and ideals.

While attending my first VRA conference last year I was wowed by the technology-focused sessions relating to metadata and application development, particularly those involving partners and/or presenters from outside the immediate VR community. This year I found myself impressed

2008 Archivision Travel Award recipient Elizabeth Ehrnst with Archivision representative Susan Jane Williams.

by the presenters of San Francisco State University's DIVA (Digital Information Virtual Archive) (Poster Session 2) and the prospects of the collaborative projects being taken on by both ArchNet and the Society of Architectural Historians. Intra and inter-institutional collaborative efforts continue to be a conference highlight and professional motivator for me. I leave the conference with a renewed energy and fresh insight into my role as a VR professional at my own institution as well as within the VRA organization. Once again, a sincere thank you to Scott Gilchrist of Archivision and to all those who helped make the 2008 VRA conference a success.

Krista White, Drew University
Gallery Systems Corporate Travel Award Recipient
        What a great experience! Receiving the Gallery Systems Travel Award allowed me to travel to the VRA Annual Conference for the first time. I was immediately impressed by the quality of speakers and the depth of insight available in the offered panels. In particular, two of the sessions stand out in my memory—*Free Association: Social Tagging in Online Collections*, and the IPR Plenary Session. Both of these gave me valuable insights into two controversial topics currently dominating the profession.

        As an active member of the VRA listserv, it was most enjoyable to be able to speak face-to-face with so many colleagues whom I had known before only digitally. Many visual resources facilities are one-person operations. The VRA Annual Conference represents an opportunity to build relationships and community beyond the abstract realm of digital communication. It made my colleagues more "real."

        At the First Time Attendees and New Members' Breakfast I was able to brainstorm and speak informally with others in the field. This event led to a fruitful discussion of student workers and suggestions for implementing internships and a practicum right in my own visual resources library. Without the opportunity to meet with likeminded colleagues, I might never have developed such an initiative on my own.

        I am very grateful to the folks at Gallery Systems for providing me with such a wonderful opportunity to learn and become a more active member of such a great community of practice. I can't wait until next year.

Yvonne Anderson, Grant MacEwan College
Davis Art Images International Travel Award Recipient
        As a new librarian at Grant MacEwan's Centre for the Arts and Communications, I was given a project to review

2008 Gallery Systems Travel Award presenter Robb Detlefs with recipient Krista White.

the options for managing and developing digital image collections for the Fine Art department. With this project came a Visual Resources Association membership and ultimately the opportunity to attend a conference I never would have been able to go to otherwise—I was sincerely thrilled to find out that I was an award winner! I thank Davis Art Images for their generous sponsorship, and Jackie Spafford and the Travel Awards Committee for supporting and organizing such a great program.

I found the conference to be friendly and well-organized, and I appreciated that the delegates were encouraged to meet and talk with the presenters. It was also great to finally put faces to the many helpful names from the VRA listserv. As a new VRA member and being new to the world of visual resource management as a whole, I took advantage of both the opportunity to have a delightful mentor and to "Ask an Expert" about my digital images project. I found that this conference was excellent as far as facilitating personalized learning experiences.

The conference program offered a wide spectrum of topics, and I attended as many sessions as I could. I definitely enjoyed the keynote speaker Maurizio Seracini's suspenseful presentation on using scientific techniques to appreciate and preserve culture. I also found the *Digital (Dis)Order* session

especially useful, as it encouraged us to embrace change, and facilitate not gate-keep—a good reminder for a reference librarian! It was also fascinating to see (live and in person!) the people behind ARTstor and MDID, as well as to get the latest updates straight from the creators. I also gained a better understanding of the potential sharing of collections, ideas for better project management, and insight into integrating visual collections as a resource for the campus as a whole.

And of course, just by attending the conference I now have many more sources for guidance, and a pool of potential contacts for additional advice on making the digital transition. I hope to apply what I learned at this conference to updating my project report, and offer informed advice to my college and colleagues, as I now feel much more knowledgeable about the latest trends and technologies in the world of visual resource management.

Overall, I was very impressed by the strength of the community that supports and celebrates the use of visual resources for education and scholarship, and as a Canadian who has (almost) never lived within easy traveling distance to the United States, it was great fun to go to San Diego and meet so many talented VR professionals from all over the United States. I wish the newly-formed Canadian VRA Chapter much success in establishing a similar community within my

2008 Saskia Travel Award recipient Yolanda Koscielski with Saskia President Renate Wiedenhoeft.

home country, and the best of luck with hosting the 2009 VRA Conference in Toronto.

Yolanda Koscielski, University of British Columbia (MLIS student); Emily Carr Institute of Art & Design
Saskia Ltd. International Travel Award Recipient

      I was thrilled as a graduate student to be able to attend the 26th Annual VRA Conference in San Diego, an opportunity afforded to me by the generous Saskia, Ltd. Travel award. Prior to the conference, learning the skills and standards germane to visual resources curatorship has been difficult while an MLIS student. We have had few, if any courses in this field of expertise, so most of my knowledge has been cultivated through self-selected class projects. So, what a treat it was to suddenly be immersed among so many practitioners, willing to share their wealth of knowledge. It was also great to meet new members, who, like me, were just getting their feet wet in this area.

      I also was delighted to discover how welcoming VRA members were. The First Time Attendees and New Members' Breakfast was a nice treat and so were the other social events, such as the Membership Dinner and the Tansey event. My mentor, Jeanette Mills, was key to my conference enjoyment. She kindly took me under her wing for the week, and I was

pleased to spend time with her and other members of the nearby Pacific Rim chapter, attending sessions, partaking in their the local chapter meeting, or just socializing, for instance, on our evening excursion to Old Town for fajitas. Overall, I had the chance to match names to faces from the listserv and glean a sense of the community that is the VRA.

      Of course, at the conference I attended some great sessions. For instance, the IPR plenary session really extended my knowledge of copyright issues. And the session *Improving Your Image: Marketing Visual Resource Collections* offered some exciting ideas for transforming the VR room into a social space and for using creative tools, such as videos, to promote services. The *Digital Image Anatomy* workshop really helped to demystify the histogram and introduce me to the technology behind digital image editing.

      I also attended two workshops, *Subject Access to Visual Materials*, and *Getty Vocabularies: Training for Contributors, Encore*. Both gave me the opportunity to practice technical skills hands-on and receive feedback on same. In fact, at the first workshop, I was lucky enough to randomly win a copy of *Introduction to Art Image Access*, a book that had played key role in my desire to pursue art librarianship/visual resources curatorship; I can now return my library copy that I had hoarded on my bookshelf.

2008 Davis Travel Award recipient Yvonne Anderson surrounded by Davis representatives Lydia Keene-Kendrick and Karl Cole.

As schoolwork has kept me preoccupied for awhile, this sojourn to San Diego planted fresh ideas and interests in my mind and gave me a chance to look ahead to the future. I look forward to pursuing these interests as I continue my professional development. I would particularly like to thank Saskia, Ltd. for providing their international travel award and Jackie Spafford and the rest of the Travel Award Committee for selecting me. I look forward to seeing you all at future conferences.

Betsy Bress, University of Wyoming
Kathe Hicks Albrecht Travel Fund Award Recipient

Being new to VRA and the profession, the past year has presented a formidable challenge as I have navigated the choppy waters of an analog to digital conversion. The VRA has been instrumental in helping me find my way through the complex, and often confusing world of CCO, Core 4.0, and digital imaging practices. To be able to attend the conference and collaborate with others in similar situations has been tremendously helpful. I have been able to return home with a much clearer vision and greater sense of confidence as I proceed forward with implementing a new standard of image delivery at the University of Wyoming.

The one-on-one and small group events, where we were able to interact, ask questions, and share frustrations, provided the greatest benefits to me. In particular, the two Birds-of-a-Feather lunches connected me to others with similar problems, concerns, and resources. It was a great comfort to realize that others have been in the same place and to know that there are many viable options for the complex issues we all face. I also appreciated that the dialogues didn't stop when the sessions ended, but continued informally as the week progressed, and will hopefully be maintained on topic-specific list serves, as well.

Because the cataloging complexities have been particularly challenging to me, the Core 4.0 Workshop was also extremely informative, and it helped solidify my understanding of the foundations of this process. In addition, the opportunity to work with Susan Jane Williams and VCat was also tremendously beneficial, as I endeavor to create a relational, 4.0 compliant cataloging system. Susan was also a great mentor, and I appreciate the organization's support of its new members, particularly the First Time/New Member Breakfast and the mentoring program.

Finally, I'd like to extend my appreciation to Kathe Hicks Albrecht and the VRA Travel Awards Committee for the opportunity to attend the San Diego Conference. I enjoyed becoming acquainted with such a warm and inviting group of people. In addition to the professional growth, I also had so much fun! Charles Phoenix was a fabulous entertainer, and the raffle was unlike any other that I have ever had the pleasure of attending. I look forward to many more great opportunities in the future! ☯

2008 Albrecht Travel Award sponsor Kathe Hicks Albrecht with recipient Elizabeth Bress.

Current
Topics

Michelangelo Buonarroti, Pietà, 1498-1500, marble, Basilica di San Pietro in Vaticano. Photo courtesy Eric C. Schwab.

Getting Past No: Working Toward a Model of Sharing within the Educational Community

Gretchen Wagner, General Counsel, ARTstor

We have spent the last couple of hours talking about how we "get past no" within our own institutions when copyright seems to be an undue impediment.[1] I thought we could now step back and explore together how we might get past the "broader no." And by that I mean, how can we work together, across institutions, to share visual arts images for teaching and study, and—equally importantly—how could we engage the "content owning" community in this effort. Let me start out with a few observations:

First, if you look at the community at large, the idea of being connected to others through the Web and of being able to access significant amounts of content online has moved from the novel to the norm. As one technology report noted, if you crammed Tokyo, Seoul, New York, Mexico City and Mumbai together into one single megalopolis, its population would still be smaller than that of MySpace.[2] Sharing content online is equally popular: Flickr is said to have over one billion photos, with more than eleven thousand images "served" per second on busy days.[3] These sites and others utilize Web 2.0 technological developments to facilitate

broader sharing by allowing you to repackage and repurpose online content with much greater ease.

Of course, this is not to say that there are not challenges, and especially legal challenges, to the sharing that is going on through the Web. Viacom's decision to sue Google for over $1 billion for copyright infringement on YouTube is just the latest example of this. But even with these challenges, it seems likely that these trends toward sharing over the Web will continue.

In contrast to this culture of online sharing among the community at large, educational institutions continue to be hesitant about sharing their online collections of visual arts images with other institutions, even if that sharing is only with other universities and colleges for teaching and study. One of the main reasons for this is the fear of copyright infringement, and the uncertainty surrounding fair use in the online environment.

Now, some might argue that the current "silo-ed" system of each educational institution trying to meet the needs of its own users is preferable given the potential legal risks of sharing. After all, the existing copystand practice where a given institution copies images from books and similar sources to meet its faculty's teaching needs has been in place for decades, and although never tested in the courts, it is pretty widely assumed that it is consistent with the United States legal doctrine of fair use. Moreover, such practices seem to have been generally tolerated, if not accepted, by creators and other content owners of visual arts images. So, if you can rely on fair use to build your own collections and make them accessible to your institution's own users, why risk sharing?

I would suggest that there are several disadvantages to not moving towards a more shared environment. And here I am not talking about sharing through ARTstor *per se*, but of sharing more broadly, where ARTstor would be one node of a broader network aimed toward sharing visual arts content solely for teaching and study.

First, by not sharing digital image collections with other educational institutions, there is the obvious problem that some collections—and even some unique collections—will remain locked within one institution's walls. Lack of access to some collections could adversely impact the richness of scholarship and educational discourse in the arts.

Another obvious disadvantage to not sharing is the issue of duplication of efforts across institutions. ARTstor's usage statistics indicate that many users from a wide array of institutions want to use the same core images for teaching. Of course, ARTstor and other resources aim to provide those images, but obviously we will never have all the content that everyone needs, and so some greater degree of sharing across the educational community would seem to make sense.

Third, an institution's own collection of copystand images may not be of particularly high quality or have completely correct attributions. While scanners have dramatically improved in recent years, sharing images across the educational community might allow educational users to

access the best quality images available within that larger pool of content, and to access richer data associated with those images. If we could convince content owners to participate in this shared effort, we might dramatically improve the quality of many images and their data.

Additionally, the reluctance to share because of potential legal risks may also have some inadvertent consequences for our ability to rely on fair use in a shared setting. I think it stands to reason that if every educational institution in the United States is making their own collections of copystand images for teaching and relying on fair use to do so, then sharing those same copystand images across the same institutions for the same limited purposes should also be fair use. Afterall, it is the same practice, but just done in a more networked, shared manner.

By making decisions to not share collections with other educational institutions, we may be by default suggesting to courts that such sharing is not fair use. Courts sometimes look to community practices in making a legal determination of what constitutes fair use. If those community practices do not accommodate sharing, a court might believe that this was a reasonable limitation of that doctrine.

Now I am not saying that we should share every image in every collection. As the Digital Image Rights Computator (DIRC) teaches us, if we shared those images that one institution purchased from a photographer who markets his images to the educational community, we would be unfairly impacting the livelihood of that photographer. But by being unwilling to share other images, even those that were created from books because it was the only source for those images, we may be doing ourselves a disservice.

Moreover, I think it is important to note that the decisions being made about whether to share or not may not be informed decisions, but rather kneejerk reactions of risk aversion. In my own experience, decision-makers sometimes have a limited understanding of copyright, other than what they have read about in the newspapers regarding the Napster and Grokster disputes. For example, at ARTstor, we have sometimes had to provide assurances that we would take all the legal risks of sharing particular collections before institutional counsel would agree to share them with the larger community, even when those collections consisted of images of older, historical works with little possibility of an infringement claim. This general tendency towards risk aversion means that many collections that would be of interest to the broader educational community, and that bear little risk of copyright infringement, may simply not be accessible.

In addition to the disadvantages of not sharing image collections with the broader community, I also want to talk about some of the implications of the lack of dialogue between educational users and content owners about the use of visual arts images for teaching.

The absence of meaningful dialogue between the two halves of this community has created some adverse consequences. And I would not count the CONFU discussions

as meaningful dialogue since they were government generated, and therefore caused what I would call the "turtle effect"—in other words, they made everyone retreat into their shells to protect their interests the most and give the least, which resulted in a not particularly fruitful outcome.

One disadvantage of not engaging in dialogue with content owners is that their understanding of copyright is being informed only by the Napster, Grokster, and Google disputes. In discussions I have had with artists and estates, for example, many of them do not distinguish between educational and commercial users when it comes to fears that images of their works will be used inappropriately. And they note, of course, that the same students that are accessing images of their works are also the ones downloading music illegally.

But the market for the educational use of visual arts images is not the same as the commercial market for popular music. This is not to say that there is no educational market in the visual arts. But the reality is that, for better or worse, the sale or license of fine art images for educational use does not fill pockets in the way that the sale of music does, and it is very unlikely that it is ever going to do so. As any teenager

will tell you, the occasional poster in a dorm room just cannot compete with rock and roll when it comes to spending their few dollars: afterall, beer goes better with Bob Dylan or the Kinks than it does with Bonnard or Kandinsky. In other words, there is not the mass appetite for visual arts images that there is for popular music.

Moreover, what many of those same artists and estates do not realize is that librarians and visual resources professionals can serve an educational role, informing end users about the permitted uses and restrictions associated with different resources. The librarians and visual resources professionals I have met care profoundly about copyright and are interested in abiding by the rules. Indeed, at ARTstor, we periodically get calls from visual resource professionals asking about whether a particular use of an image in ARTstor is permitted. But the role that these individuals play, and their interest in abiding by copyright and in guiding end users, is often not communicated to the content owning community.

Another disadvantage of not engaging in dialogue is that content owners often have unique, unpublished content that would be of tremendous scholarly and educational value. For example, it took ARTstor over a year of discussions with

one major artist foundation before they were comfortable enough with the idea of sharing content with us, and for better or worse it was only because we had technological protections in place that could limit the size of downloaded images from ARTstor that we were able to eventually to obtain their content. But, now, having gotten past those hurdles, the foundation has given us very high quality images of their works, and is now talking about sharing some never before published works as well. If educational institutions and content owners could engage in dialogue regarding the educational use of images, the amount of important, previously inaccessible content made available for teaching and scholarship could potentially increase significantly.

I also believe that if we do not engage in this dialogue now, it may be more difficult to do so later. Copyright is increasingly being seen as a divide between copyright owners and users. With the big copyright disputes in the entertainment and commercial sectors, copyright discourse has almost taken on a moral dimension, with users of copyrighted materials being labeled as pirates and therefore of shady repute, and with users—including many users in the educational community—increasingly equating copyright owners with members of the former Politburo trying to oppress the legitimate needs of users. And as this polarization continues, the likelihood of being able to initiate constructive dialogue seems increasingly challenging.

Now, aside from the disadvantages of not engaging in this broader dialogue, let me suggest some reasons why I think collaboration between the two sides of this community could work.

First of all, every artist, estate, photographer, and museum that ARTstor has talked to has been supportive of the educational use of digital images of their works. And we have talked with over fifty museums, with a number of photographers, and with significant artists and their estates, such as the Warhol, Lichtenstein, and Pollock Foundations. They want their works to become part of, or to remain in, the teaching canon. And they want more recognition and exposure for lesser known works.

Additionally, there are signs that the content-owning community is trying to respond to the needs of educational users. Earlier this year, the Victoria & Albert Museum announced that it would make public domain images from its collections available free of charge for scholarly publications. About a year ago, the Metropolitan Museum of Art approached ARTstor and asked ARTstor to distribute images from the Met's collections on its behalf, also for scholarly publications, free of charge. With the Met's support, we are now offering 'Images for Academic Publishing'—a distribution mechanism that will make these images available to both ARTstor participants and non-participants. These efforts suggest that the time may be ripe for broader collaboration.

Now, if we all agreed that sharing visual arts materials among educational institutions were an important aim, and

if we wanted to engage content owners in our collaborative efforts, let me sum up by suggesting ten initial steps we could take:

First, we have to articulate more clearly the needs of educational users, the difference between educational uses and commercial uses of visual materials, and why fair use has been and continues to be so important within this community.

Second, we need to provide more guidance to institutions that will help them evaluate the risks of sharing image collections with other institutions. ARTstor may be able to serve some role in providing such guidance. And to the extent that they feel comfortable doing so, we should encourage institutions that are sharing their collections with other institutions to talk about how they arrived at those decisions.

Third, we need to articulate the current, important roles of visual resources professionals, including the role that many of you play in helping to educate end users at educational institutions about permitted uses of images. And we need to figure out how those roles would evolve in an online, shared community so that we best make use of the expertise that visual resources professionals are developing.

Fourth, the Digital Image Rights Computator is a wonderful resource that represents the community practices among educational users of visual arts images. What I would like to see follow from it is a published paper that elaborates on these computational guidelines, and that describes our "accepted community practices" in more depth. In particular, we need to explain that the fair use guidelines may be broader than what we have articulated in DIRC, and explain why we draw certain distinctions between different uses. And these accepted community practices would carry even more weight, both with courts and with institutional counsel, if we could get some from the content-owning community—artists, estates, museums and photographers—to adopt or agree to these practices.

Fifth, I believe we should make visible efforts to address some of the issues that matter to creators and owners of content in this shared environment. For example, image quality and attributions are very important to artists, photographers, and museums. If we could find ways to address some of those issues within a shared environment, we might gain greater support for these collaborative efforts.

Sixth, we would have to figure out some parameters that would help limit this shared environment to educational use. This does not mean locking content down for all purposes, but it means finding some mechanisms for meeting content owners' concerns about preventing commercial abuses of their works.

Seventh, it would be very helpful if we could find a few content owners, such as significant artists or photographers, who would openly support this effort. And, like Creative Commons, we would want to create easy mechanisms through which content owners could publicly support this effort.

Eighth, we would need to create mechanisms for ongoing dialogue between content owners and users. ARTstor could play a role in facilitating this dialogue. The VRA, the College Art Association, and similar groups could also be very important in this effort.

Ninth, we should get guidance from other communities, and from similar efforts. What are the lessons learned from Creative Commons, for example?

Finally, we need mechanisms to help those creators who want to contribute content to be able to do so easily. Creative Commons licenses might work. Also, the VRA's Intellectual Property Committee should soon have some model licenses and assignment agreements so that faculty members and others who want to donate their collections – either for use within an institution or, hopefully, for use by the larger community—could easily do so in a way that documents and records their intentions.

Of course, these steps are just initial ones, and I am sure that we would need to undertake other important efforts before adopting a more collaborative, networked approach to sharing visual arts materials. But the promise of such an initiative is not only its value in providing greater access to visual arts materials for teaching, but also the demonstrative benefit of being able to bring the two halves of this small community—content owners and educational users of visual arts images—together. Such a collaborative approach might also serve as a useful counterpoint to the ongoing and divisive copyright conflicts occurring in other contexts. **ⱱ**

Notes

1. Text of remarks made at the Visual Resources Association conference in March 2007.

2. Wade Roush, "Build Your Own Social Network," *Technology* (MIT Review: March 9, 2007), available at http://www.technologyreview.com/Infotech/18321/.

3. Stephen Shankland, "News.blog: Flickr outage highlights scale of site," (CNET.co.uk: February 21, 2007), available at http://www.cnet.co.uk/misc/print/0,39030763,49287908,00.htm.

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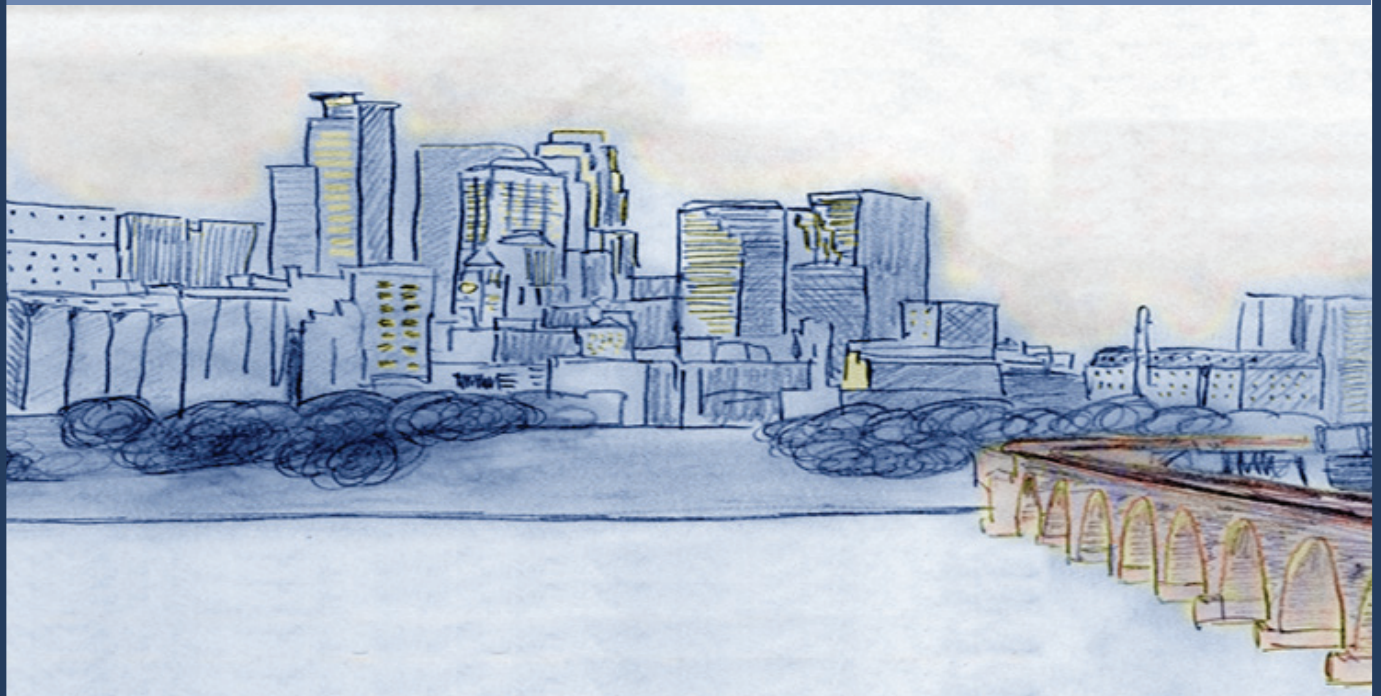
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Michelangelo Buonarroti, Pietà, 1498-1500,
marble, Basilica di San Pietro in Vaticano.
Photo courtesy Eric C. Schwab.

A Content Analysis of Visual Resources Collection Web Sites

Tracy Bergstrom, University of Notre Dame

Note: The following article is an expansion of a paper delivered in the "New Voices in the Profession" session at the ARLIS/NA Annual Conference in Denver, Colorado, May 2008. This article appeard in the spring 2009 issue of Art Documentation and is reprinted courtesy that publication.

Abstract

This research project surveyed forty-five Web sites pertaining to visual resources collections to examine the information they present on a variety of topics, including what types of content and services they offer to patrons, how they support patrons with image presentation tools, and whether they offer copyright guidelines and information about fair use. Findings of the study suggest that visual resources collections' Web sites should communicate more articulately about the collections' content and services staff provide to remain a viable resource within academic communities.

Introduction

Visual resources collections (VRCs) are undergoing a transitional period as they attempt to provide patrons with analog and digital images in an era of information overload. With the advent of Google Images, Flickr, and other photo sharing services, visual resources collections are struggling to communicate their relevance within academic communities. For academic libraries of all specializations including VRCs, retaining and growing a customer base and focusing additional energy on meeting customer expectations is the only way to survive in the current digital climate.[1] While a number of studies emphasize the unique role that VRCs perform within an academic community, this study found that most VRC Web sites are often not communicating how they fulfill this responsibility.

This research project surveyed forty-five Web sites pertaining to VRCs to examine the information they present on a variety of topics, including what types of content and services they offer to patrons, how they support patrons with image databases and presentation tools, and whether they offer copyright guidelines and information about fair use.[2] At the time I undertook this study, I was a cataloger at Yale University's Visual Resources Collection. Yale was in the beginning stages of initiating a project called Integrated Digital Image Resources to transform the Visual Resources Collection by digitizing approximately 50 percent, or 160,000 images, from the VRC slide and photograph collection. As an important part of this transformation, staff were working collaboratively with faculty, library, and information technology services colleagues to re-organize collection building and associated service support for digital teaching. In these areas in particular, we wanted to see what kinds of services other universities were offering.

In looking at a variety of sites it was apparent that although most VRC sites do offer information about their collections' physical or digital resources, many neglect to provide information about the knowledge and resources offered by their staff, such as assistance with using image collections or image reference services. This is problematic because VRCs contain highly specialized collections materials and support their patrons with methods outside of the capacities of most academic library units, and are therefore often isolated within their academic communities. A 2006 report by David Green commissioned by Wesleyan University in collaboration with the National Institute for Technology and Liberal Education suggests that faculty discover image content primarily via search engines rather than through licensed resources or departmental image collections. In this survey, 65 percent of faculty had never used image collections provided by their respective academic libraries, largely due to the fact that many of the faculty surveyed were unaware that they existed.[3] These findings indicate that much more aggressive communications must be undertaken by VRCs to advertise the content of their collections and the services they provide if they are to remain a viable academic presence.

Study Methodology

The foundation of this study is the methodology of content analysis, which has been used widely in previous library and information science studies. Many content analyses of academic, public, and school library Web sites have been undertaken, but few studies of this type have been conducted regarding special library sites.[4] At its core, content analysis is "a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use."[5] This study was not meant to be comprehensive and to consider all aspects of VRC sites, but rather to target issues identified as most pedagogically significant to visual resources collections and their patrons.

Recent articles published within the field of visual resources management provided direction for the evaluation topics of this study. David Mattison's "Looking for Good Art: Web Resources and Image Databases" provides an excellent synopsis of the issues resulting from a plethora of image resources and tools offered by visual resources collections and the Web. His article examines the complexities involved in searching for and using images and the resulting challenges this presents for visual resources collections in connecting their patrons with content.[6] Similar issues are explored in an article by Abby Goodrum, who investigates challenges in providing digital image reference due to semantic gaps between how patrons express visual concepts and how the images have been organized or described.[7] This research speaks to the need for visual resources collections to promote their reference and other services that assist patrons with their utilization of images.

An article by Jodie Walz and Barbara Brenny considers the demands to be fulfilled by a visual resources collection's Web interface and demonstrates that VRC Web sites must meet the needs of a wide variety of users.[8] Their study documents diverse patterns of use by various groups and the need for VRCs to be prepared to support patrons possessing a wide array of skills and desired uses of content. While their study tests the usability of their Web interface and patrons' capacities for navigating around their resources, it provokes additional questions regarding how VRCs are responding to and offering technical assistance to the wide variety of users they serve. This includes support not only for locating images, but also secondary uses such as classroom display and student study.

A recent report commissioned by the Center for Study in Higher Education, University of California, Berkeley, has also proven to be influential.[9] Investigating the topic of how digital resources are being used within undergraduate teaching environments, this project conducted a literature review, discussions, and surveys to compile an overview of how digital content is employed by a variety of disciplines. Among the general factors expressed as desirable were individuals' capabilities to integrate personal with institutional content and increased institutional support for digital teaching and scholarship. Across disciplines, images and visual materials

were the most frequently used digital resources, and in this realm faculty frequently cited the need for better tools to manage and reuse content.

For the present study, Web sites were examined over the period of March 5 through March 31, 2007. Evaluation criteria were developed against the background of the above-mentioned studies as well as factors identified by the Yale University Library as desirable for investigation in the areas of collections content and copyright. Topics of the study included:

Collections Content
- What types of content are VRCs offering their patrons?
- Are some collections offering digital-only content?
- To which additional databases, if any, do VRC collections subscribe?
- How do VRCs inform patrons when they acquire new content?

Patron Services
- What services are VRCs offering to patrons with regard to both analog and digital materials?
- How do VRCs integrate patrons' personal materials into the institutional collection, if at all?

Support for Associated Tools
- Do VRCs support patrons with classroom/ presentation use of their materials with group sessions?
- Do VRCs support patrons with classroom/ presentation use of their materials with online guides?

Copyright Information
- Are VRC sites providing copyright guidelines on the fair use of images to their patrons?
- If so, is the language specific to the institution, written by another intuition, or provided by a professional organization?
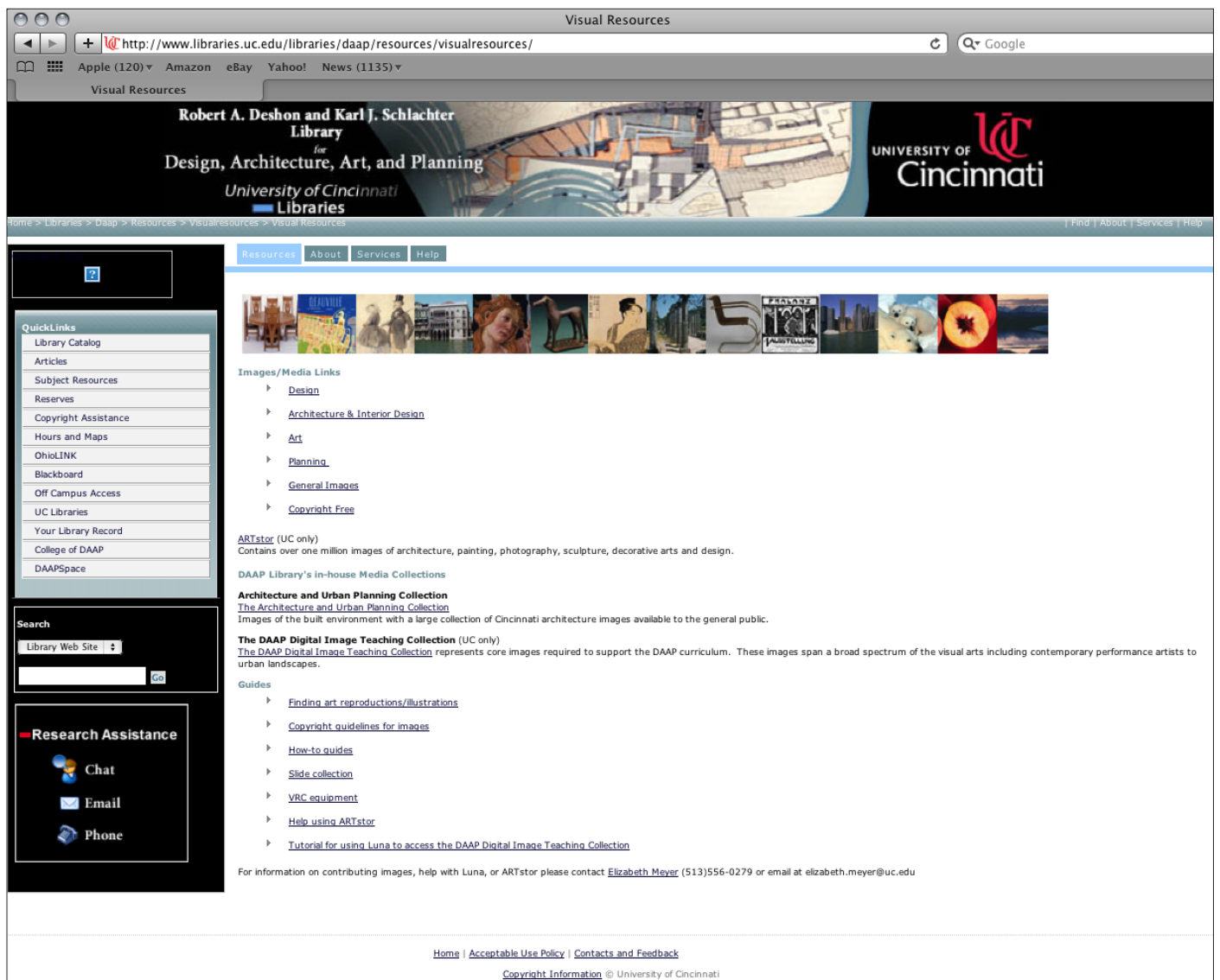
This study was limited to Web sites of VRCs affiliated with academic institutions within the United States, excluding visual resources collections located within art museums. The Web sites evaluated were those of institutions holding membership in the Visual Resources Association; the list may be found on the organization's Web site.[10] In addition to these member sites, the Web sites of five institutions identified as peer academic institutions by the Yale University Library were also evaluated. Forty-five in total, these Web sites represented a variety of types of academic institutions including state and private schools, those with student populations over 10,000 students and those with student populations under 2,500 students, those pertaining to general academic institutions, and those that specialize in art-related disciplines. In evaluating these sites, attempts were made to explore all aspects of the visual resources collection's Web site and follow all embedded links. Other Web sites belonging to the institution being evaluated, however, were not explored. Thus, if the VRC's site did not contain information about a particular resource or service, it was presumed that it was not provided. This method was intended to ensure that the VRC Web site itself was the focus of evaluation.

Collections Content

All of the collections evaluated still provide patrons access to physical slide collections. Fifteen of the forty-five evaluated collections, or 33 percent, also offer patrons access to physical photograph collections. These questions were included in the survey to explore whether any collections were offering digital-only content to their customers. While this was shown not to be the case, it was apparent through the design of many sites that digital collections were at the forefront of their services, and legacy slide collections were still available but not heavily promoted. One example of this is the Web site of the University of Cincinnati's Visual Resources Collection, which highlights a variety of services and resources pertaining to digital teaching and image access on its home page, while information about the slide collection appears deeper into the site.[11]

The vast majority of the evaluated sites, forty-one of forty-five, or 91 percent, offer access to locally developed digital collections. Thirty-one of the forty-five Web sites evaluated, or 69 percent of evaluated collections, offer subscriptions of some kind to outside digital collections or consortia databases in addition to their institutionally developed collection. These two statistics reiterate comments published by Christine Sundt in 2004 that "commercial databases have not really affected my work (or that of most VR curators) because the content is typically too broad for most of our curricular needs."[12] The fact that so many of the surveyed collections continue to develop in-house databases of images indicates that VRC staff are clearly making strong efforts to meet the pedagogical needs of their individual institutions. These labors are not generally expressed except via links and directions to accessing image content, however. Most VRC Web sites are also unclear about how the content

of subscription collections complements those developed by the institution. This often forces a patron to explore several different resources when looking for a specific image, when simple text explaining the strengths of each resource could easily provide direction.

Despite this wealth of digital content being made available by most visual resources collections, only one institution, Harvard University, offered its patrons the option to learn about updates made to the content of the image collections at the time this study was undertaken. Harvard patrons can sign up for a monthly mailing that highlights updates on major collections and advice on searching for materials.[13] While informing patrons of new content has not been a traditional responsibility of VRCs, faculty at Yale noted in discussion forums that, since nothing physical is produced by the act of adding new digital content into a repository, there is nothing that allows them to "see" how the collection is actively growing. Harvard's model of an optional monthly mailing may be a solution for VRCs to keep their patrons up to date with additions to their databases and highlight their efforts to expand collection offerings.

Patron Services

Of particular significance is the small number of VRCs using their Web sites to promote their patron services such as reference and collection development. Although there have been many studies published regarding the importance of image reference services, only ten of the forty-five sites evaluated, or 22 percent, note reference services in some capacity on their Web sites. Several previous studies have documented the gap that exists between indexing terms applied for retrieval purposes and the terminology that users employ when seeking images.[14] Because of this semantic gap and the difficulties it creates for end users seeking specific images or images related to broad, topical subjects not captured by the cataloger, visual resources curators are ideally positioned to offer image reference. While arts-oriented faculty may know that this is a service generally provided by visual resources staff, these faculty are not the only population toward which image reference services should be directed. Patron assistance with locating quality images is a prime strength of VRC staff and should be highlighted as such.

A slightly higher number of VRCs, twenty out of forty-five, or 44 of evaluated collections, mention technical support with using digital image collections as a service provided by VRC staff. Receiving institutional support with digital collections and acquiring skills with regard to digitizing and locating content is a major concern cited by faculty when making the transition to teaching with digital materials.[15] The conversion from teaching with analog to digital images is a difficult technical and pedagogical process for many faculty members, and visual resources staff are often called upon to act as the first tier of support. Because of the proximity of visual resources staff to the digital collections they are building and supporting, it seems probable that nearly all collections

are doing some initial technical support in this area, yet this is not highlighted by many VRC Web sites. Much like image reference, image database support is ingrained in a visual resources collection's core services to the point that many curators may not think that it needs to be highlighted as a service on their Web sites. Again, however, the patrons most in need of assistance using the contents of digital collections are those not closely familiar with the services of VRCs. It is precisely these patrons to whom visual resources staff should be reaching out via the Web.

Two additional patron services were evaluated: whether VRCs advertise formal collection development services to patrons and whether VRCs are actively integrating faculty members' personal images into the institutional collection. Both of these evaluation points produced only a small number of collections whose Web sites promoted these services: five of the forty-five evaluated collections, or 11 percent of collections, advertise their collection development services, while two of the forty-five evaluated collections, or 4 percent

of collections, communicate to faculty how it is possible to integrate their materials within the institutional collection. These two issues are closely intertwined, as faculty and patrons have become more adamant about having a say in exactly what teaching resources are acquired by the university on their behalf. Previous studies also cite the integration of personal and institutional resources as becoming increasingly necessary to undertake innovative work.[16] Yet while visual resources collections may be attempting to comply with these requests, these efforts are not being reflected on their Web sites.

Support for Associated Tools

Previous studies, most notably the 2006 study of use and users of digital resources conducted by UC Berkeley, have found that acquiring skills with regard to digital content is a major concern.[17] As a result, two questions were incorporated into this evaluation to assess what formal means of support was being provided by visual resources collections in the area of digital image usage in conjunction with support for

associated tools such as presentation software. The first question found that staff from only four of forty-five evaluated collections, or 9 percent, are providing group instructional classes regarding their digital collections. At Yale, efforts to provide group instructional sessions to faculty were admittedly poorly received, as faculty were more comfortable receiving instruction in one-on-one sessions. Group instructional sessions reach out to patrons beyond faculty, however, and provide excellent introductions to a VRC's resources and tools to an institution's student population. Group instructional classes would also make patrons more knowledgeable and likely to utilize image databases rather than seeking images only through the Web.

More VRCs were found to offer some form of Web-based instructional help via their Web sites. Nineteen of forty-five Web sites, or 42 percent of evaluated sites, present some form of Web-based tutorials, most often through PowerPoint or written instructions presented as PDF files. Many of these sites, of which Cornell University's Knight Visual Resources Facility provides an excellent example, contain a page dedicated to informative documentation on a wide variety of technological topics.[18] Since visual resources collections support an array of users who possess a broad range of technological skills, online support can provide users with the basic foundations to get started. The benefits of instructional materials on VRC sites are possibly two-fold: to draw attention to the strengths of the collection and the services provided by visual resources staff, and also to potentially reduce the amount of staff time spent in one-on-one tutorials helping patrons acquire basic skills.

Copyright Information

Over the past decade, the issue of copyright and what constitutes fair use has become an increasingly difficult one for visual resources curators. As early as 1997, Virginia Hall documented the complexities of this issue and concluded that existing guidelines did not adequately address the needs of those teaching with visual images.[19] In the past decade, the exponential growth of digital image collections has not resolved questions of fair use but has only made them increasingly multifaceted. Because of the complexity of this issue and its relevance to visual resources collections, sites were surveyed to see what type of language, if any, they were using to advise patrons about the potential for copyright infringement. Twenty-four of forty-five collections, or 53 percent of evaluated visual resources collections, included some kind of copyright statement on their Web sites. Of these institutions that provided some form of copyright statement, seventeen of the twenty-four utilized a copyright statement that was specific to the institution, two of the twenty-four linked to the copyright statement of another institution, and five of the twenty-four linked to the *Image Collection Guidelines* of the Visual Resources Association.[20]

Recent discussion threads on the VRA listserv demonstrate how the interpretation of copyright and fair use is varying widely from institution to institution, with some institutions willing to share their policies and others in the process of development.[21] Providing patrons with some form of copyright information via the Web is an intelligent move for visual resources collections as it takes the burden and liability off staff for enforcing these concepts. Copyright and fair use guidelines regarding the use of visual images are extraordinarily complex, and David Green's 2006 study conducted across liberal arts colleges showed that patrons, especially teaching faculty, wanted the burden of compliance to rest on the institution rather than the individual.[22] VRC Web sites would do well to present some information regarding this topic. Linking to the information provided by a professional organization such as the VRA, as some collections were found to have done, may be a potential compromise for institutions unwilling to script or post formal copyright language.

Conclusion

Visual resources collections fill a unique niche within academic institutions, yet many VRC Web sites are not adequately communicating how they do so. Although most VRC Web sites offer basic information about their collections, many shortchange themselves in neglecting to provide information about the additional knowledge and resources that are offered by their staff. Patrons have too many options for acquiring images, and they cannot be expected to innately understand the benefits that visual resources staff and services can add to their scholarship. A recent panel at VRA's 2008 annual meeting in San Diego titled "Improving Your Image"—the presentations for which can be found online—also contained great recommendations for marketing VRC collections.[23] Advertising a visual resources unit's collections and services via the Web encourages patrons to use a collection to its full extent, brings awareness to VR staff for their efforts to expand an institution's resources, and increases the profile of a collection and its significance within the context of the university. **Ⓥ**

Notes

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2. This paper was written in the spring of 2007 to complete the requirements toward an M.L.S. degree at Southern Connecticut State University. The advisor of the study was Dr. Chang Suk Kim.

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4. Mychaelyn Michalec, "A Content Analysis of Library Web Sites," *Art Documentation* 25, no. 2 (2006): 46.

5. Klaus Krippendorf, *Content Analysis: An Introduction to its Methodology*, 2nd ed. (Thousand Oaks, CA: Sage, 2004), 18. As quoted in Marilyn Domas White and Emily E. Marsh, "Content Analysis: A Flexible Methodology," *Library Trends* 55, no. 1 (Summer 2006): 23-27.

6. David Mattison, "Looking for Good Art: Web Resources and Image Databases," *Searcher* 12, no. 9 (2004): 8-19.

7. Abby A. Goodrum, "I Can't Tell You What I Want, But I'll Know It When I See It: Terminological Disconnects in Digital Image Reference," *Reference & User Services Quarterly* 45, no. 1 (2005): 46-53.

8. Jodie Walz and Barbara Brenny, "Responding to Diverse User Groups: Usability Testing of the Web Interface of the Visual Resources Collection," *Visual Resources Association Bulletin* 31, no. 2 (2005): 48-49.

9. Diane Harley et al., *Use and Users of Digital Resources: A Focus on Undergraduate Education in the Humanities and Social Sciences,* online report commissioned by the Center for Study in Higher Education, University of California, Berkeley, http://cshe.berkeley.edu/research/digitalresourcestudy/report/.

10. "Member Sites," Visual Resources Association, http://www.vraweb.org/members/membersites.html.

11. "Visual Resources," University of Cincinnati Libraries, http://www.libraries.uc.edu/libraries/daap/resources/visualresources/.

12. Christine Sundt, as quoted in Mattison, "Looking for Good Art: Web Resources and Image Databases," 14.

13. "Visual Information Access," Harvard University Library, http://via.harvard.edu:9080/via/deliver/home?_collection=via.

14. See especially Goodrum, "I Can't Tell You What I Want, But I'll Know It When I See It: Terminological Disconnects in Digital Image Reference," 46-53, and Jennifer Trant, "Exploring the Potential for Social Tagging and Folksonomy in Art Museums: Proof of Concept," *New Review of Hypermedia and Multimedia* 12, no. 1 (2006): 83-105.

15. Harley et al., *Use and Users of Digital Resources: A Focus on Undergraduate Education in the Humanities and Social Sciences,* 4-32.

16. Christine L. Borgman, "Personal Digital Libraries: Creating Individual Spaces for Innovation" (paper given at the National Science Foundation Post-Digital Libraries Futures workshop "Wave of the Future," June 15-17, 2003), http://www.sis.pitt.edu/~dlwkshop/paper_borgman.html.

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Collaborative Swiss Posters Project at Carnegie Mellon University

Mary Catharine Johnsen, Carnegie Mellon University

In the early 1970s, one of Carnegie Mellon University's School of Design professors studied in Switzerland and became friends with a Swiss graphic designer. In the 1980s, the Swiss designer, Ruedi Rüegg, started sending tubes of posters to Pittsburgh and Professor Dan Boyarski in Pittsburgh. With tubes piling up in his office, he came to the Libraries for help.

Needs

Was there any way to re-format the collection to allow students to see the images as nobody wanted the posters to languish unused? Big, floppy posters at 50 x 60 inches are a preservation and service problem, as well as a cataloging conundrum.

For a few years, we studied the idea of making a compact disc and investigated labor and production costs. In the meantime, technology advanced and the CD idea was dropped as Web sites became possible. Since we were developing the Libraries' first image-database Web site, every aspect was studied carefully. We finally said, let us go ahead and try it!

The *needs* were preservation and access for an ungainly collection.

Selection Criteria

The *selection criteria* were arbitrary, as in, this was a gift of a small collection of only three hundred posters, a good size for an experimental site.

Opportunities for Collaboration

The Team

The collaboration team was the Head of Arts & Special Collections, the Special Collections Librarian, the Libraries' chief programmer, the Libraries' photographer and Slide Librarian and from the School of Design, the Head of the School of Design, the Interaction Design professor (Dan Boyarski), and his graduate students.

Collaboration Contributions

The Libraries contributed physical and digital storage space, staff and time for the photography, cataloging and indexing, and Web site coding. The School of Design contributed the collection and the donor, subject expertise, Web site architecture design and interface design. The Head of the School of Design contributed gift funds from another donor to buy equipment.

Staffing and Technical Requirements

Equipment and Staff

The collaborative aspects of the project were not written up like a contract. Rather, they were like agreements with hand-shakes after sharing a project proposal. This is a welcome opportunity to record the project's history.

The University Libraries contributes the storage tapes for the master TIFFs and the server for the viewing JPEGs and the Web site. The Libraries contributes digital photography, cataloging, and database entry. The Server Manager does maintenance on an as-needed basis. (This needs to change to scheduled, regular maintenance.)

The Libraries contributes secure, flat storage in map files for the paper posters.

The School of Design contributes the donor, the donor-to school-to library link, graduate students to help with cataloging, and the chief user population for the collection. The first three hundred posters were digitized and cataloged with a small grant from the School of Design. These grant funds bought a digital camera that could capture enough pixels for TIFFs. Later, digitization costs of the next two hundred posters were picked up by the Libraries. This aspect of the collaboration needs more formal discussion and agreement, especially as the principles to the first handshakes are leaving or losing memory of the details: who should and could pay for the digitization as the collection grows?

Design by Graduate Students for Functionality and "Custom Look"

The donor, Professor Dan Boyarski, led a class of graduate students as they designed the Web site's look and functionalities using a brief from the planning team. Fairly early in the process, we decided to use an "off-the-shelf" program, Filemaker, for the storage and delivery database. A custom-designed Web interface was laid on top of the Filemaker engine. We departed here from our "off-the-shelf" requirement and now after ten years, we are paying the consequences. The sleek design by the students was lovingly hand-coded by our then-ace on-site Web programmer and coder who is no longer with us. Everything was OK through Filemaker 3, 4, 5, 6, and 7, but blew up in the migration to Filemaker 9 in the summer of 2007. The next set of Server Managers did not have the time to maintain the hand-coding. Also, Filemaker 9 forced new formatting that conflicted with the original design.

Through 2008 and 2009, we switched the Swiss Poster Collection images and metadata over to the LUNA Insight system. We are again collaborating with the School of Design to determine what original design elements absolutely need to be reconstructed from archived screen shots or what to adjust or change. Do periodic screen shots! Keep an on-going history of a project to document changes and to help train new team members.

Preservation Issues, Access/Delivery System, Collection Maintenance

Preservation Issues & Access/Delivery System

The digital images are stored on tapes as TIFFs and are served on the Web site as JPEGs. The physical paper posters are kept in map case drawers, in acid-free map folders (one year's worth per folder). The 1970s and 1980s posters are drymounted on foam-core and are easy to use and show, but they use a lot of storage space. The 1980s, 1990s and 2000s posters are floppy and fragile, which is why digital surrogates are useful.

Cataloging

As we planned the Swiss Poster project, we were also planning for all of our image collections (this was pre-LUNA). We devised an impractical list of descriptor tags as long as your arm. Two on the team said, "Whoa! What's the purpose of the project? Keep the cataloging simple!" And we did.

The purpose of the collection and the site is to display fine samples to teach graphic design fundamentals such as grid, hierarchy, impact of color and size. We decided that cataloging should reflect this purpose, and not be elaborate, rather, letting the thumbnail views carry a lot of weight. The main intent of the donors is that the posters are for teaching visual elements.

Each poster is tagged by title, translation, date, client, designer, photographer, and printer. Each poster is given a subject heading for content and one for the major design element. These headings form "tours" or sub-sets of the collection.

Workflow and Collection Maintenance

Professor Dan Boyarski receives new tubes of posters and delivers them to the Libraries. The Design Librarian unpacks and flattens the posters for two to three months, inventories the posters, accessions them, writes the Swiss

Tour
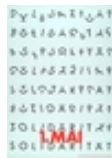
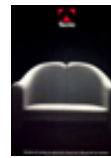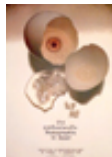|			
Type Dominant	Hand-lettering	Illustration	Black/white Photography
Color Photography	Concerts	Exhibits	Theater/Film
Sports	Fashion	Food & Drink	Consumer Products
Tourism/Travel	Politics	Health	
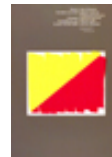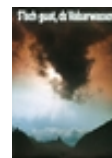
donor a thank-you letter with inventory enclosed, catalogs the posters in the database, and re-packs the posters for a trip to the photographer. A university photo-lab has digital equipment and they give us a decent price. They take digital images large enough for TIFFs and return a CD of the TIFFs along with the posters. Two Library staff members connect the digital images to the database records and update the Web site, working with the Server Manager. If you check the Web site and see empty squares, that means that a poster has been cataloged, but the image has not yet been attached.

Publicity

Use: Classes and University Center Exhibits and External Use

Professor Dan Boyarski and other communication design professors queue up the poster images from the Web site to project in the classroom. Classes come to the rare book room to see the paper posters for the proper scale and hierarchies and subtle details. Some classes are non-designers learning design fundamentals and others are sophomores specializing in typography and starting their rigorous eye-training.

Access for classes and individual visits is by appointment with the Design Librarian.

The images are purposefully low-resolution. The students do not need the tiny detail on the posters to understand the graphic design. We do not want anyone to commercially reproduce an image and get caught in copyright tangles. No one *ever* gets access to the TIFFs.

We share the collection in the university with a rotating display at the student union of five posters in plexiglas frames. I choose a theme and try to change the exhibit three times a year. One show featured "black, white, and red," another "circles," and a recent one was joyful color.

The posters have been exhibited in formal installations three times: once in Japan, at a university gallery, and in a Pittsburgh subway station art-space. Postcards were made of some of the 1970s and 1980s posters. We should make some for the 1990s and 2000s.

It is difficult to determine the actual number of Web hits for the Swiss Posters site but a Google search of Carnegie Mellon University Libraries brings up the Posters page very high in the list. The idea of sharing posters is catching on and, in 2008, I explained the collection and the process to Dr. Theresa Lobo, Professor of History of Graphic Design IADE, Portugal while she was visiting Carnegie Mellon. She has funding to digitize a significant collection in Portugal. Hopefully all poster collections can be digitized! ♥

The Year(s) of the Digital Asset

Layna White, San Francisco Museum of Modern Art

Note: Following is the script and select slides from the May 4, 2008 presentation at the ARLIS/NA annual conference held in Denver, Colorado.

Getting images together for this presentation reminded me that it is not easy for staff at the San Francisco

Museum of Modern Art (SFMOMA) to get images together. I could easily get my hands on some, but not all the images used in the presentation. Having to hunt around for images will decrease over time, because we are building a digital asset library.

Building this library will be a community effort, where the community (at least for now) is SFMOMA staff. SFMOMA curators, conservators, graphic designers, and our imaging team, among many others, will contribute assets to software purchased for the library—a digital asset management system (DAMS)—with the goal of making those assets available to the widest possible number of SFMOMA staff for use in museum

activities as varied as collections care, putting images on our website, or using images on street-pole banners to promote an exhibition at SFMOMA.

The scope of our digital asset library today is about non-textual materials. Today, it is primarily about still and moving images. We have identified three very broad categories of images for the library: images of artworks, contextual images, and images of museum life. Some images may fit into more than one category; it is just a way to make sense of what we have.

Staff will contribute images of artworks in our collection to the DAMS, like the image below of the sculpture, *Fire*, by Teresita Fernández. Staff will also contribute documentation-specific images of artworks to the DAMS, for example: images taken by our registrars documenting how a work is installed.

[See images at left and below.]

Staff will contribute images of artworks borrowed by SFMOMA for exhibitions: shots of single artworks, like artworks by Richard Tuttle borrowed for *The Art Richard Tuttle* exhibition, or sweeping views of a final installation at SFMOMA (as in the example above).

Staff will contribute images of artists, or images of things or places that provide some context for thinking about, caring for, or presenting our collection, or exhibitions. Contextual imagery includes interviews with artists—captured when an artist is on-site, typically to install his or her work for an exhibition at SFMOMA—interviews conducted by an intra-departmental team of SFMOMA educators, curators, and conservators. (Viewed from a different perspective, the artist interview might be considered primary, with any artwork or exhibition referenced by the artist in the interview providing some context for the interview.)

Beyond images related to artwork, or an exhibition, staff will contribute images of "museum life" to the DAMS. These are images of SFMOMA events or activities, such as images of our annual art auction fundraiser, or families visiting our galleries.

Left image: Teresita Fernández, Fire, *2005, silk yarn, steel armature, and epoxy; Collection SFMOMA; © Teresita Fernández*
Right image: The Art of Richard Tuttle *exhibition at SFMOMA in 2005*
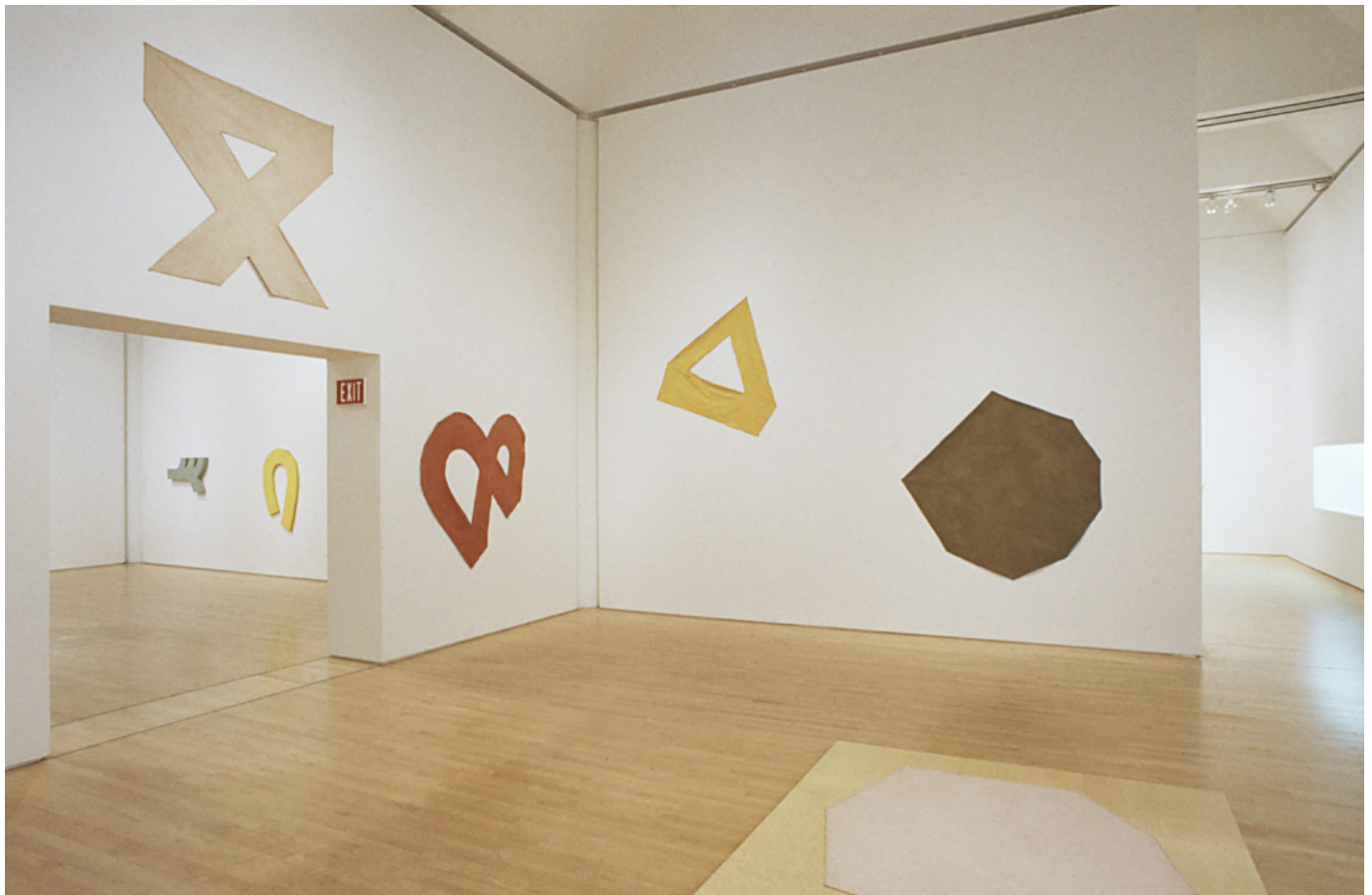
Why is this presentation called the "Year(s) of the Digital Asset?" It has taken time to get the digital library underway, for basic reasons such as needing to get funds in place for the software and staffing. It has taken time for us to understand, promote, and begin to meet needs related to managing and using our growing cache of digital assets. It has taken time because we are on the plateau of making the shift from being about producing analog materials—slides and transparencies—to being nearly 100 percent digital in terms of producing the types of assets introduced above (e.g., images of artworks, exhibitions, museum activities).

Implementing a DAMS is one nucleus of current activity that is taking time. In 2006 we began installing and configuring a DAMS named MediaBin. Leading up to 2006, we looked at a range of vendor-supported systems: from the modestly priced, to the higher-priced. The fundamental advantage of having a DAMS—in this case MediaBin—is that it will provide a common place for staff to put assets, a place to search and browse assets, and a place with easy capabilities for using those assets in various museum activities.

[See image below.]

Building-out content in the DAMS (e.g., by adding images and data) will be a community effort at SFMOMA, but someone needs to keep the momentum going, someone needs to manage the software and provide user support. Getting the software configured has been a collaboration between Collections Information and Access (CIA) and our Information Systems and Services department (ISS). ISS keeps the technical environment for the DAMS accessible and in good working order: for example, ISS oversees servers, network storage, and maintenance schedules for applications and operating and database systems. CIA—specifically, our

Screenshot of an image of Fire *contributed to the DAMS*

visual resources team—is responsible for the day-to-day management of the skin, muscle, and bones of the DAMS (that is, what users see and experience).

CIA's four areas of responsibilities are 1) to advance our collections management system (CMS), which houses significant descriptive and administrative data about artworks in the collection, as well as exhibitions; 2) to manage and produce images; 3) to manage intellectual property concerns (i.e., questions regarding copyright, rights to publicity and privacy); and 4) to foster access to information about artworks in our collection.

CIA is the only department at SFMOMA, right now, using the DAMS. We are the only department putting assets into and getting them out of the DAMS. This will change in May 2008, when we start rolling out the system to other departments in waves. Making CIA (a department of eight people) an initial nucleus of activity is part of our strategy to prototype the DAMS and to roll it out to staff in phases, coupled with a targeted approach to actually getting assets and data into the software.

We first targeted images perceived to be among the most popular, most routinely demanded images at SFMOMA for research, collections and exhibitions management, interpretation, and publication. These were primarily images of artworks in our collection. We have added about 40,000 images related to the collection to the DAMS thus far, and that is just the initial push. On the immediate horizon for addition into the DAMS are:

- documentation-specific images (such as installation shots produced by registrars, conservators, and exhibitions staff);
- artist interviews;
- images of artworks borrowed for exhibitions.

Limiting the initial roll-out of the DAMS to a small, contained user group (in this case, one department) has given us time and space to begin to think through various issues. For example, as managers of the DAMS, we want to lessen confusion over images found in the DAMS—as when, for example, we have multiple images with differences in colors—for an artwork available in the DAMS. Which image is more appropriate, more trusted, for use in a membership mailing, or a presentation made at ARLIS, or College Art Association, or to a board of trustees? How is a staff member to know which image is more appropriate, more trusted, if they are not very familiar with the artwork? Should each image be retained, and made widely available in the DAMS? My feeling, now, is to be conservative about retaining images, at least images related to the collection. However, wanting to retain images will bump up against wanting to lessen confusion over what is found in the DAMS. Beyond weeding images from the DAMS, we are talking through the merits—and the operability of identifying, via metadata—the preferred image or preferred images for a particular artwork, perhaps for a particular purpose (such as a publication). But, what are the criteria for identifying preferred images, for a particular purpose? Is it about faithful color? Is it

about the artist's or curator's preference?

Limiting the roll-out of the DAMS has given us time and space to experience new workflows around managing images: such as workflows around contributing images to a common place (the DAMS) rather than tucking images away on local or departmental network drives. The success of our DAMS will largely depend on the contributions of museum staff—to build-out the DAMS with content; therefore, we want to keep procedures as simple as possible for getting images and data into the DAMS. We have worked with two consultants to automate some actions around getting data into the DAMS, and we know there may be more calls for automation as more staff get their hands on the DAMS. For example, we have worked with consultants to rig a routine whereby selected data about artworks in our collection stored in our CMS—such as artist name, object title, medium, date, and copyright notice—is brought automatically into the DAMS. We are not hand-entering those data in the DAMS. It is magic, and it took working with consultants through some kinks and bugs to make it happen.

[See images on following pages.]

We will need to take a different approach for contextual images (like our artist interviews) and so-called museum life images (such as images of our annual art auction fundraiser), because these types of assets do not have a connection to the CMS. We do not, for example, catalog events like the art auction in the CMS; therefore, there will be no magic importing of existing data from the CMS to the DAMS for contextual or museum life images. We will get data for those types of images into the DAMS the old-fashioned way: by adding descriptive and administrative metadata into the DAMS at the point of contribution—at least a minimal-level, by answering questions such as, what is it a picture of? Where was the picture taken?

We are taking a community-based approach to building-out the DAMS with content for practical, and perhaps obvious, reasons. We do not have enough staff to centralize all image production, all image contribution, and all image description activities, and it may not make sense to attempt complete centralization. Conservators, for instance, take their own before-, during-, and after-treatment pictures of artworks. Curators and registrars take pictures while on research or courier trips, or when installing traveling exhibitions at borrowing institutions. Who better than image producers to describe their images, at least at a minimal level? I would like to hear from you if your institution encourages faculty, students, or patrons, for example, to contribute images to a central place. If so, do faculty, students, or patrons contribute data with their images?

Our phased approach has given us time and space to begin to understand the level of support needed for the system, especially if we are to rely on a community-based approach to building-out content. It has taken longer for us to find out how much support will be needed for the DAMS because we are roughly six months behind schedule. Some

of the delay is due to our dependency on consultants for programming expertise, and the unfortunate experience of having our first consulting group not deliver the results we expected. (We have since changed consultants.) Getting the magic to happen between the DAMS and the CMS was clearly something that fell outside an out-of-the-box DAMS that serves a broad clientele, not just museums. In our experience, it has also been about pressing the vendor on things we assume any other client would have pointed out, such as the product's limited functionality for controlled vocabulary—a limitation which may be problematic when increasing numbers of staff contribute images of artworks to the DAMS.

How much will we, as managers of the DAMS, need to track or apply maintenance to staff-contributed content? CIA will attempt to mind contributed content as a whole.

For instance, we are especially interested in improving the findability of images in the system, but, we cannot and do not want to look at everything that is going into the DAMS. A similar approach, or actuality, exists with our CMS. Staff in different departments contribute data about artworks to the CMS, and CIA minds the big picture by keeping the system sound, moving it forward, beefing up certain aspects of records for artworks, and providing user support.

We did not become 100 percent digital—as producers of digital content—overnight, and we are not likely to implement something as new as a DAMS within a year, and that is not unexpected, given the grey areas, like navigating shifts in mindsets and workflows. The past year has largely been about handling still images related to artworks. The rest

Image below: screenshot of an object record for Matthew Barney's DRAWING RESTRAINT 14 in the CMS
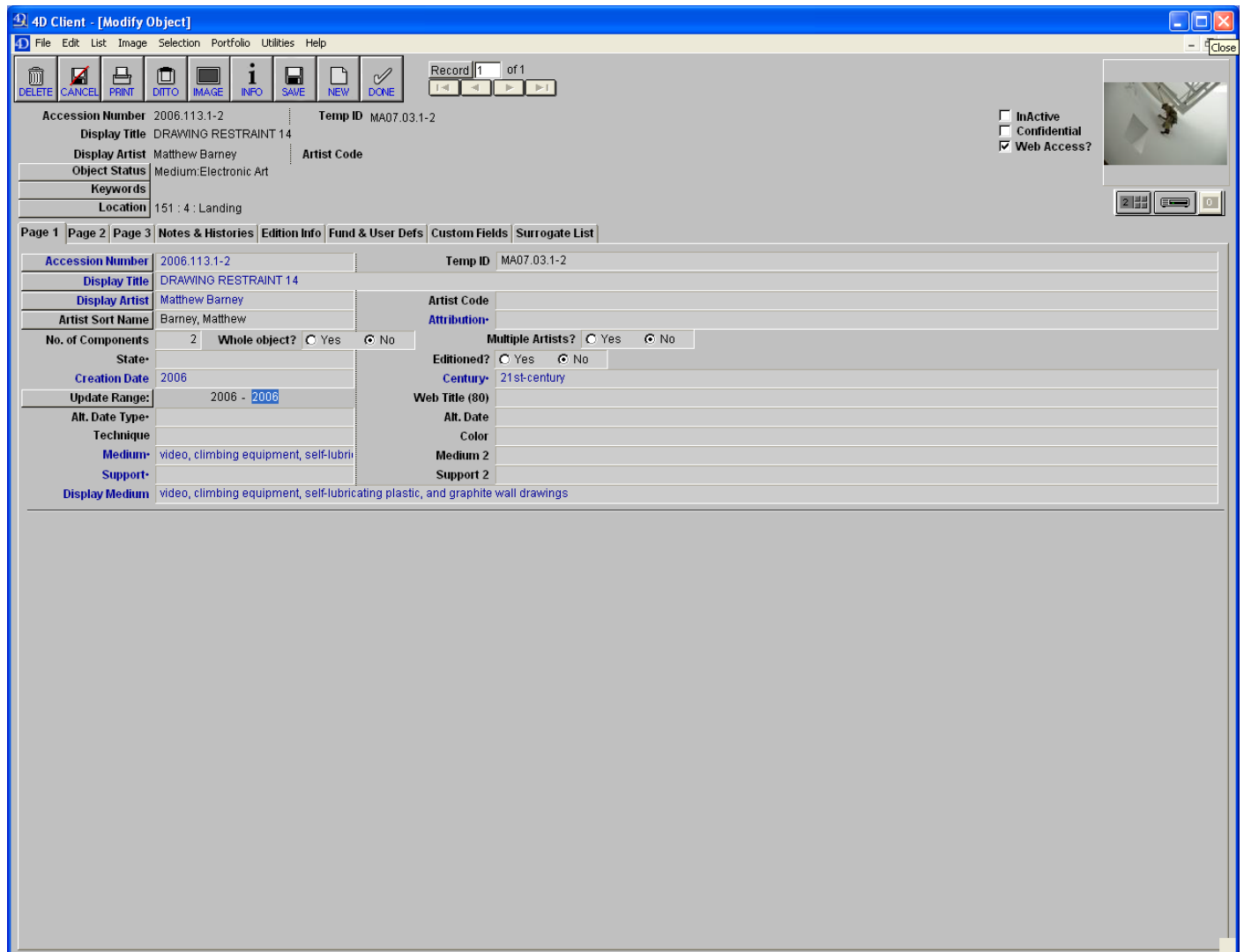
of this year, and into next (and so on) will be about getting images of exhibitions, museum life, more contextual images, more images of artworks, and moving images, including our artist interviews, into the DAMS. Ⓥ

Image below: screenshot of an image for DRAWING RESTRAINT 14 in the DAMS

Visual Resources Association

2007 Professional Status Survey

**A Report Prepared by the
VRA Ad Hoc Professional Status Survey Committee**

July 2008

Introduction

In 1996 the Visual Resources Association Executive Board established an *ad hoc* committee to survey the VRA membership on professional status issues. It was intended that the survey investigate such issues as levels of education, years in the profession, institutional rank, and salaries, as well as sizes of collections, circulation and acquisition statistics, staffing levels, library policies, patron groups, collection development, etc. Another goal of this survey process, in addition to collecting important data for the profession, was to establish a standard body of questions and an easily adaptable and reusable format so that similar gatherings of data could be conducted on a regular basis, perhaps every four or five years.

In 2006, as the Association prepared to celebrate its Silver Jubilee in 2007, the VRA Executive Board appointed another *Ad Hoc* Professional Survey Task Force to conduct the second professional status survey. This second survey would provide VRA with a snapshot of the profession in relation to other related disciplines or fields. It would be useful for identifying professional trends and changes so that the membership of VRA could be informed of strategies needed to stay current with the profession. The data gathered in the survey would also provide up-to-date documentation for professionals to use when requesting salary upgrades and position reclassifications within their institutions.

This newly appointed task force prepared a survey document modeled on the questions asked in both the 1999 VRA-ARLIS/NA Professional Status Survey and the 2004 ARLIS/NA Compensation Survey. The intention was to build on the benchmarks established in the previous surveys. Each task force member prepared questions on the following broad topics: personal and institutional data, position qualifications, collections statistics, facilities, staffing, professional activities, and user services. The co-chairs compiled and edited the questions preparatory to using SurveyMonkey to create, design, and disseminate a web based survey; this software also tabulated the results. The 2007 survey was disseminated to the 800 members of VRA and a number of affiliated organizations such as the Art Libraries Society of North America (ARLIS/NA), Special Libraries Association, American Library Association, College Art Association, and Canadian Visual Resources Curators. It remained open from mid-December, 2006 until February 16, 2007. There were 290 responses, primarily from VRA and ARLIS/NA members; 94 percent of respondents belong to at least one of these two organizations and 36 percent belong to both.

The preliminary results of the survey were presented by co-chairs Christine Hilker and Margaret Webster on May 27, 2007, at the Visual Resources Association Conference in Kansas City. Both this PowerPoint and the raw survey results are available on the VRA web site (http://www.vraweb.org/projects/profstat/index.html). This current report focuses on a number of seminal questions combining data from one or more questions in order to better analyze the results; it also incorporates comparisons with the 1999 survey. Links to the original 1999 Professional Status Survey and the 2004 ARLIS/NA Compensation Survey are posted here as well.

This analysis of the 2007 Professional Status Survey was conducted during the spring of 2008 by Andrea Knezevic (Cornell, 2008) under the direction of François Vermeylen, Director of the Cornell Statistical Consulting Unit. Christine Hilker and Margaret Webster presented a preview of this data at the 2008 Visual Resources Association Conference in San Diego in the session titled, Common Threads: Libraries and Visual Resources Collection Merging, Partnering, and Finding New Ways to Work Together

(http://vraweb.org/conferences/sandiego2008/sessions/session5/index.htm). Christine Hilker and Margaret Webster drafted a report incorporating the conclusions of the analysis and adding critical commentary; Lynda White prepared the final version of this report including the editing of all of the charts. This report focuses on a number of seminal questions combining data from one or more survey questions in order to better analyze the results; it also incorporates comparisons with the 1999 survey. Comparisons with the *2004 ARLIS/NA Compensation Survey* (http://www.vraweb.org/resources/general/compensation.pdf) are not included in this analysis; however, the reader may wish to consult this report to draw comparisons with various overlapping aspects of both studies.

The co-chairs thank all those who completed and submitted surveys. This survey would not have been successful or useful without substantial input from many visual resources professionals. We also thank our task force members who worked hard to produce a survey document that would reflect the current state of our profession. They continued to guide the process through the final stages of analysis and publication. In particular, we thank Lynda White for her critical work in transforming our draft into a coherent, useable document. Last— but not least of all—we thank the Visual Resources Association Executive Board for all of their support.

Charge:

The 2005 VRA Ad Hoc Professional Status Survey Committee is charged with the task of conducting a comprehensive survey of the VRA membership on professional status issues. The committee will investigate factors such as levels of education, years in the profession, institutional rank, and salaries. As part of this comprehensive survey, the committee will gather information on visual resources collections: circulation and acquisition statistics, staffing levels, library policies, patron groups, collection development and other factors. The Committee may decide to include visual resources groups beyond the Visual Resources Association membership through use of a broader survey instrument.

Members:

2005-2006
Christine Hilker, Co-Chair, University of Arkansas
Margaret Webster, Co-Chair, Cornell University
Margo Ballantyne, Lewis & Clark College
Andrew Gessner, The Metropolitan Museum of Art
Jeanne Keefe, Rensselaer Polytechnic Institute
Hildegard Lindschinger, Wilfrid Laurier University
Susan Jane Williams, Saskia Ltd. /Scholars Resource, Inc.

2007-2008
Christine Hilker, Co-Chair, University of Arkansas
Margaret Webster, Co-Chair, Cornell University
Margo Ballantyne, Lewis and Clark College
Jeanne Keefe, Rensselaer Polytechnic Institute
Hildegard Lindschinger, Wilfrid Laurier University
Lynda White, University of Virginia

Section 1: Institutional Data

Question 6: With what type of institution/organization/business is your collection affiliated?

Institution	Frequency	Percent
Academic	241	83.1
Museum	27	9.3
Corporate	15	5.2
Architectural Firm	4	1.4
Archives	3	1.0
Total	290	
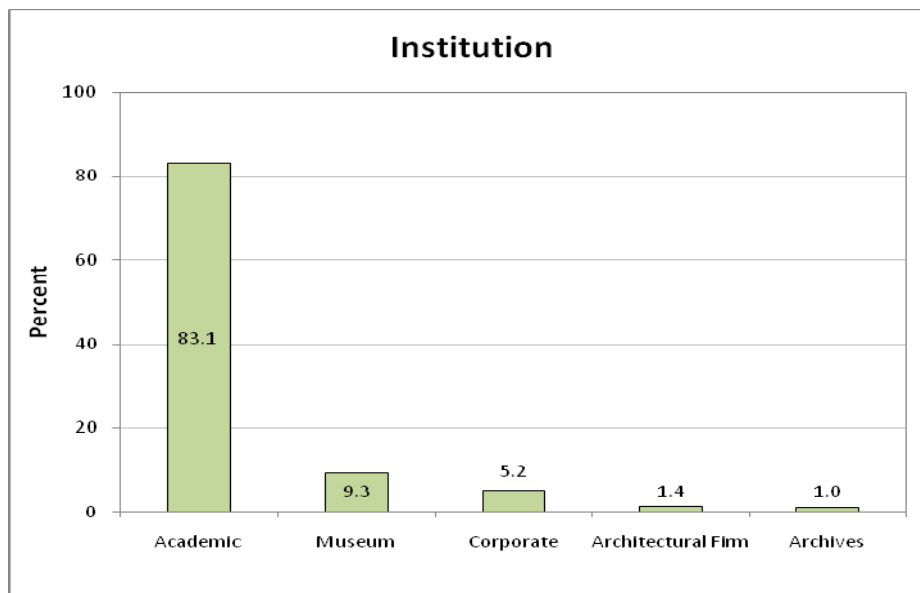
- 268, or 92.4%, of the respondents to this survey indicated that they worked in either an academic institution or a museum.
- In the 1999-2000 Survey, 92% of respondents reported that they worked in either an academic institution or a museum.

Question 7: What type of academic collection are you associated with?

Academic Collection	Frequency	Percent
Academic department	97	40.1
University Library	45	18.6
College/school within larger University	42	17.4
University	27	11.2
Independent College/school	26	10.7
Institution archives	5	2.1
Total	242	
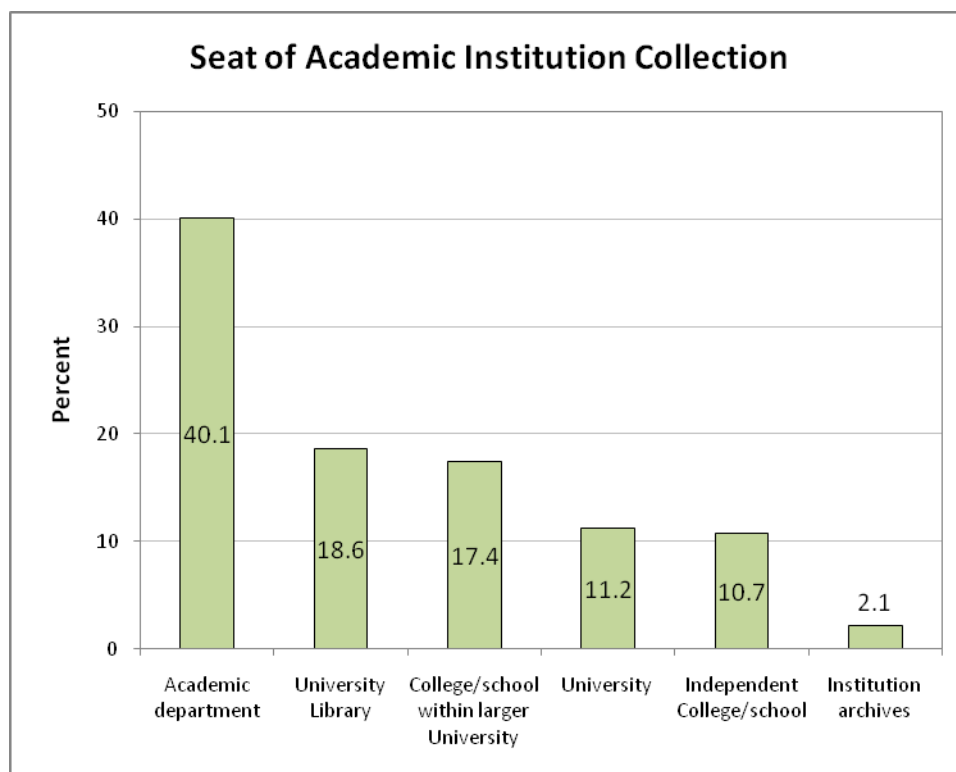
Question 9: If academic, what is the enrollment at your institution?

Enrollment	Frequency	Percent
Under 10,000	89	37.9
10,000 - 20,000	59	25.1
20,000 - 30,000	43	18.3
Over 30,000	44	18.7
Total	235	
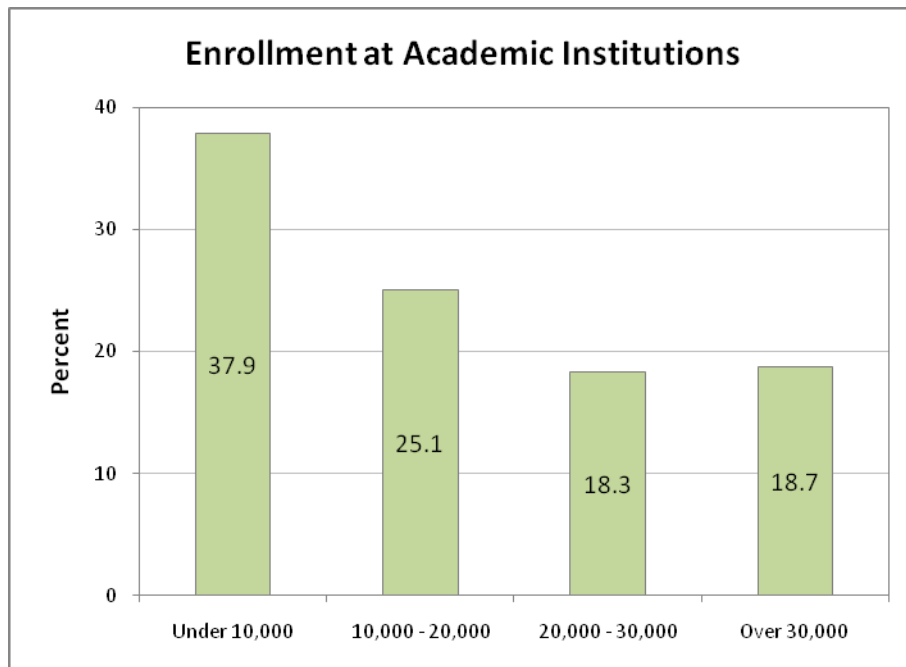
Section 2: Personal Data

Question 11: What is your gender?

Gender	2007		1999	
	Frequency	**Percent**	**Frequency**	**Percent**
Female	231	79.7	205	82.7
Male	59	20.3	43	17.3
Total	290		248	
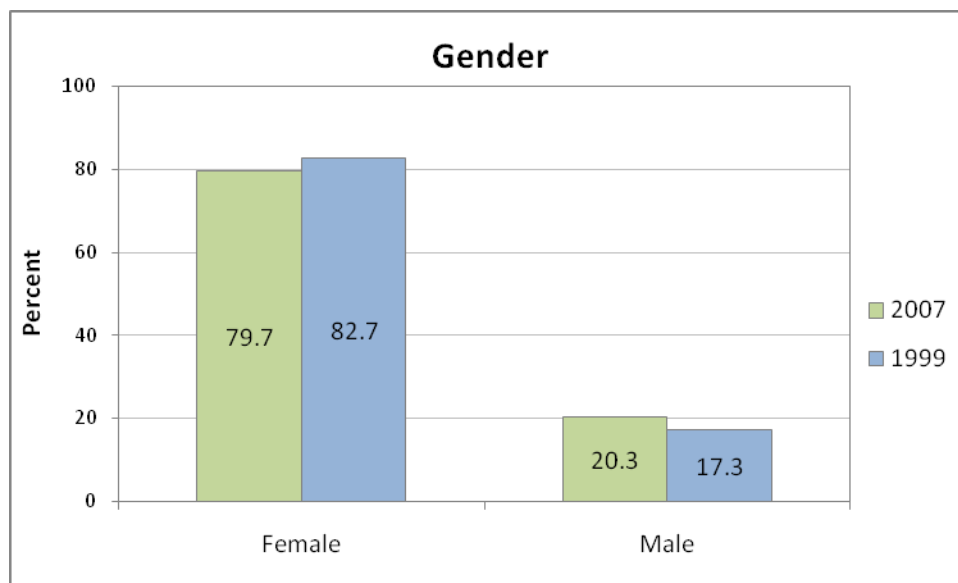
Question 12: To which age group do you belong?

Age Group	2007		1999	
	Frequency	Percent	Frequency	Percent
20-25	5	1.7	2	0.1
26-30	22	7.6	11	4.4
31-35	34	11.7	18	7.3
36-40	44	15.2	30	12.1
41-45	28	9.7	49	19.8
46-50	39	13.4	50	20.2
51-55	42	14.5	49	19.8
56-60	55	19	26	10.5
61-65	16	5.5	9	3.6
66+	5	1.7	4	1.6
Total	290		248	
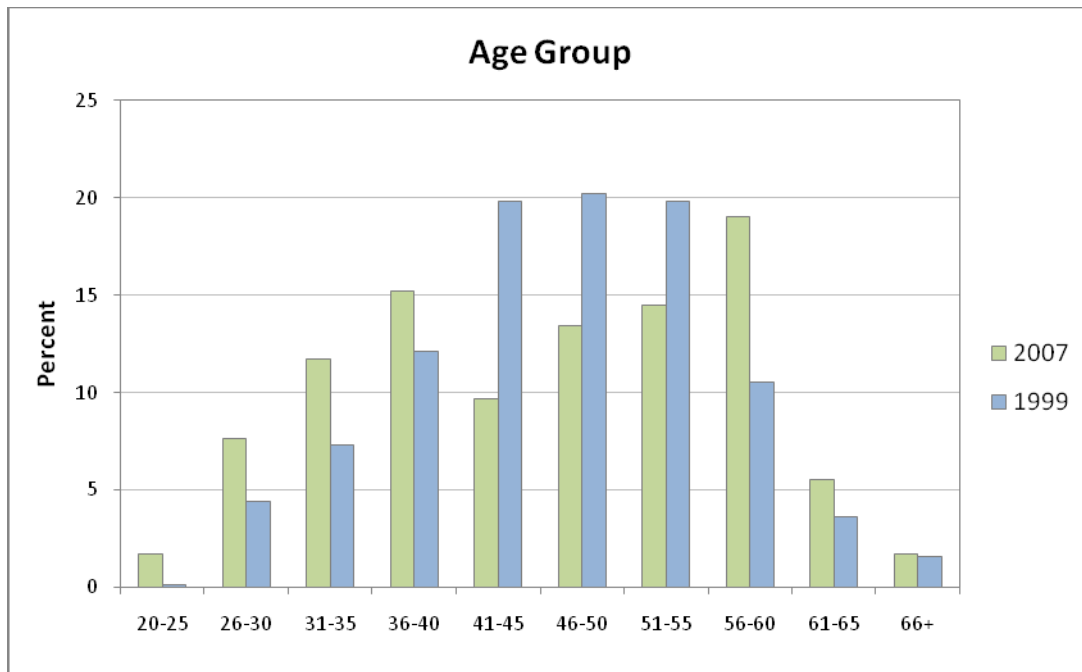
More young people (age 20-40) are joining the profession in 2007 than did in 1999, while the greatest numbers of professionals (age 56-60) are nearing retirement age.

Section 3: Qualifications

Question 13: What degrees have you attained?

Degrees	2007		1999	
	Frequency	**Percent**	**Frequency**	**Percent**
Undergraduate degree	44	15.6	45	16.8
Master's degree	178	63.1	157	58.8
2 Master's degrees	43	15.2	45	16.8
Doctorate degree	17	6.0	20	7.6
Total	282		267	
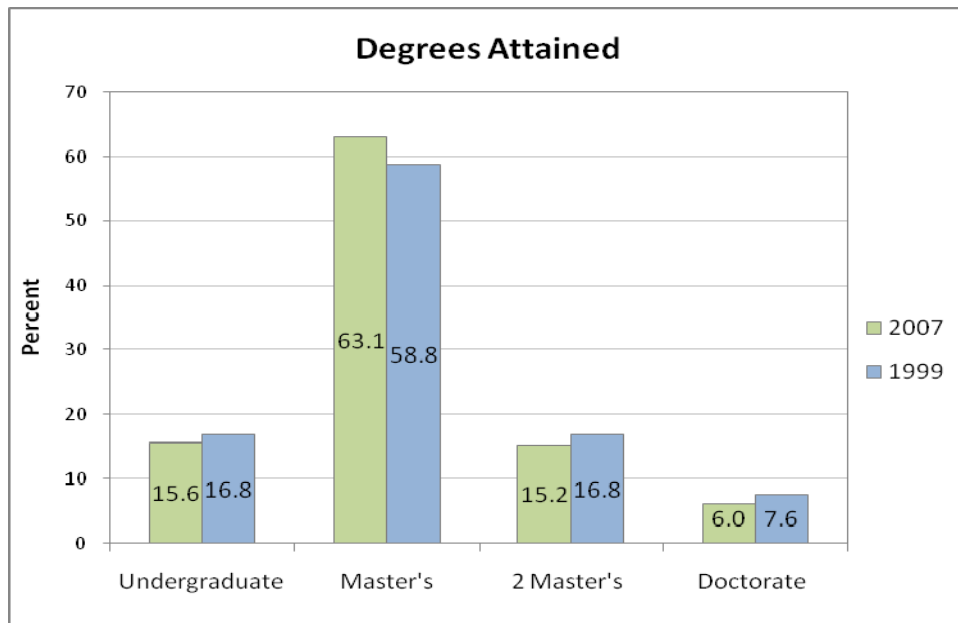
Type of Master's degree attained

Master's Degrees	2007		1999	
	Frequency	Percent	Frequency	Percent
None	52	18.2	48	16.8
1 Subject only	110	38.6	150	52.5
MLS only	77	27.0	43	15.0
MLS and Subject	41	14.4	37	12.9
2 Subjects	5	1.8	8	2.8
Total	285		286	

- 72.8% of respondents earned a Master's degree.
- 38.6% of respondents earned one subject Master's degree.
- 27% earned an MLS/MLIS degree only.
- 14.4% earned both a subject Master's and an MLS/MLIS.
- 41.4% have an MLS/MLIS (118) compared to the 1999 survey where 30.0% had an MLS/MLIS (80).
- Only five respondents earned 2 subject Master's degrees.

There is no significant variation in the type of Master's degree earned and the type of institution (academic, museum, etc.) or the size of the institution, if academic, in which the respondent is employed.
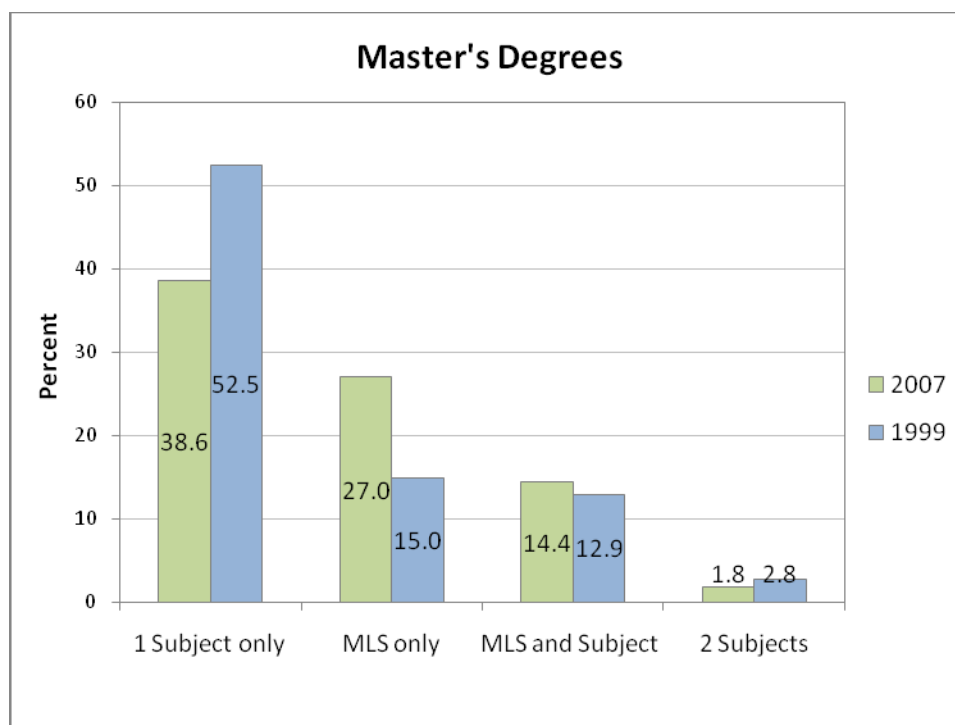
Question 15: Please list your major field(s) of study for the Master's degree.

This chart breaks down the field of study for individuals who received subject Master's degrees—not the MLIS.

Discipline	Frequency	Percent
Art History	81	52.9
Studio Art	24	15.7
Art History, Interdisciplinary	16	10.5
Humanities	15	9.8
Education	4	2.6
Other	4	2.6
Museum Studies	3	2.0
Science	3	2.0
Not given	3	2.0
Total	153	

- 52.9% of respondents earned a Master's degree in Art History.
- 15.7% in Studio Art.
- 9.8% in the Humanities.

A very small percentage of people studied Education, Museum Studies and other fields. The Humanities category includes MA degrees earned in English, History, and Classics. This was a "check all that apply" question, and some respondents checked more than one field even though they reported attaining only one Master's degree. In that case, it was most common for individuals to check art history and one or more other fields. These responses are tabulated in the "Art history, interdisciplinary" category because we are not able to determine in which field they actually earned their degree.

In the 1999 survey, 44% of the respondents report having earned a Master's degree in Art History; 9% earned an MFA (studio art); and 30% indicated that they had earned an MLS.

Questions 25: Years of related work experience as a visual resources professional.

	Frequency	Percent
Less than one year	17	6.5
1-5 years	80	30.4
6-10 years	47	17.9
11-20 years	54	20.5
21-30 years	48	18.3
Over 30 years	17	6.5
Total	263	

Years of Related Work Experience as a VR Professional

Experience	Percent
Less than one year	6.5
1-5 years	30.4
6-10 years	17.9
11-20 years	20.5
21-30 years	18.3
Over 30 years	6.5
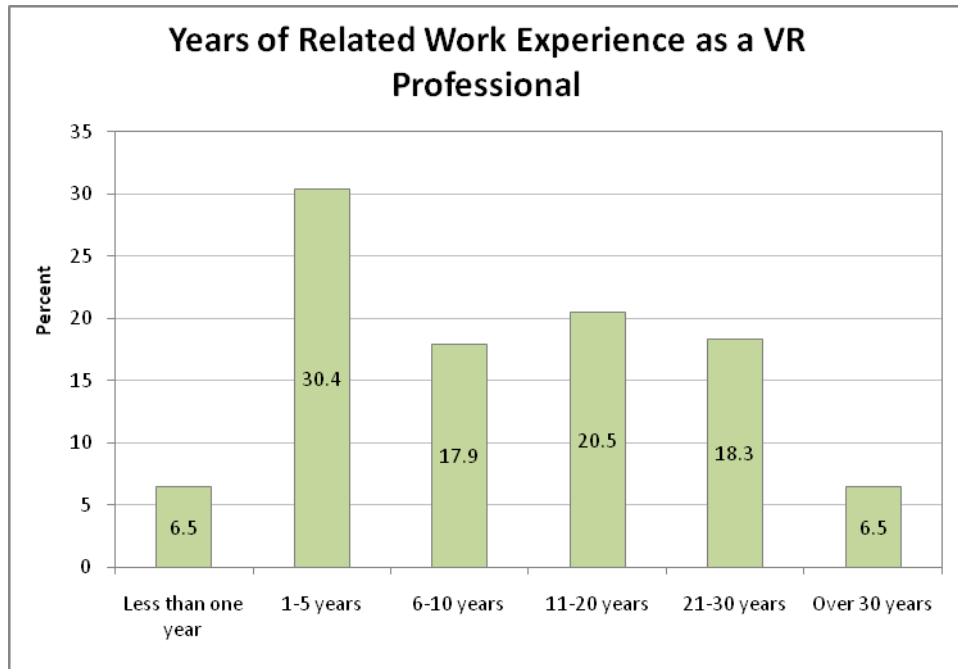
Change in education level with years of work experience

			Highest degree obtained		
		Freq	**Undergraduate degree, only**	*Freq*	**Master's degree, at least**
Years of work experience as a visual resources professional	Less than 5 years	6	6.2%	91	93.8%
	6-25 years	20	15.9%	106	84.1%
	Over 26 years	12	31.6%	26	68.4%
Overall		*38*	*14.6%*	*223*	*85.4%*

The distribution of highest degree attained for low- and high-level experience groups is different from the overall distribution. Individuals with less than 5 years of experience are more likely than average to have attained at least a Master's degree – 93.8% as compared to 85.4% overall - and individuals with over 26 years of experience are more likely than average to have only an undergraduate degree – 31.6% compared to 14.6% overall.

Degree Related to Work Experience
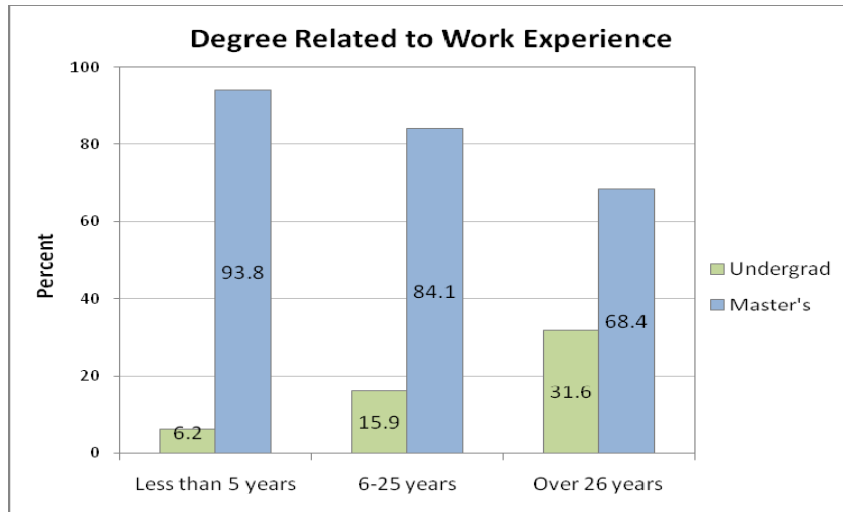
As the years of experience increase, the gap between those who have only earned an undergraduate degree and those who earned an advanced degree shrinks. This graph illustrates that visual resources professionals who are currently entering the profession are much more likely to have acquired at least one master's degree while those with the most experience may have entered the profession before a master's degree was required.

Question 39: What are the terms of your appointment?

	Frequency	Percent
Part time	24	8.7
Three-quarter time	18	6.5
Full time	235	84.8
Total	277	

- 72% of respondents reported being salaried and 11.8% reported being paid on an hourly basis.
- 25.8% reported that they worked on a contract basis.

Question 47: What is the range of your current salary in U.S. dollars?

	Frequency	Percent
$15,000 - $24,999	11	4.0
$25,000 - $34,999	30	10.8
$35,000 - $44,999	84	30.3
$45,000 - $54,999	62	22.4
$55,000 - $64,999	54	19.5
$65,000 - $74,999	17	6.1
$75,000 - $84,999	8	2.9
$85,000 - $94,999	4	1.4
$95,000 - $104,999	2	.7
$105,000 - $114,999	2	.7
$115,000 - $124,999	3	1.1
Total	277	

- These salary graphs and charts have been adjusted to reflect full-time equivalents (FTEs).
- For every five year increase in work experience, salaries increase by approximately one salary range.
- Moving from an hourly pay basis to salaried corresponds to approximately a 1.16 salary range increase.
- Going from an undergraduate degree to a single Master's degree results in an average increase of 1.15 salary ranges.
- Going from an undergraduate degree to two Master's degrees only increases the salary range by 1.17. Having two Master's degrees rather than one does not make a significant difference in salary.
- Overall, having an MLS/MLIS as opposed to a subject Master's degree does not correlate with a higher salary.
- Going from an undergraduate degree to a Doctorate degree results in an increase of approximately 1.33 salary ranges. Having a Doctorate as opposed to either one or two Master's degrees does not correlate to a significantly higher salary.
- On average, salaries for employees of collections housed in university libraries are more than one range higher than those of employees of collections housed in academic departments.

Comparison of salaries: 1999 and 2007

Full-Time Salaries
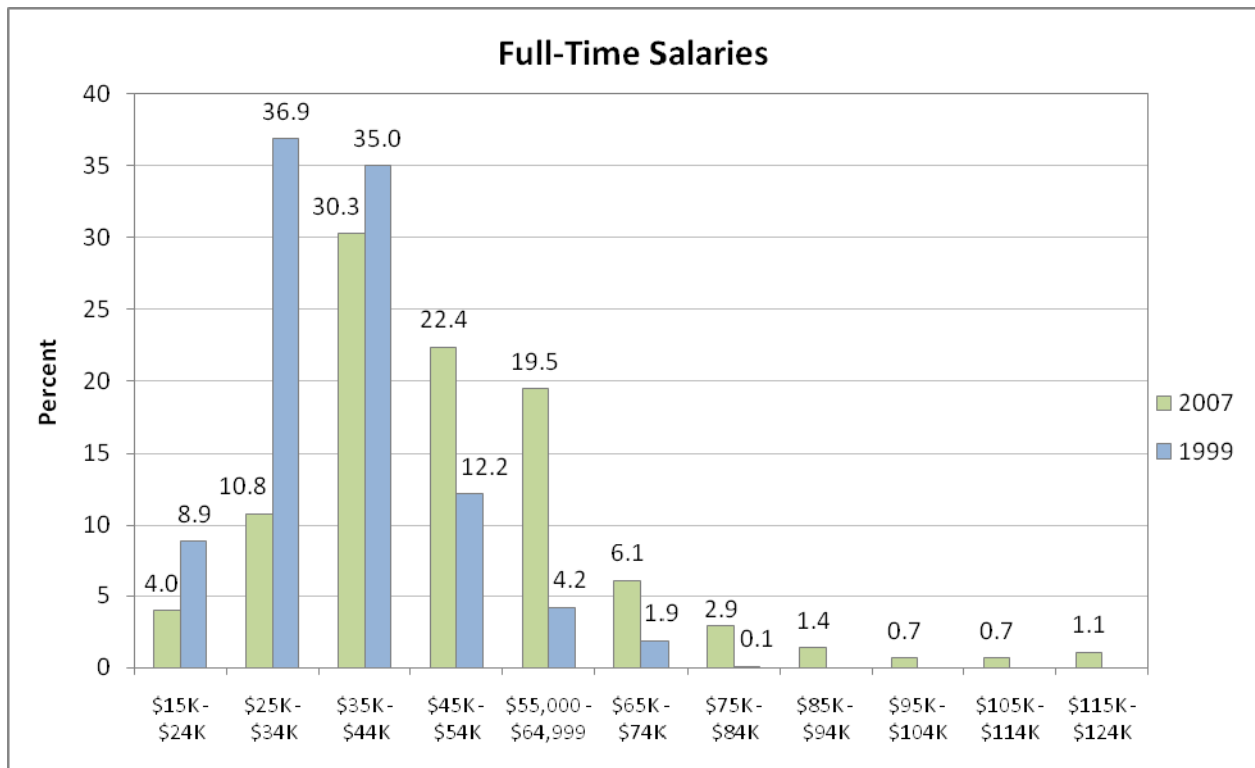
- There is no data from the 1999 survey beyond $80,000.
- This graph is not adjusted for inflation.

Salary range by gender
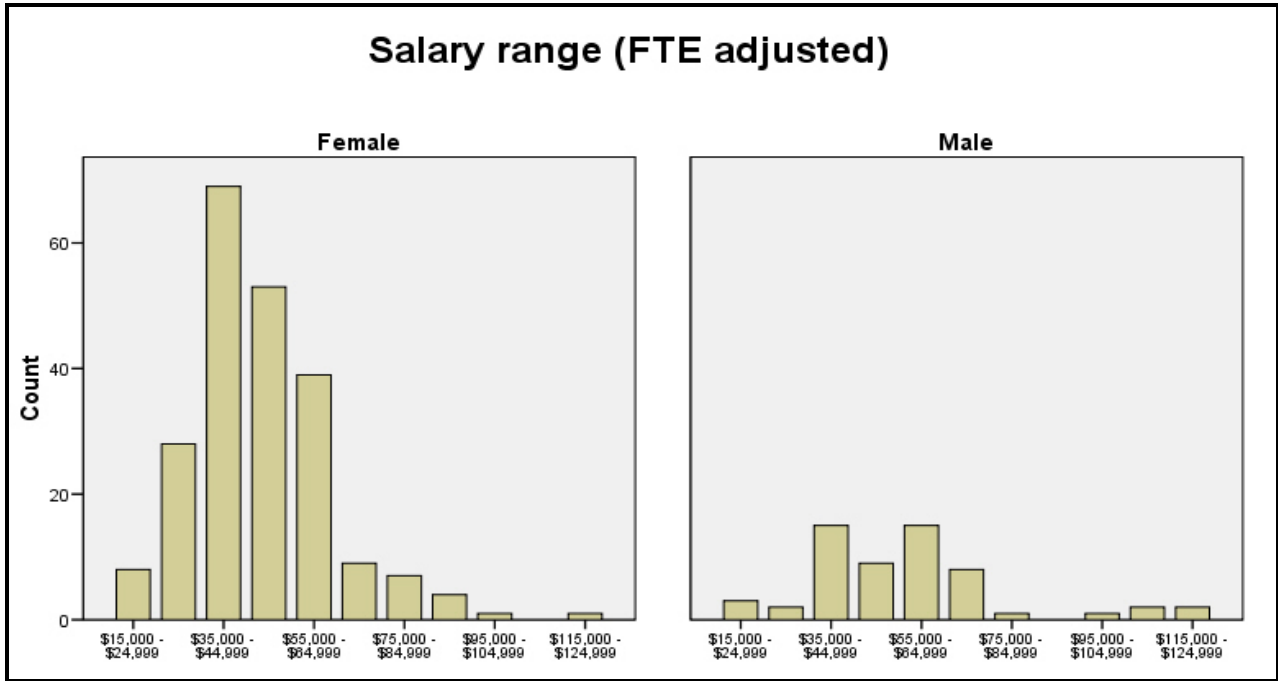
- Gender is not a statistically significant factor for determining salaries or wages. Other factors including education, being salaried, and having experience are much more important in determining compensation. On the other hand, to the extent that women tend to be less well educated and have less work experience, their compensation may be smaller than average for the group as a whole.

Section 5: Professional Activities

Questions 76-85: Professional conference attendance

- 72.7% of 275 respondents to this question reported regularly attending regional conferences;
- 71.6% reported regularly attending national conferences;
- 11.1% reported regularly attending international conferences.
- Of those 200 respondents who reported regularly attending regional conferences, 68.0% said they received travel funding to do so.
- For national conferences, 85.3% of the 197 respondents said they received travel funding.
- The number of respondents who receive funding for regional or national conferences does not vary by size of institution.
- *1999 Survey statistics reported:*
    - o *71% of respondents regularly attended regional conferences*
    - o *73% reported regularly attending national conferences*
    - o *10% reported regularly attending international conferences*
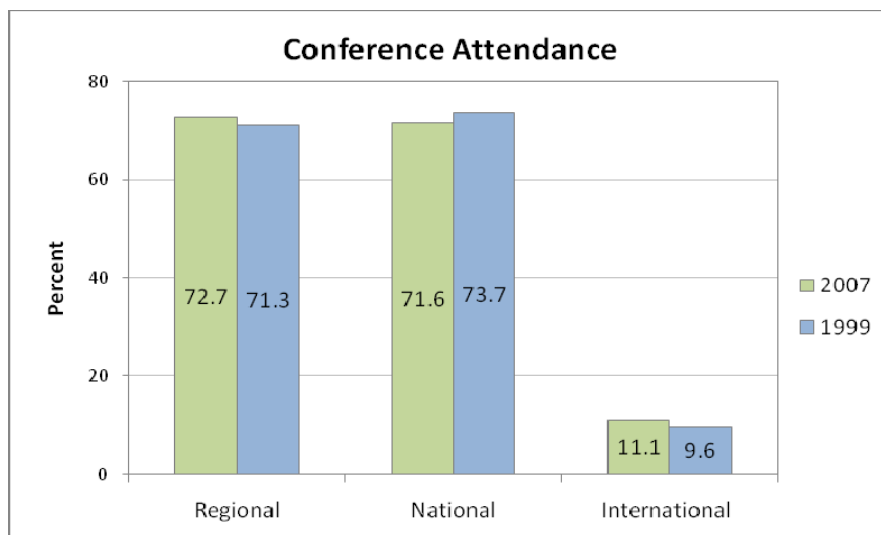
Question 93: In which of the following organizations do you have memberships?

Number of organizations in which respondents hold membership

	Frequency	*Percent*
None	8	2.9
1	94	34.6
2	94	34.6
3	48	17.6
4	19	7.0
5	8	2.9
7	1	.4
Total	272	

- 2.9% of respondents report no professional organization membership.
- 69.2% of respondents report membership in 1 or 2 organizations.
- 17.6% of respondents belong to 3 organizations.
- 10.3% of respondents belong to 4 or more organizations.

Percentage of respondents who reported membership in the most common professional organizations

Associations	*2007*	*1999*
American Association of Museums	4.0%	7.2%
American Library Association	13.6%	7.2%
Art Libraries Society of North America	40.1%	46.6%
College Art Association	16.5%	25.5%
Museum Computer Network	5.9%	4.0%
Southeast College Art Conference	5.5%	6.0%
Visual Resources Association	88.2%	89.2%
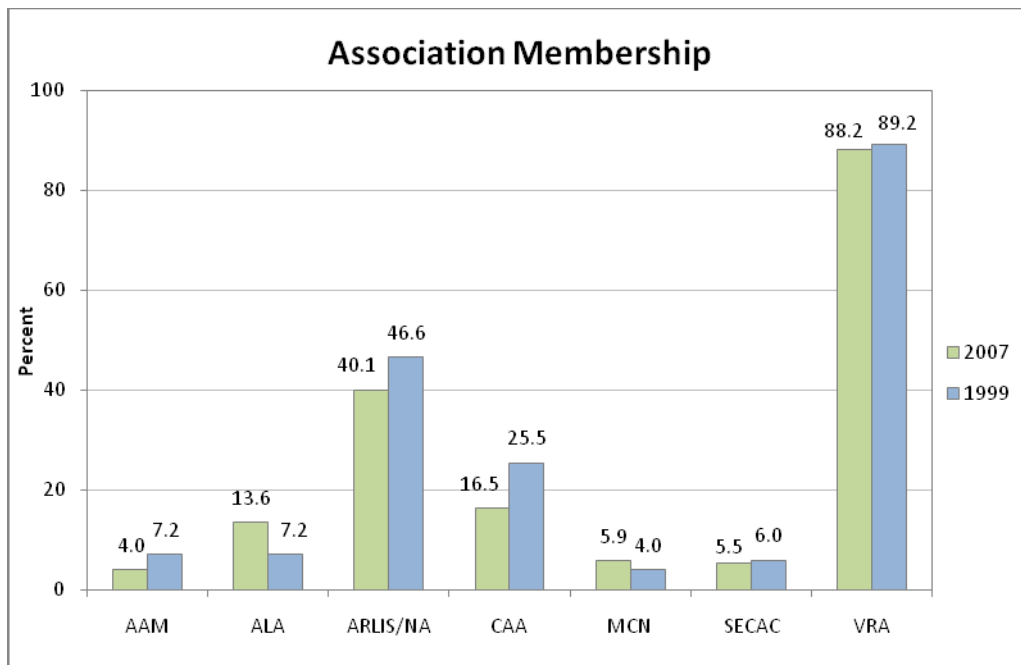
Comments on membership in ARLIS/NA and VRA

As noted above, 40.1% of respondents belong to the Art Libraries Society of North America (ARLIS/NA) and 88.2% belong to the Visual Resources Association (VRA). 94.1% of respondents belong to at least one of these two organizations and 36.3% belong to both.

Because this survey was sponsored by the Visual Resources Association, these figures may indicate an artificially high percentage of respondents who are VRA members and may, therefore, reflect the profession as a whole.

Notes on membership in other organizations

It is interesting to note that very few respondents (1-8) indicated membership in the following organizations:

> American Institute of Archaeology
> American Institute of Architects
> Art History Association
> Canadian Visual Resources Curators
> Computers and the History of Art
> Society of American Archivists
> Society of Architectural Historians
> Special Libraries Association

Furthermore, although the Society of American Archivists was not listed in Question 93, eight people specified it in under "other".

No respondents indicated membership in the following organizations:

> MidAmerica College Art Association
> Midwest Art History Society

The figures reported in the 1999 survey correspond with these findings.

Collection Data — Statistics for all media types

Collection Affiliation	Slides		Photos or Prints		Videos/DVDs/ CD-ROMS/ Films		Digital Images		Licensed Images		Image OPAC	
	Freq	% Yes	Freq	% Yes	Freq	% Yes	Freq	% Yes	Freq	% Yes	Freq	% Yes
Academic	222	97.7	222	28.4	222	48.6	220	91.4	211	81.0	209	69.9
Museum	26	96.2	26	65.4	26	42.3	26	84.6	25	56.0	26	53.8
Corporate	15	53.3	15	33.3	15	20.0	15	60.0	14	28.6	13	23.1
Archives	3	66.7	3	100.0	3	100.0	3	66.7	3	0.0	3	33.3
Arch Firm	4	100.0	4	100.0	4	50.0	3	100.0	3	33.3	3	66.7
Overall	270	94.8	270	34.1	270	47.0	267	88.8	256	74.2	254	65.4

Section 6: Collection Data – Slides

Question 100: Does your VR collection contain slides?

- Out of 270 respondents 256 (94.8%) reported having a slide collection at their institution.

Question 103: What is the size of your slide collection?

	2007		1999	
Size of slide collection	Frequency	Percent	Frequency	Percent
Less than 49,000	30	11.7	39	13.2
50,000 to 99,000	45	17.6	97	32.8
100,000 to 199,000	73	28.5	79	26.7
200,000 to 299,000	39	15.2	27	9.1
300,000 to 399,000	30	11.7	22	7.4
Over 400,000	22	8.6	8	2.7
Not given	17	6.6	24	8.1
Total	256		296	

Size of Slide Collection
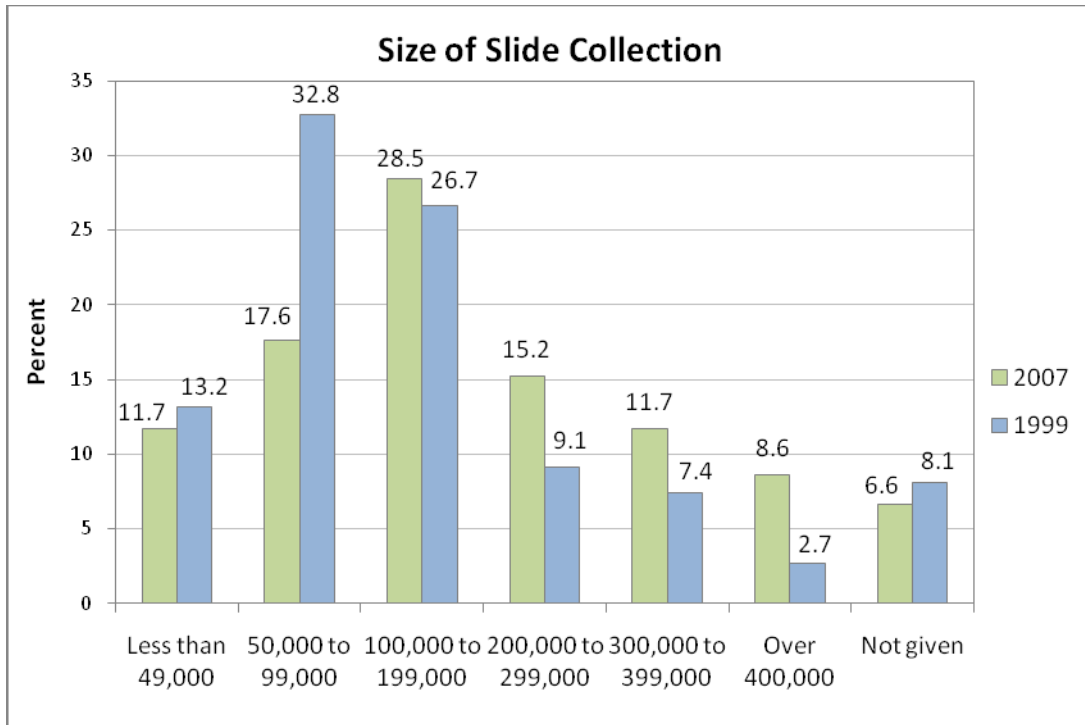
In 2007:
- The majority of slide collections contain 100,000 – 199,000 items (28.5%); in 1999, the majority was in the 50,000 – 99,000 range (32.8%).
- 29.3% of collections are "small" (less than 100,000); in 1999, 46% were small.
- 43.7% are "medium" (100,000-299,000); in 1999, 35.8% were medium.
- 20.3% are "large" (greater than 300,000); in 1999, 10.1% were large.

Question 104: What are your annual slide acquisitions?

	Frequency	Percent
Under 1,000	67	26.2
1,000 to 5,000	50	19.5
Over 5,000	13	5.1
Acquisitions stopped	110	43.0
Not given	16	6.3
Total	256	

43% of respondents have ceased collecting slides. Of those still acquiring slides:

- 26.2% acquire fewer than 1,000 slides per year.
- 19.5% acquire between 1,000 - 5,000 slides per year.
- 5.1% acquire more than 5,000 slides per year.

Question 105: *If your acquisitions have ended, in what year did you cease acquiri*
slides?

	Frequency	Percent
Not given	11	10.0
1998	1	.9
1999	1	.9
2000	1	.9
2001	2	1.8
2002	5	4.5
2003	6	5.5
2004	12	10.9
2005	32	29.1
2006	39	35.5
Total	110	

Year Ceased Acquiring Slides
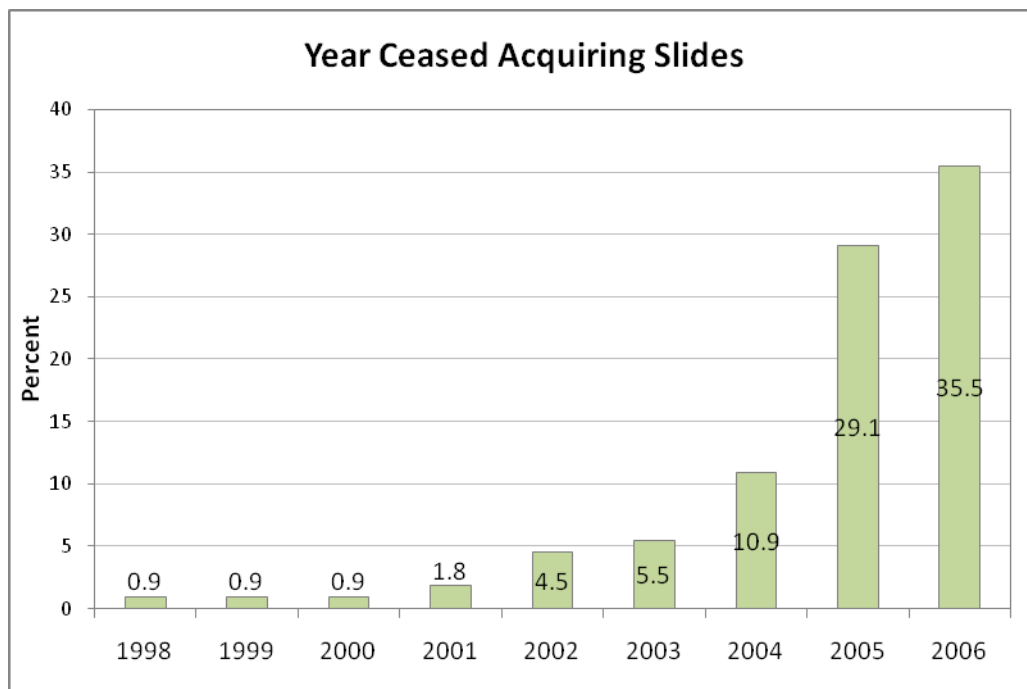
The rate at which institutions are acquiring slides is rapidly declining; the rate at which institutions are ceasing to acquire slides is rapidly increasing.

Question 110: What is your annual budget for slide acquisitions in US dollars?

	Frequency	Percent
None	9	3.5
Under $1,000	24	9.4
$1,000 - $5,000	40	15.6
$5,000 - $10,000	21	8.2
$10,000 - $25,000	12	4.7
Over $25,000	9	3.5
Acquisitions stopped	110	43.0
Not given	31	12.1
Total	256	

The 1999 Survey consolidated the acquisition budgets to include all VR materials: slides, photographs, films, videos, videodiscs, compact discs, etc. The 2006 survey separated the budgets by type of media. In the 1999 Survey, 5% of the respondents reported having an acquisition budget of less than $1,000; 37% had a budget in the $1,000-$5,000 range; 25% in the $5,000-$10,000 range; 12% reported a budget between $10,000 -$20,000; and 7% had a budget of over $20,000.

Question 113: What is your slide circulation/usage rate per annum?

	2007		1999	
	Frequency	Percent	Frequency	Percent
Less than 5,000	68	26.6	20	7.9
5,000 to 20,000	94	36.7	44	17.5
20,000 to 50,000	31	12.1	80	31.7
50,000 to 100,000	7	2.7	29	11.5
More than 100,000	--	--	14	5.6
Collection no longer in use	16	6.3	--	--
Not given	40	15.6	65	25.8
Total	256		252	
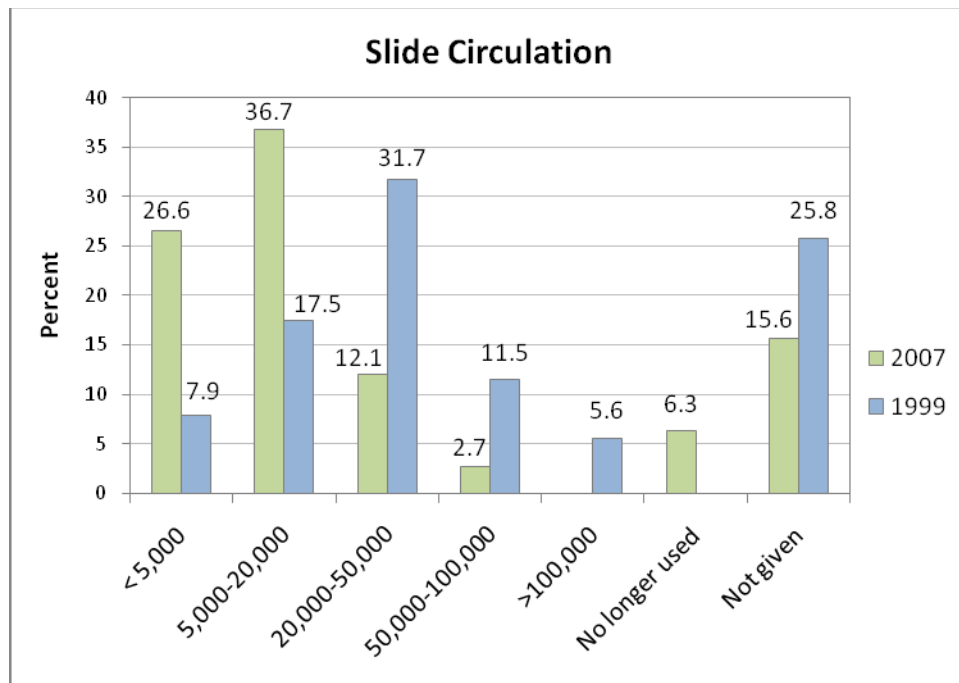
Slide Circulation

Slide circulation has decreased dramatically since 1999.

Combination of Questions 105 & 152: What is the relationship between the year slide acquisition ended and the year digital image collection began?

Years	Frequency	Percent
-1	5	5.7
0	18	20.7
1	14	16.1
2	11	12.6
3	7	8.0
4	10	11.5
5	6	6.9
6	5	5.7
7	1	1.1
8	4	4.6
9	1	1.1
10	2	2.3
11	1	1.1
12	2	2.3
Total	87	
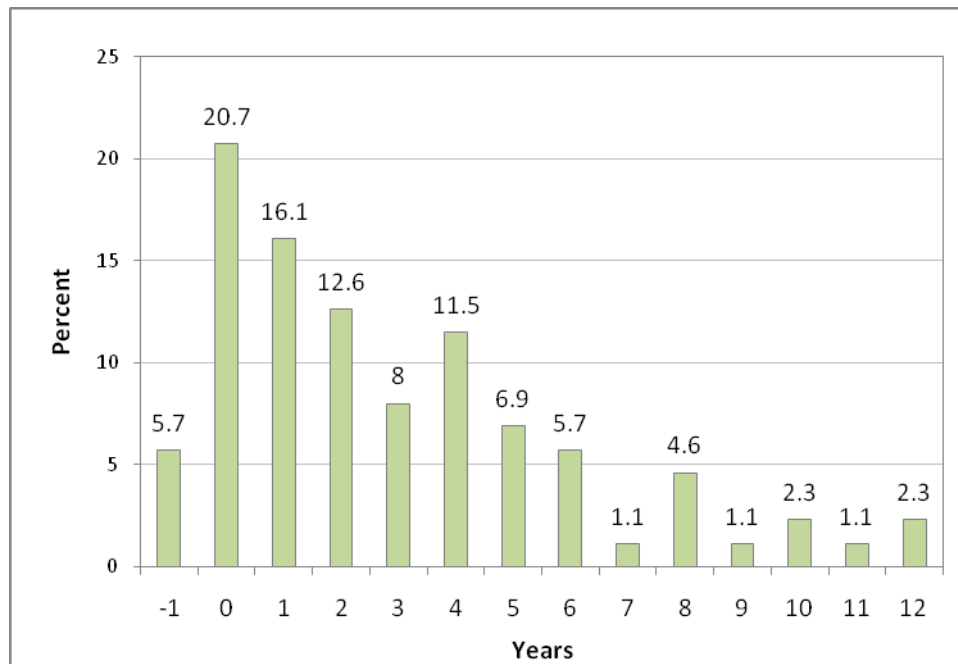
This bar chart demonstrates that, as of the date of this survey, 43% of collections containing both slides and digital images have ceased acquiring slides. The most common differential between the year collections stopped acquiring slides and the year they started their digital collections is 0 years. The general trend is that a greater "overlap" between the end of slide acquisition and the commencement of digital image acquisition is less common, although there are a significant percentage of collections with longer (8-12 year) "lags". It is important to note that the majority of collections that have started digital collections have not yet ceased acquiring slides. A few collections stopped acquiring slides before they started acquiring digital images but overall this was rare and no collection waited more than 1 year between ending slide acquisition and beginning digital acquisitions.

Section 7/8: Collection Data – Photographs and Prints

Question 115: Does your VR collection contain photographs or prints?

A little over 34% of respondents reported having a photograph and print collection at their institution (92 out of 270).

Question 120: What is the size of your photograph and print collection?

	Frequency	Percent
Less than 10,000	38	41.3
10,000 to 25,000	13	14.1
25,000 to 100,000	14	15.2
100,000 to 250,000	6	6.5
250,000 to 500,000	4	4.3
Over 500,000	7	7.6
Size not given	10	10.9
Total	92	
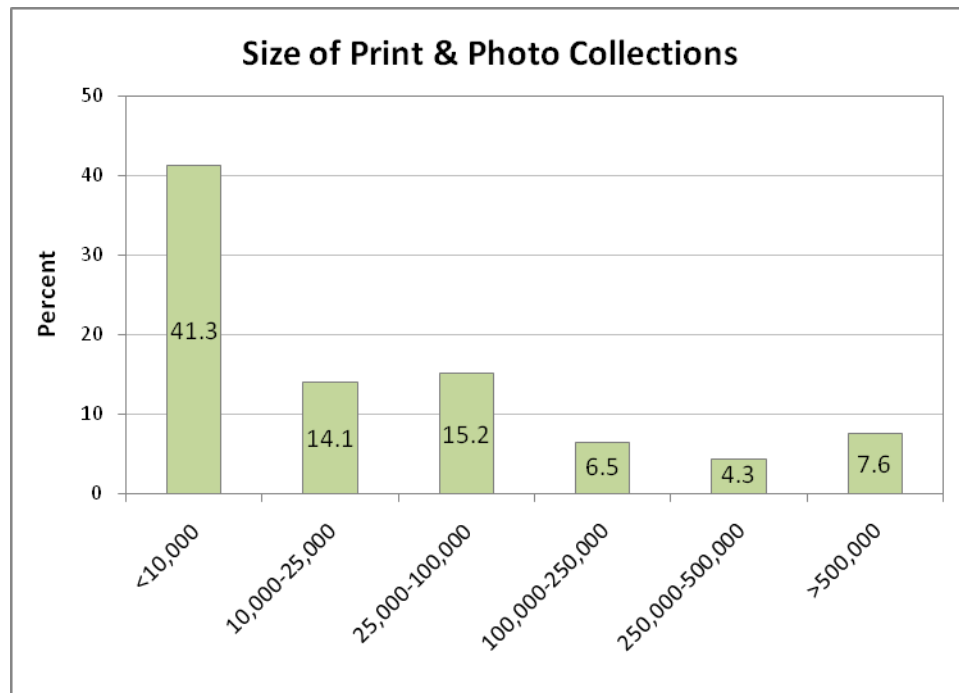
The majority of print and photograph collections have fewer than 10,000 items (41.3%); 55.4% of collections are "small", 21.7% are "medium" and 11.9% are "large".

Question 124: How many photographs or prints do you acquire per annum?

	Frequency	Percent
Acquisitions stopped	55	59.8
Under 1,000	17	18.5
1,000 to 5,000	5	5.4
Over 5,000	5	5.4
Not given	10	10.9
Total	92	

Almost 60% of respondents report acquisitions have stopped for their photograph and print collections. Of those still collecting photographs and prints, the majority acquires less than 1,000 per year and only a few acquire 1,000 or more per year.

Question 125: If your acquisitions have ended, in what year did you cease acquiring photographs or prints?

	Frequency	Percent
Not given	7	12.7
Before 1995	27	49.1
1997	3	5.5
2000	5	9.1
2001	2	3.6
2002	1	1.8
2003	4	7.3
2004	3	5.5
2005	1	1.8
2006	2	3.6
Total	55	

Year Ceased Acquiring Prints/Photos
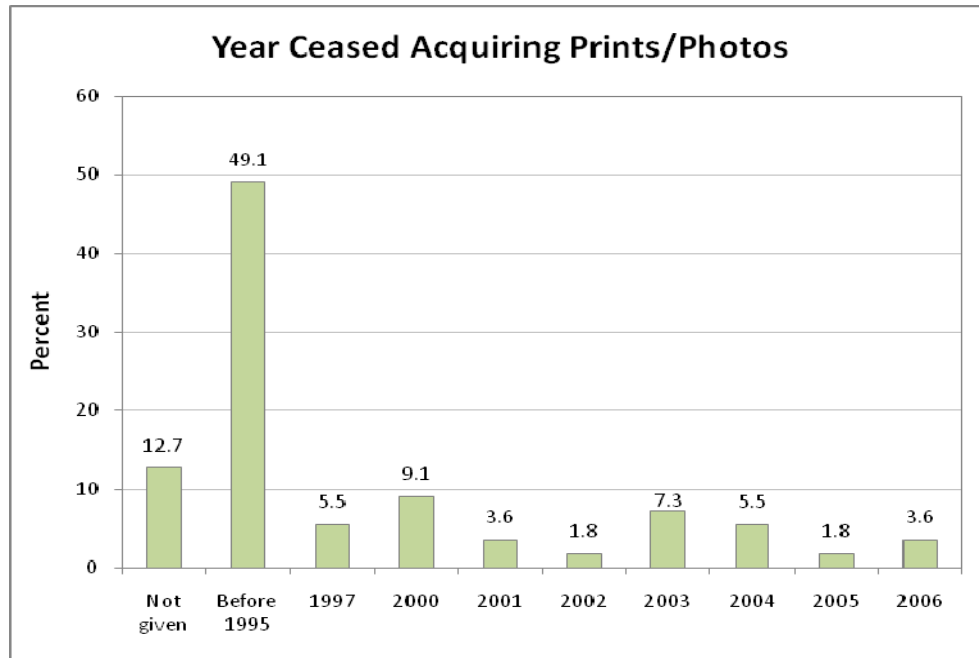
Most VR collections ceased to collect study photographs and prints long before ceasing to collect analog slides.

Question 126: What is your budget in US dollars for acquiring photographs or prints?

	Frequency	Percent
Acquisitions stopped	55	59.8
None	12	13.0
Under $5,000	7	7.6
Over $5,000	7	7.6
Not given	11	12.0
Total	92	

Few respondents (14) reported a budget. These were split equally between small (under $5,000) and large (over $5,000) budgets.

Question 129: What is the circulation and/or in-house usage rate of your photograph or print collection per annum?

	Frequency	Percent
Still kept, but no longer used	31	33.7
Less than 5,000	44	47.8
5,000 - 20,000	6	6.5
Over 100,000	1	1.1
Not given	10	10.9
Total	92	

Section 9: Collection Data – Media: Videos/DVDs/CD-ROMs/Films

Question 130: Does your VR collection contain videos, DVDs, CD-ROMs or films?

47.0% of respondents report having a CD-ROM/DVD/Video/Film collection at their institution.

Questions 133 – 136: What is the size of your CD-ROM, DVD, Video, and Film collections?
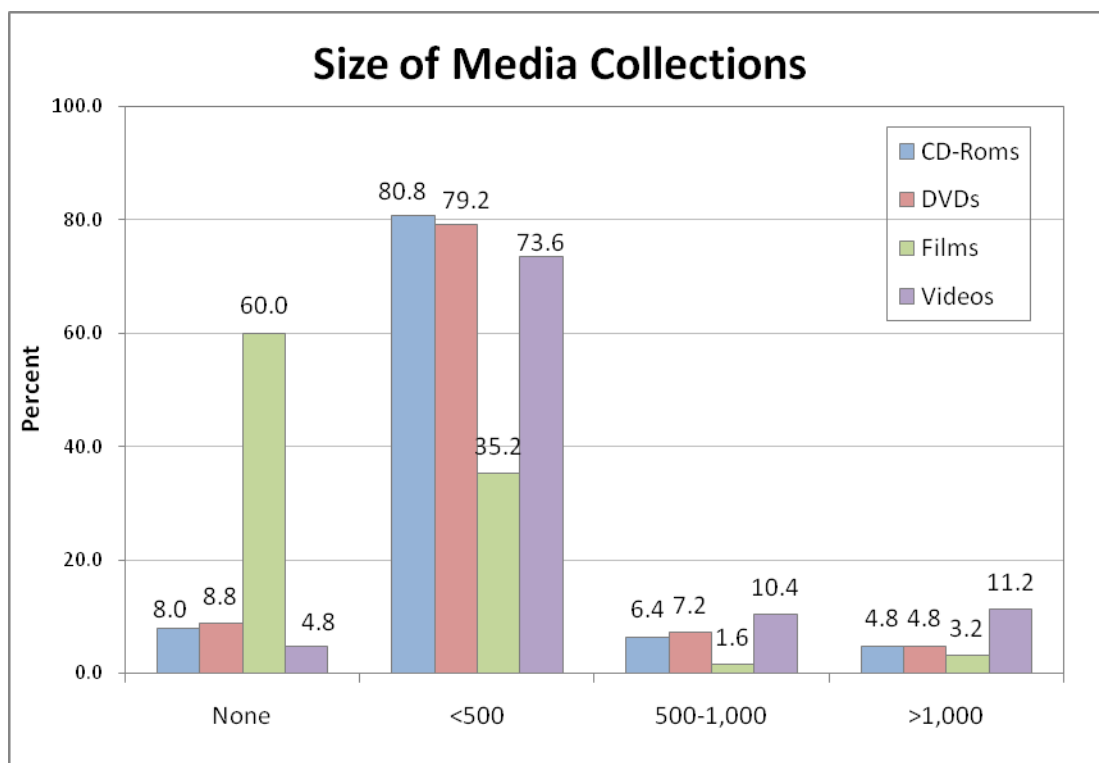
For CD-ROMs, DVDs and videos, the dominant size group is "small", or less than 500 media. For CD-ROM,DVD, and film collections the upper end is very thin – a small overall percentage of collections are "medium" or "large" in size. For video collections a more significant portion of respondents reported having "medium" and "large" size video collections. The dominant size group for film collections is "none" with 60% of respondents reporting not having a film collection; 35.2% have a "small" collection while a tiny percentage have a "medium" or "large" collection.

Questions 137 – 140: Number of acquisitions per annum of CD-ROMs, DVDs, videos, and films?

	DVDs	CD-ROMs	Videos	Films
None	17.6%	29.6%	31.2%	80.0%
< 500	77.6%	68.8%	68.0%	20.0%
> 500	4.8%	1.6%	.8%	0.0%

This table shows the percentages of three acquisition categories ("None", "Less than 500" and "More than 500") for the four types of media (the percentages sum down columns).

For DVDs, CD-ROMs and videos the largest category is "Less than 500"; that is, most collections are acquiring less than 500 items of those types of media annually. Only 4.8% of collections acquire more than 500 DVDs per annum while very small percentages acquire more than 500 CD-ROMs and videos.   For films, the largest category is "None": the majority of collections (80%) are not actively acquiring films. The remaining 20% acquire less than 500 films yearly.

Questions 144–147: What is the annual circulation/usage rate of your CD-ROM, DVD, video, and film collections?

	DVDs	CD-ROMs	Videos	Films
None	16.0%	24.4%	11.7%	68.6%
< 100	57.1%	69.7%	62.5%	29.7%
> 100	26.9%	5.9%	25.8%	1.7%

For DVDs, CD-ROMs and videos the largest category is "Less than 100"; that is, most collections are circulating less than 100 items of those types of media annually. Approximately one-quarter of collections are circulating more than 100 DVDs and videos per annum while only about 6% of collections circulate that many CD-ROMs and only 1.7% circulate that many films. Over 69% of collections do not circulate their films and approximately one-quarter do not circulate their CD-ROMs.

Section 11/12: Collection Data – Locally Produced Digital Images

Question 148: Does your unit have a digital image collection?

Over 88% of respondents reported having a digital image collection at their institution (237 out of 267).

Question 151: What is the size of your locally developed collection? Count "master" images only, not derivatives.

	Frequency	Percent
Less than 10,000	98	41.4
10,000 to 24,000	55	23.2
25,000 to 49,000	45	19.0
50,000 to 99,000	18	7.6
Over 100,000	15	6.3
Not given	6	2.5
Total	237	
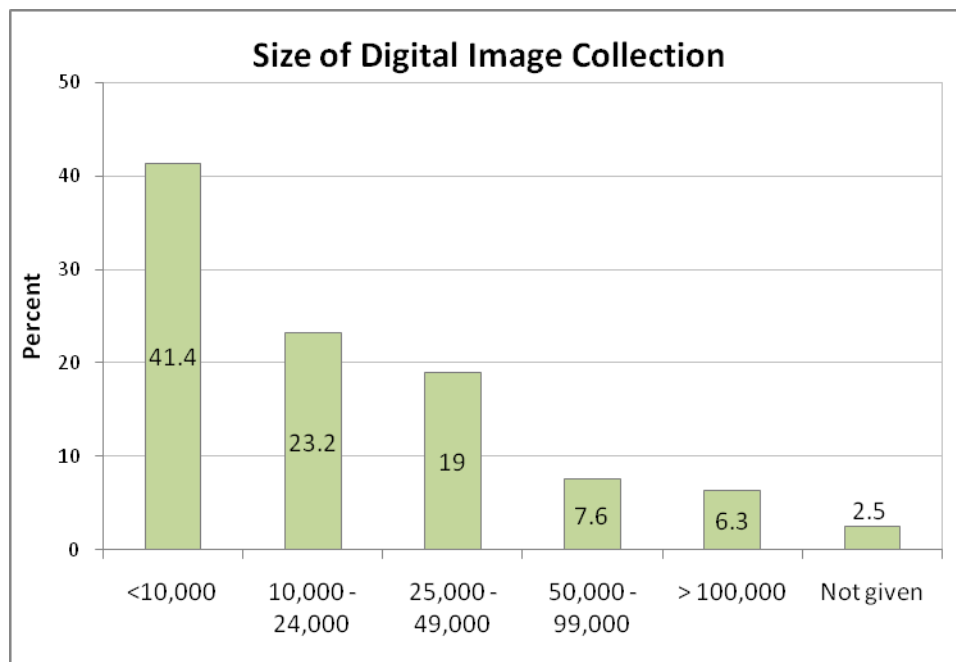
- The majority of locally developed digital image collections contain fewer than 10,000 items (41.4%).
- Small collections (<25,000) outnumber larger ones with 64.6%.
- 26.6% are medium size.
- 6.3% are in the large category (>100,000).

Question 152: If you have a locally developed digital image collection, in what year was it started?

	Frequency	Percent
Before 1995	19	8.0
1995	10	4.2
1996	7	3.0
1997	11	4.6
1998	9	3.8
1999	7	3.0
2000	16	6.8
2001	22	9.3
2002	12	5.1
2003	15	6.3
2004	29	12.2
2005	31	13.1
2006	28	11.8
Not given	21	8.9
Total	237	

Year Digital Image Collection Started
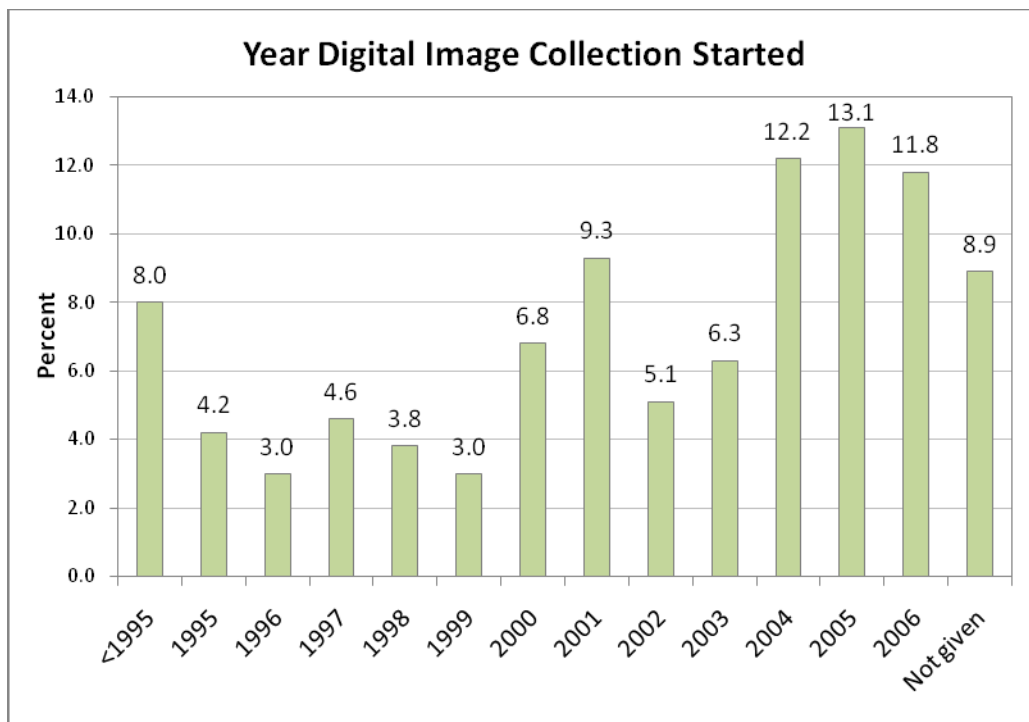
These statistics show that 2004 was an important year. Over 37.1% of respondents reported starting digital collections from 2004 to 2006.

Question 153: How many digital images do you acquire per annum?

	Frequency	Percent
Under 1,000	36	15.2
1,000 to 5,000	89	37.6
5,000 to 10,000	53	22.4
10,000 to 20,000	21	8.9
Over 20,000	8	3.4
Not given	30	12.7
Total	237	

Digital Images Acquired Per Year
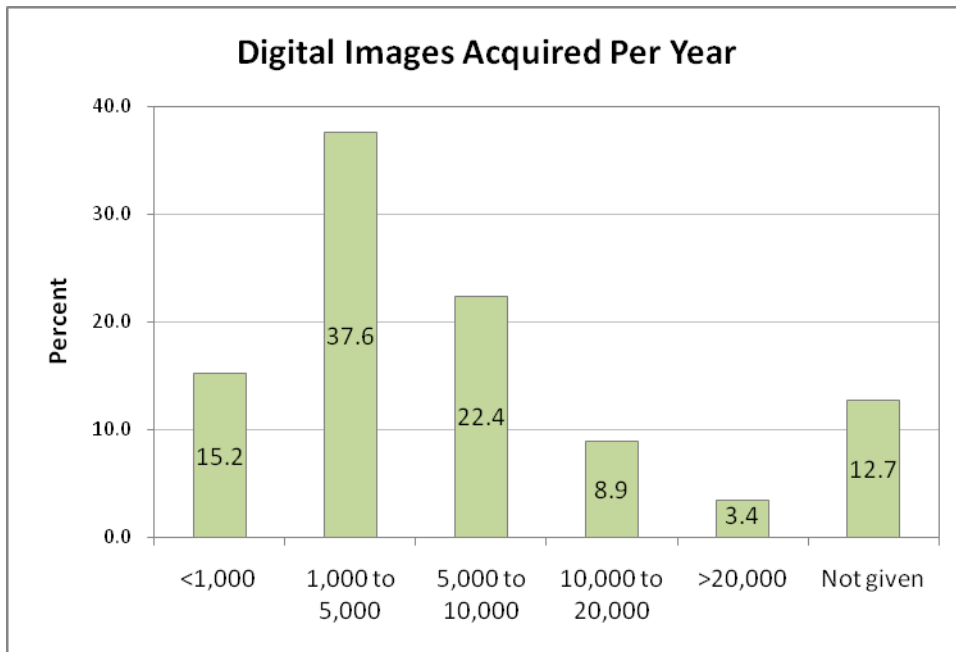
Most digital image collections (37.6%) reported an acquisition rate of 1,000-5,000 per year; the second highest rate (22.4%) was 5,000-10,000 per year.

Question 159: What is your annual budget for acquiring locally produced digital images?

	Frequency	Percent
None	28	11.8
Under $1,000	30	12.7
$1,000 - $5,000	60	25.3
$5,000 - $10,000	36	15.2
$10,000 - $25,000	19	8.0
Over $25,000	10	4.2
Not given	54	22.8
Total	237	
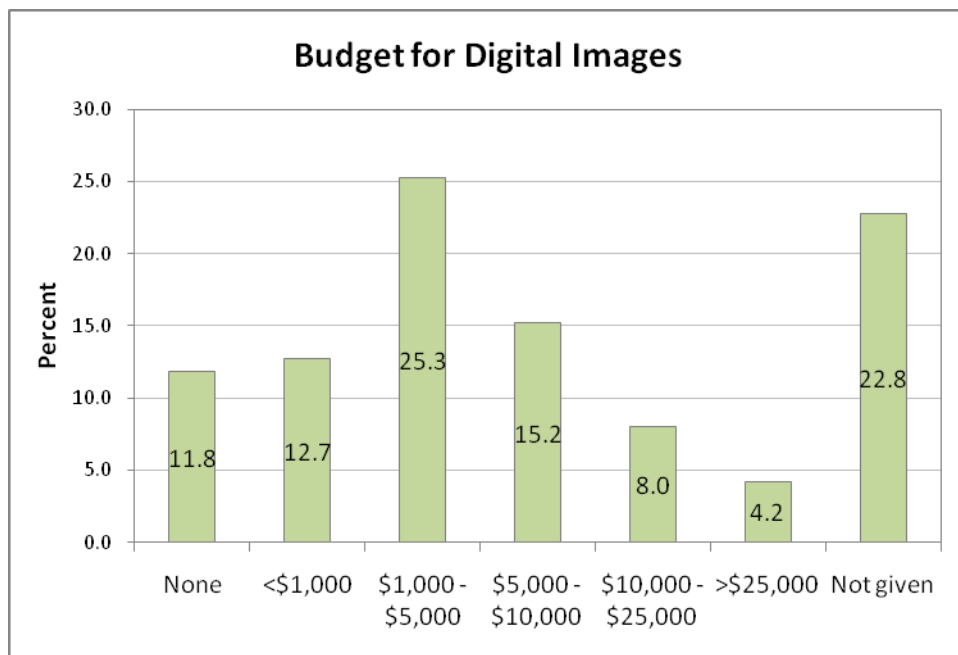
Half of all reporting digital collections fall in the low range with no budget to only $5,000 per year.

Seats of digital collections in academic institutions

		Academic department	College/school (within larger university)	Independent college/ school	University	University library	Overall
Budget for digital image acquisitions	None	16.2%	6.5%	0.0%	21.1%	26.3%	**14.6%**
	Under $1,000	21.6%	19.4%	0.0%	21.1%	5.3%	**17.1%**
	$1,000 - $5,000	35.1%	35.5%	60.0%	26.3%	42.1%	**37.3%**
	$5,000 - $10,000	25.7%	16.1%	13.3%	21.1%	10.5%	**20.3%**
	$10,000 - $25,000	1.4%	22.6%	26.7%	10.5%	15.8%	**10.8%**
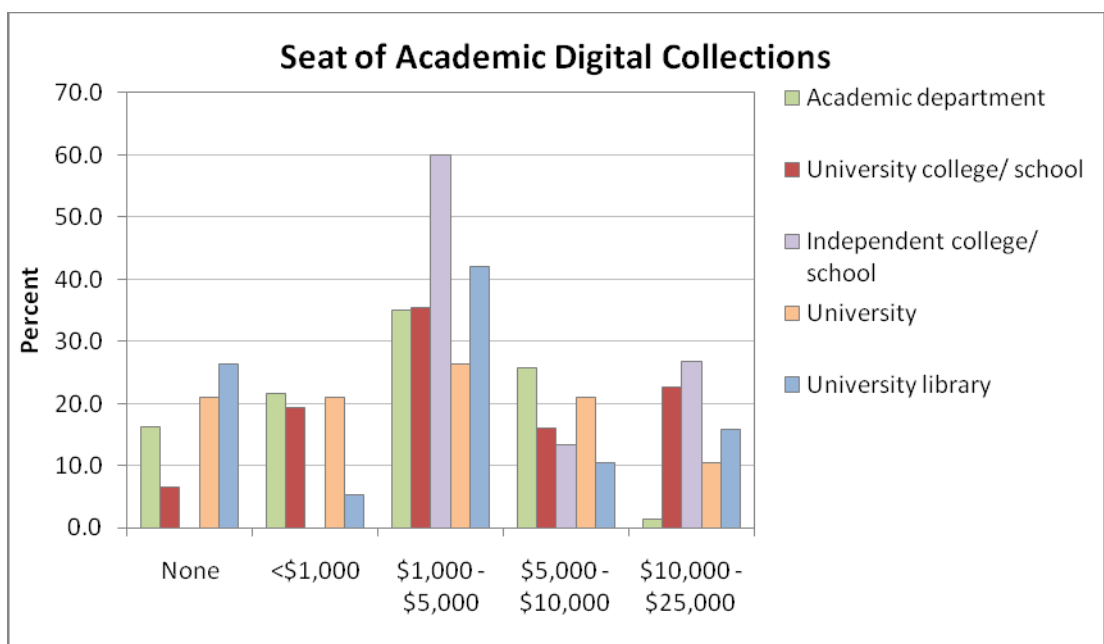
Size, acquisitions, and usage rates do not vary by the seat of locally developed digital image collection; however, the budget does vary by seat of collection.   This cross-tabulation illustrates the differences.

Overall, 10.8% of collections fall into the largest budget category; however, only a tiny percentage (1.4%) of collections housed in academic departments have budgets of that size. Collections housed in colleges within universities or at independent colleges report an above-average level (22.6% and 26.7%) in this budget size category.

Question 162: Approximately how many of your locally produced digital images are used per week?

	Frequency	Percent
Less than 500	101	42.6
500 to 2,000	61	25.7
Over 2,000	12	5.1
Not given	63	26.6
Total	237	

This question is very hard to assess since few institutions have methods of accurately tracking these statistics. Usage reports of digital image collection images is on the low side with over 42% using less than 500 per week and another 25.7% using between 500 and 2,000 weekly.

Question 163: How are locally developed digital image collections used at your institution?

Digital collections are used for:

- Classroom projection: 81.9% responded yes.
- Research: 55.3% responded yes.
- Study: 75.9% responded yes.

The statistics indicate that most images are being utilized in the classroom with a substantial percentage also used for research and study.

Section 13/14: Digital Collection Data – Licensed Images and Subscriptions to Image Collections

Question 165: Which digital image collections are available at your institution?

This chart documents the use reported by respondents of a number of licensed digital image collections. ARTstor leads with at least 57% more licenses than any of the other collections included in the survey.

	Frequency	Percent
ARTstor	142	75.5
Camio	34	18.1
Amica	33	17.6
Luna Insight Community Collections	33	17.6
Scholars Resource	30	15.9
RLG Cultural Materials	27	14.3
AccuNet/AP Multimedia Archive	25	13.3
Corbis Images	12	6.3
Bridgeman Education	9	4.8
Other: Pictures of Record, Grove Art Online, Archivision, Saskia	24	12.7

Use of ARTstor with another licensed digital image collection

	Frequency of collection users	Frequency of collection users also using ARTstor	Percent of collection users also using ARTstor
Camio	34	24	70.6
Amica	33	19	57.6
Luna Insight	33	22	66.7
Scholars Resource	30	19	63.3
RLG Cultural Materials	27	24	88.9
AccuNet/AP Multimedia Archive	25	16	64.0

Question 174: How has the presence/use of licensed digital collections and/or digital collection subscriptions at your institution impacted your specific job?

Impact to Job Responsibilities	*Of 158 respondents*
Added new responsibilities	70.3
Made no difference	25.9
Took away responsibilities	20.9
Both added and took away responsibilities	17.1

Section 17: Digital Collections: Focus and Mission

Question 193: Please indicate the level of access to your digital collections.

	Type of access	Frequency	Percent
Restricted access	On-campus/site use by means of a password/login for entire institutional community	148	64.3
	Remote use by means of a password/login for entire institutional community	137	59.6
	Full use for staff / limited use for students (restrictions on image usage and size)	98	42.6
	Student access to course support by specific course enrollment only	95	41.3
Unrestricted access	Public walk-in access to library/public use computer terminals	11	4.8
	Open public website	44	19.1
	Total respondents	230	

Note that the types of restricted access are not mutually exclusive, i.e., institutions may have more than one type of restriction in place.

To give a sense of how many institutions place few or no restrictions on access to their collections, "Public walk-in access…" is reported if a respondent did not select any of the restricted options.

The number of collections with "open public website" access is reported regardless of whether they restrict their collections in some other way.

Only 7.8% reported public walk-in access, public website access, or both without selecting restrictions. We might assume then that 7.8% of people who answered the question have no restrictions on access to their collections.

Section 18:   Facilities

Question 204: How many hours per week are your collections open?

	Frequency	Percent
Less than 20	4	1.8
20-29	16	7.2
30-39	71	32.1
40-45	86	38.9
46-60	15	6.8
Over 60	29	13.1
Total	221	
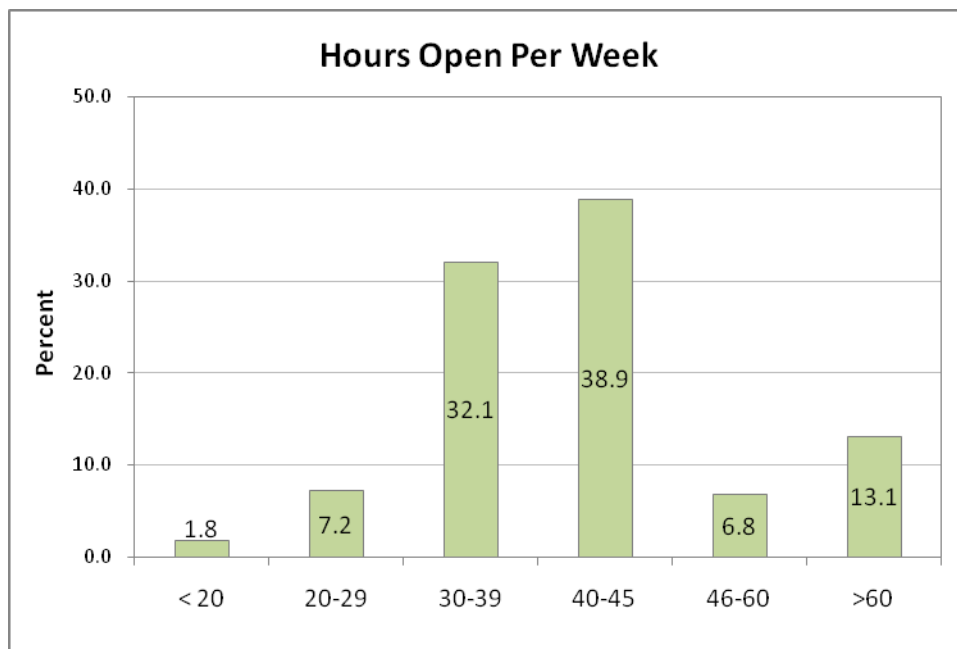
Hours/week collections open by seat of academic institution collection

		Academic department	University college/ school	Independent college/ school	University	University library	Overall
Hours/ week collections open	20-29	9.6			4.2	7.4	5.9
	30-39	39.8	12.5	19.0	41.7	33.3	32.1
	40-45	**38.6**	**75.0**	**28.6**	**41.7**	**33.3**	**43.3**
	46-60	2.4	6.3	23.8	8.3	3.7	6.4
	Over 60	9.6	6.3	28.6	4.2	22.2	12.3
Total		100.0	100.0	100.0	100.0	100.0	100.0

Overall, more collections are open 40-45 hours per week, with a substantial majority (75%) of "College/school within a larger university" collections open these hours.

Question 205: How many hours per week are your collections staffed?

	Frequency	**Percent**
Less than 20	4	1.7
20-29	15	6.5
30-39	81	34.9
40-45	104	44.8
46-60	17	7.3
Over 60	11	4.7
Total	232	

Hours Staffed Per Week

Hours/week collections staffed by seat of academic institution collection

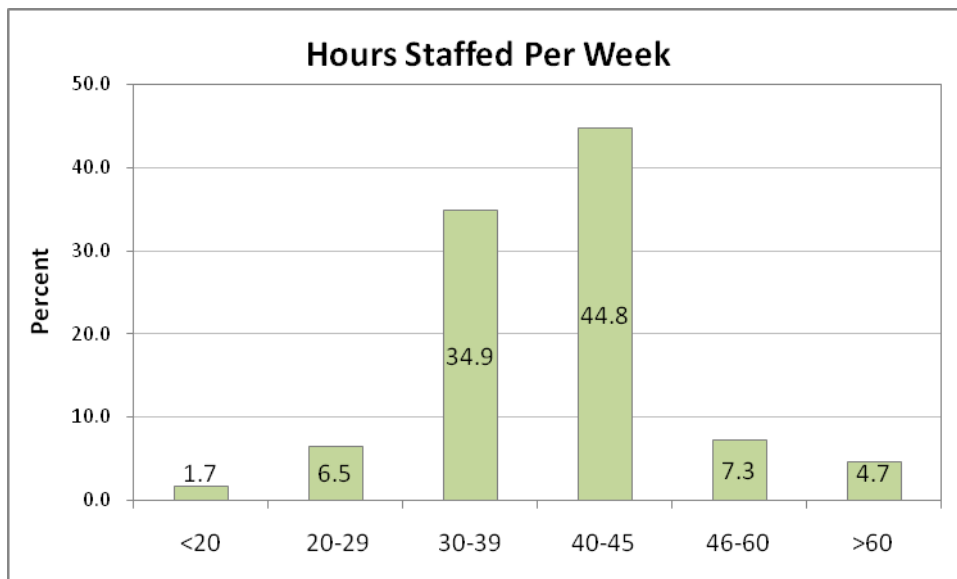|		Academic department	University college/ school	Independent college/ school	University	University library	Overall
Hours/ week collections staffed	20-29	10.6		4.5		3.6	5.7
	30-39	42.4	9.4	31.8	44.0	39.3	35.4
	40-45	**43.5**	**81.3**	**22.7**	**48.0**	**35.7**	**46.9**
	46-60	3.5	6.3	27.3	8.0	3.6	7.3
	Over 60		3.1	13.6		17.9	4.7
Total		100.0	100.0	100.0	100.0	100.0	100.0

The greatest number of collections is staffed for 40-45 hours per week.

It is statistically significant that the hours per week that collections are open and staffed vary by both the seat of the collection and the size of the institution.

Hours/week collections staffed by institution enrollment size

		Under 2,000	2,000 - 10,000	10,000 - 20,000	20,000 -30,000	Over 30,000	Overall
Hours/ week collections staffed	20-29	14.7	5.1	7.8			5.6
	30-39	35.3	43.6	41.2	29.7	17.6	34.4
	40-45	**23.5**	**35.9**	**45.1**	**54.1**	**70.6**	**45.6**
	46-60	14.7	5.1	3.9	8.1	5.9	7.2
	Over 60	8.8	5.1	2.0	5.4	5.9	5.1
Total		100.0	100.0	100.0	100.0	100.0	100.0

The 40-45 hours per week staffing category is the largest; this chart demonstrates that institutions with the largest enrollments favor this staffing range.

Section 20: Collections: Cataloging and Metadata

Questions 225-229: Which cataloging systems do you use?

	Frequency	Percent
FileMaker Pro	72	35.8
VireoCat	18	9.0
IRIS	16	8.0
MS Excel	48	23.9
MS Access	38	18.9
Manual/cards	29	14.4
In-house	24	12.3
EmbARK	19	11.0
Extensis Portfolio	15	7.5
Luna Inscribe	13	6.2
Total	199	

Other cataloging systems, with fewer than 8 but more than 2 respondents reporting, use: ARGUS, Canto Cumulus, Re:discovery, The Museum System (TMS), Innovative Interfaces, Endeavour/Voyager.

The cataloging system, IRIS, is the only database that demonstrably fluctuates across size of institution.

		Percent using IRIS
Enrollment at institution	Under 2,000	3.7
	2,000 - 10,000	26.5
	10,000 - 20,000	4.4
	20,000 - 30,000	3.1
	Over 30,000	11.1
Overall		**9.7**

Additional cataloging system use results:

● 64% of 228 respondents report using a relational database structure (as opposed to a flat file structure). This does not vary across institution size or seat of collection.

● 43% of 230 respondents report using more than one cataloging system for different media. This also does not vary across institution size or seat of collection.

Question 230: Which structural metadata standards do you use?

	Frequency	Percent
In-house	98	47.3
VRA-Core	141	68.1
Core-3	84	40.6
Core-4	80	30.6
Dublin Core	42	20.3
MARC	29	14.0
CDWA	10	4.8
CDWA-lite	7	3.4
Total	207	

Structural metadata standards use does vary by seat of collection for certain standards (Dublin Core and MARC); use does not vary for any by institution size. Dublin Core use is more common if the collection is housed in a college/school within a larger university and much more likely if the seat is the university library.

Seat of collection and Dublin Core use

		Percent using Dublin Core
Seat of academic institution collection	Academic department	12.0
	College/school within larger university	23.3
	Independent college/school	9.1
	University	18.2
	University library	40.0
Overall		**18.4**

Seat of collection and MARC use

		Percent using MARC
Seat of academic institution collection	Academic department	5.3%
	College/school within larger university	3.3%
	Independent college/school	22.7%
	University	9.1%
	University library	32.0%
Overall		**11.5%**

MARC use is more common if the collection is housed in an independent college/school and much more likely if the seat is the university library.

Question 232: Which data value (vocabularies/taxonomies) standards do you use?

	Frequency	Percent
Getty vocabularies (AAT, ULAN, TGN)	179	82.9
In-house	107	49.5
LC Subject Headings (LCSH)	98	45.4
LC Name Authority File (NAF)	75	34.7
LC Terms for Graphic Materials	49	22.7
ICONCLASS	34	15.7
Concepts	29	13.4
Codes	19	8.8
Total	216	

Data value standards use does vary by seat of collection for certain standards (LC-SH & LC-NAF); use does not vary for any collection by institution size.

Seat of collection and LC Subject Headings (LCSH) use

LC Subject Headings use is more common if the collection is housed in an independent college/school and much more common if the seat is the university library.

		Percent using LCSH
Seat of academic institution collection	Academic department	34.6
	College/school within larger university	40.0
	Independent college/school	63.6
	University	43.5
	University library	74.1
Overall		**45.9**

Seat of collection and LC Name Authority File (NAF) use

LC Name Authority File use is more common if the collection is housed in an independent college/school and much more common if the seat is the university library.

		Percent using LC NAF
Seat of academic institution collection	Academic department	24.7
	College/school within larger university	40.0
	Independent college/school	45.5
	University	34.8
	University library	55.6
Overall		**35.5**

Question 233: Which data content standards do you use?

	Frequency	Percent
Cataloging Cultural Objects (CCO)	120	69.0
Anglo American Cataloging Rules (AACR)	36	20.7
None	35	20.1
Total	174	

The use of the data content standard, *Anglo American Cataloging Rules*, varies by both the seat of collection and by institution size. The use of the remaining data content standards does not vary by either the seat or size of the collection.

Seat of collection and the use of Anglo American Cataloging Rules

		Percent using AACR
Seat of academic institution collection	Academic department	9.1
	College/school within larger university	7.4
	Independent college/school	35.3
	University	25.0
	University library	41.7
Overall		**18.7**

There appears to be a division in the use of the *Anglo American Cataloging Rules*. Collections housed in academic departments and colleges/schools within larger universities use *AACR* much less than average while collections housed in Independent colleges/schools, the university library, and university wide collections use *AACR* much more than average.

Institution size and Anglo American Cataloging Rules use

Generally speaking, smaller schools use *Anglo American Cataloging Rules* more than larger ones and mid-sized schools use *AACR* the least.

		Percent using AACR
Enrollment at academic institution	Under 10,000	55.2
	10,000 - 20,000	9.4
	20,000 - 30,000	23.3
	Over 30,000	10.3
Overall		**19.2**

Question 234: How is the use and implementation of data standards determined?

	Frequency	Percent
By collection unit	128	60.4
Implement by personal initiative	127	59.9
By main library	18	8.5
By another unit	5	2.4
Total	212	

Question 235: Do you create data records?

	Frequency	Percent
As original cataloging	211	**99.1**
Copying/uploading existing records from other sources (may include modification)	75	**35.2**
Total	213	

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.

Content Guidelines

1. Contributions to the *VRA Bulletin* should conform to the journal's mission statement.
2. Authors should note that the views expressed in submissions to the *VRA Bulletin* are attributed solely to the author and not to the *VRA Bulletin's* editorial staff, Rice University, or the Visual Resources Association. Publication in the *VRA Bulletin* does not constitute an endorsement of the views expressed by the author of the submission. The editors and the Visual Resources Association disclaim responsibility and liability for any statements of fact or opinion made by contributors.

Submission and Editorial Guidelines

1. News items and articles should be sent to the editor: Mark Pompelia, *VRA Bulletin* Editor, Department of Art History—MS 21, Rice University, PO Box 1892, Houston, Texas 77251-1892; ph: 713-348-4836, fax: 713-348-4039, e-mail: pompelia@rice.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.
3. All photographs and reproductions should be clearly documented with appropriate caption information. Contributors are responsible for obtaining permission for the reproduction of copyrighted materials and for reproduction fees. This permission must clearly state that the material may be reproduced in the *VRA Bulletin* in its print edition and full-text indexing. Only camera-ready illustrative material will be accepted. Image files that are placed within a Word document should be submitted as separate files, either on CD or as e-mail attachments, and are clearly named, such as PompeliaFig1.jpg. Images should be no more than 6" in width and scanned at a resolution between 150–300 dpi, preferably in color. All illustrative material will be returned to the contributor.
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.

Information for Advertisers

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.

The editorial staff of the *VRA Bulletin* reserves the right to determine if an advertisement is appropriate. Artwork for advertisements must be camera ready. Should the production staff determine that adjustments in size or location are necessary, the difference in cost will be refunded to the advertiser.

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

All payments must be made payable to the Visual Resources Association in U.S. currency. Rates, effective January 1, 2005 are as follows: full page inside cover—$300; full page interior—$250; one-half page inside cover—$200; one-half page interior—$150; one-quarter page interior—$100. A discount is offered for the purchase of ads in three or more issues. All correspondence should be sent to the editor.

VRA
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