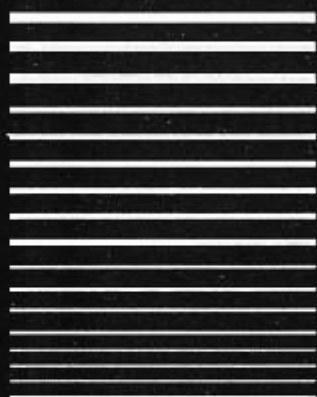


VISUAL RESOURCES ASSOCIATION
10TH ANNUAL CONFERENCE

CHICAGO

1992



VRA

PROGRAM GUIDE



VISUAL RESOURCES ASSOCIATION

VRA

Welcome to Chicago! We are happy that you can be a part of the tenth annual conference of the Visual Resources Association. As our organization has grown our conferences have offered challenging and varied information and issues for discussion in sessions, workshops, tours, and casual discussions among colleagues. We hope this program is no exception, and that you will come away from Chicago with new information, better ideas, and fond remembrances of new friends and a great city.

REGISTRATION AND INFORMATION

VRA registration suite, Congress Hotel. Please check the hotel reader board for the room number.

Tuesday, February 11: 7:00-9:00 PM

Wednesday, February 12: 8:00 AM- 4:00 PM

Thursday, February 13: 8:00 AM-12:00 PM

Friday, February 14: 8:00 AM -12:00 PM

A VRA registration badge is required for admission to all VRA sessions and events. The badge may also be shown for admission to the CAA exhibits hall. Payment of the VRA registration fee does not constitute payment of fees for any CAA or ARLIS programs that may be going on at the same time (except for joint sessions with VRA). CAA or ARLIS registration badges or single session event tickets will be required for admission to CAA and ARLIS sessions and events.

The Visual Resources Association is grateful to the College Art Association for their generous assistance in making this program possible. We also extend our sincere thanks to all members and friends who helped in any way to ensure the success of this program. Special thanks for their good ideas and for their many hours of hard work go to the members of the Chicago Local Arrangements Committee and to the production staff at The University of Michigan whose names are mentioned at the back of this program.

CONGRESS HOTEL
520 SOUTH MICHIGAN AVE.
CHICAGO, ILLINOIS

FEBRUARY 12-15, 1992



VISUAL RESOURCES ASSOCIATION 10TH ANNUAL CONFERENCE

PROGRAM OF EVENTS

Tuesday, February 11

7:00-9:00 PM **VRA Registration**, VRA registration suite,
Congress Hotel (See hotel reader board
upon arrival for room number.)

Wednesday, February 12

8:00 AM-4:00 PM **VRA Registration**, VRA registration suite,
Congress Hotel

10:00 AM-12:00 PM **Professional Writing and Publishing**,
joint VRA/ARLIS session
Florentine Room, Congress Hotel
Session Chair: Kathryn Vaughn, Hobart
and William Smith Colleges

"Publishing and Professional
Development," Joy Blouin, University
of Michigan

"Passion and Process: Reflections About
Writing and Publishing," Betty Jo
Irvine, Indiana University

"Developing an Idea," Beryl Smith,
Rutgers University

"Rolling the Stone Up the Hill: The
Long Road to Publication," Lois Swan
Jones, University of North Texas

"Guidance from the Trenches: Tips and
Tricks for Getting Your (Visual
Resources) Ideas into Print," Christine
L. Sundt, University of Oregon

VISUAL RESOURCES ASSOCIATION



12:00-2:00 PM

VRA standing committee meetings
Florentine Room, Congress Hotel

12:10 PM

Rosenthal Art Slides tour
Registered participants meet in lobby of
Congress Hotel to share cabs. Tour and
light lunch will be provided at Rosenthal's.

1:00-3:00 PM

Chicago Historical Society tour
Computerized cataloging, archival
storage (Henry Blessing photo archive),
print and photo exhibits.
Registered tour participants meet
group leader in lobby of Congress Hotel.

2:00-4:00 PM

New Technologies Roundup
Florentine Room, Congress Hotel; organized by
Christine L. Sundt, University of Oregon,
and Gary A. Seloff, TGS Technology.
Vendors and visual resources applications
developers will demonstrate their products.

4:10 PM

Rosenthal Art Slides tour
Registered tour participants meet in the
lobby of the Congress Hotel to share cabs.
Tour and hors d'oeuvres will be provided
at Rosenthal's.

4:15-6:15 PM

Executive Committee Meeting I
VRA committee meeting suite,
Congress Hotel

7:00-9:00 PM

VRA 10th Anniversary Reception
Sponsored by Sandak, a division of G. K. Hall
& Co.; Windsor Room, Congress Hotel

PROGRAM OF EVENTS

Thursday, February 13

- 8:00 AM-12:00 PM **VRA Registration**, VRA registration suite,
Congress Hotel
- 8:00-9:15 AM **Annual business meeting and continental
breakfast**
Florentine Room, Congress Hotel
- 10:00 AM-12:00 PM **Considerations in Standardization of
Descriptive Terminology for Visual
Images**, VRA session
Florentine Room, Congress Hotel
Session Chair: Nancy S. Schuller,
University of Texas, Austin
- "Subject Cataloging at the National
Museum of American Art," Christine
Hennessey, National Museum of
American Art
- "Standardization Issues at the Johnson
Space Center Photo Repository," Carol
Ross Muhlherr, Lyndon B. Johnson
Space Center
- "The Evolution of a Standard Terminology
for Subject Access," Carol
Jackman-Schuller, McGill University
- "The Getty Thesaurus of Art-Historical
Place Names," Patricia Harpring, Getty
Art Information Program, Vocabulary
Coordination Group

**VISUAL RESOURCES ASSOCIATION**

- 10:00 AM-12:00 PM **Playboy Enterprises, Inc. tour**
Registered tour participants meet group
leader in lobby of Congress Hotel. Tour
will include corporate art collection,
computer systems.
- 1:30-3:30 PM **Playboy Enterprises, Inc. tour**
Registered tour participants meet group
leader in lobby of Congress Hotel. Tour
will include corporate art collection,
computer systems.
- 1:30-3:30 PM **Post Effects tour**
Registered tour participants meet group
leader in lobby of Congress Hotel.
A demonstration of this design firm's
computer graphics, special effects, and
editing.
- 2:00-4:00 PM **Photography Workshop**
Lincoln Room, Congress Hotel
Workshop Leader, Patrick Young,
University of Michigan
This seminar will provide practical
instruction on copy photography as well
as the photography of two- and three-
dimensional works of art. Equipment
demonstrations will be included.
- 4:45-6:15 PM **The New Art Historians Astray in the
Old Vasarian Order of the Visual
Library**, VRA session co-sponsored by the
CAA Art History Committee
Williford A, third floor, Hilton and Towers Hotel
Session Chair: Helene Roberts, Harvard University

PROGRAM OF EVENTS

"I Only Know What I Read in the Papers,"
Harry Rand, National Museum of American
Art

"Beyond the Photo Archive: Imaging the
History of Psychology," Claire Richter
Sherman, Center for Advanced Study in
the Visual Arts, National Gallery of Art

"Canonicity and the Visual Resources
Collection," Benjamin R. Kessler,
Princeton University

"Questioning Representation: When Art
History becomes Visual Culture,"
Christine R. Bunting, University of
California at Santa Cruz

6:30-8:00 PM

**ARLIS Visual Resources Division and VRA
Task Force on Visual Resources
Professional Issues joint meeting**
VRA committee meeting suite, Congress
Hotel.

Friday, February 14

8:00 AM-12:00 PM

VRA registration, VRA registration suite,
Congress Hotel

8:30 AM-9:15 AM

Planning session for 1993 conference in Seattle.
VRA committee meeting suite, Congress
Hotel. Anyone interested in serving on local
arrangements committee or in assisting with
conference planning is encouraged to attend.

VISUAL RESOURCES ASSOCIATION

9:30-11:30 AM

Tapping the Resources of Your Institution,

VRA session
Florentine Room, Congress Hotel
Session Chair: Marybeth Koos, Northern
Illinois University

"Successful Methods for Securing
Internal Grants," Marybeth Koos

"Tapping Institutional Resources for
Special Projects and for Professional
Development," Sandra C. Walker,
University of Tennessee, Knoxville

"Finding That Pot of Gold," Margaret
N. Webster, Cornell University

"Case Study of the Miami University
Slide Room Computer Project," Astrid R.
Otey, Miami University

"Learning the Ropes of Visual Resources
Grant Writing at Miami Dade South
Community College," Angela Bustamante,
Miami Dade South Community College

12:00-1:30 PM

"Dutch-treat Luncheons"

Registered participants meet group
leaders in lobby of Congress Hotel.

1:45-3:00 PM

Chicago Art Institute Slide Library / tour

Registered participants meet group
leader in lobby of Congress Hotel.
The slide library is located at 37
S. Wabash.

PROGRAM OF EVENTS

- 1:45-3:00 PM **Chicago Art Institute Photographic Services tour**
Registered participants meet group leader in lobby of Congress Hotel. Participants from this tour may join the slide library tour (above).
- 4:00-5:30 PM **Round-table Discussion for New Slide Curators**
Lincoln Room, Congress Hotel
Moderator: Adina Lerner, University of California-Riverside
An informal sharing of topics of interest to beginning visual resources managers.
- Saturday, February 15**
- 8:00 AM-12:00 PM **Frank Lloyd Wright Home and Studio guided tour and guided bus tour of the historic district in Oak Park**
Registered participants meet guide in lobby of Congress Hotel for bus trip to Oak Park.
- 1:15-4:30 PM **Chicago Highlights tour**
Registered participants meet at Congress Hotel to walk to Archicenter, 330 S. Dearborn. This thirty-mile, narrated bus tour encompasses the best of Chicago architecture: the Loop, Gold Coast, Hyde Park, three university campuses, and the exterior of Frank Lloyd Wright's Robie House.
- 5:30-7:30 PM **Executive Committee Meeting II**
VRA committee meeting suite, Congress Hotel

Information will be provided so that participants may visit museums and galleries on their own throughout the conference.

VISUAL RESOURCES ASSOCIATION

Visual Resources Association

Incorporated as a General Not For Profit Corporation in the State of Missouri, under No. N00028029 13 August 1982.

OFFICERS

President: Christina Updike, James Madison University
Past President: Carla Freeman, New York State College of Ceramics at Alfred University
Vice-President: Rebecca Miller Hoort, University of Michigan
Secretary: Barbara Stevenson, Carleton University
Treasurer: Christine Hilker, University of Arkansas

EDITORS

Visual Resources Association Bulletin, Joy A. Blouin, University of Michigan
Visual Resources: An International Journal of Documentation, Helene E. Roberts, Harvard University and Christine L. Sundt, University of Oregon

COMMITTEES

Membership and Development: Ira Bartfield, National Gallery of Art
Publications Advisory: Nancy Schuller, University of Texas at Austin
Standard Abbreviations: Karl Cole, Rosenthal Art Slides

PROGRAM ABSTRACTS

Session: Professional Writing and Publishing

Publishing and Professional Development
 JOY BLOUIN
 University of Michigan

As editor of the *Visual Resources Association Bulletin* for the past nine years, I have had the opportunity to watch the development of a professional organization, the Visual Resources Association, and the growth of its sponsored publications. My position as editor has afforded me the opportunity to formulate two observations: 1. a primary responsibility of a professional organization is to provide encouragement, direction, and opportunity for its membership for the development and dissemination of information; and 2. the professional stature of an organization is directly related to the quality of the research sponsored by that organization.

This talk will: 1. define the term "profession," and discuss the relationship of research and publication to the professional advancement attained by an organization; 2. identify and discuss significant research published by professionals in the field of visual resources management; 3. describe the evolution of the *Visual Resources Association Bulletin*, and discuss the contributions publications such as the *Bulletin* make to professional organizations; and 4. provide practical guidelines for those interested in publishing in the field of visual resources management.

VISUAL RESOURCES ASSOCIATION



Session: Professional Writing and Publishing

Passion and Process: Reflections About Writing and Publishing
 BETTY JO IRVINE
 Indiana University

When I began to study and learn about slide collections twenty-five years ago, I was fascinated by the issues and problems relating to their development and organization. My passion for art history was extended to its most common medium of instruction — the slide. But how does passion relate to writing and publishing? First and foremost for those who are interested in writing is having a subject to which you are passionately devoted. If you write because you have to do so, the process becomes drudgery and the result may be less than successful. For most of us writing is both challenging and difficult but what usually makes it possible is that we have something to say that is of professional and often personal significance. We feel compelled to share what we know with our colleagues. Having knowledge to share is usually preceded by a period of study and learning. Integral to learning is selecting the appropriate methodologies for collecting information. Collecting information can be as basic as discussing ideas with a colleague or as complex as having an online database search. Indeed, throughout the process of gathering information, collegial consultation and support should be regularly pursued. Such consultation also may be extended to potential journal editors or publishers even before we begin to write.

Next, the process of writing begins. Numerous drafts should be expected. Further consultations also should occur. Concurrently, questions about your intended audience will arise. Who is your audience? How can you best meet their need for information about your subject? Identifying your intended audience also will guide the process of publisher selection. Selecting and working with publishers merits far more attention and time than might be expected but conscientious collaboration should yield mutually beneficial results.

The preceding paragraphs provide a summary of my presentation which will be based on reflections regarding the process of topic development, writing, and publishing about visual resources collections and art libraries.

PROGRAM ABSTRACTS

Session: Professional Writing and Publishing

Developing an Idea
 BERYL SMITH
 Rutgers University

Developing an idea into a fully-formed journal article is much like the acorn to oak evolution — often taking as long — and unfortunately, in too many instances, blight hampers the germination process. This paper will seek to provide helpful suggestions for recognizing a need, developing the idea, writing the article, and selecting the appropriate publisher.

VISUAL RESOURCES ASSOCIATION



Session: Professional Writing and Publishing

Rolling the Stone Up the Hill: The Long Road to Publication
 LOIS SWAN JONES
 University of North Texas

Some may think publication is easy, but let me say from the start - it isn't. The long road to publication is like rolling a stone up the hill, unless you work hard and constantly, the stone will roll down instead of up, and success will never be yours.

As you remember, in Greek mythology, Sisyphus suffered in Hades with having to roll a stone continuously up a hill; but when the boulder reached the top, it rolled back to the bottom. Sisyphus was condemned to this futile task because of his ingenuity or trickery, depending upon the author consulted.

Now the road to publishing may not end in Hell, but at times it might seem you are headed in that direction. This presentation tells a personal story: the problems that I have encountered in seeing some of my manuscripts, but assuredly not all, make it into print. I cannot speak for others; I hope their stone was smaller and lighter and easier to maneuver.

This paper will cover the following areas of concern: seeing a need which you can fulfill, defining the audience for the material, outlining the article or book, researching possible solutions, writing some of the text, consulting experts in the field, conducting a pilot program, considering use and copyright of visual materials, studying any legal ramifications of your work, and editing again and again. While all of this is occurring the hopeful author must determine publication possibilities. If the manuscript is never published, save the work and recycle it into a shorter piece or paper. Moreover, once the material is in production, remember to keep abreast of any pertinent changes which need to be made, to proofread carefully, to pay attention to the thousands of details that will materialize, and to thank those who have encouraged and assisted you along the way. Obviously, authors must be in constant motion, doing everything at once, to keep that stone rolling up instead of down.

PROGRAM ABSTRACTS

Session: Professional Writing and Publishing

Guidance from the Trenches: Tips and Tricks for Getting Your
(Visual Resources) Ideas into Print
CHRISTINE L. SUNDT
University of Oregon

Writing for publication includes: breaking the ice... corralling your thoughts into a cohesive topic... locating all those elusive references... finding a cure for writer's block... proofreading the final draft and checking your footnote and bibliography formats... figuring out how to get your computer to behave and your software to print out your document (properly!)... securing the rights to use the photographs you have selected... dealing with editors' and evaluators' comments and suggestions for improving your work... proofing the galleys that must be returned to the publisher before an unbelievable deadline... seeing the published work (and finding the "one" that got away).

Getting something off the ground (or out of the ozone) and into print takes time and effort. No one said it was painless, but it is certainly easier when you are aware of what you may encounter along the way and if you are prepared to meet the challenges. The steps in producing a document suitable for publication are many and often daunting. The benefits accrued both from the experience of publishing and the knowledge gained about your topic make the process entirely worthwhile.

Opportunities abound for anyone interested in launching into a new and challenging project. How to make the most out of these opportunities and see your results in print will be the focus of my presentation.



VISUAL RESOURCES ASSOCIATION

Session: Considerations in Standardization of Descriptive Terminology for Visual Images

Subject Cataloging at the National Museum of American Art
CHRISTINE HENNESSEY
National Museum of American Art

This presentation will introduce participants to the Subject Term Guide in use at the National Museum of American Art. Initially developed in 1974 for the museum's Slide and Photographic Archives, the Guide today is also utilized for the museum's Permanent Collection Database, and for the Inventories of American Painting and Sculpture. The Guide employs forty-one primary headings which reference broad categories, among them: Animal, Landscape and Portrait. More specific secondary and tertiary subheadings can be added to further narrow the subject classification. In addition to explaining the format of the Term Guide, its evolution, strengths and weaknesses will be addressed, as will general implementation issues.

PROGRAM ABSTRACTS

Session: Considerations in Standardization of Descriptive Terminology for Visual Images

Standardization Issues at the Johnson Space Center Photo Repository
 CAROL ROSS MUHLHERR
 Johnson Space Center

The Lyndon B. Johnson Space Center (JSC) Photo Repository houses the primary collection of imagery documenting the U.S. manned space flight program. The collection consists of over a million negatives, transparencies, and motion picture and audio reels. Subjects covered in the collection include engineering studies, lunar rock samples, earth observation views, employee award ceremonies and activities, JSC facilities, distinguished visitors, astronaut portraits, and astronaut training.

For almost two decades access to the visual content of the images was gained only through a competent individual aided by a cumbersome card indexing system with no controlled vocabulary. From 1989 to 1991 a relational database was used in which representative images were tied to keywords with the hope that consistency in cataloging and retrieval would be facilitated. This "visual thesaurus" system was not able to overcome basic standardization issues in control of keywords, acronyms, personal names, buildings and facilities, and cataloging methodology. These issues are now being addressed by professional catalogers using a purely text-based, automated vocabulary control tool. This paper will discuss the development and implementation of this system.

VISUAL RESOURCES ASSOCIATION**Session: Considerations in Standardization of Descriptive Terminology for Visual Images**

The Evolution of a Standard Terminology for Subject Access
 CAROL JACKMAN-SCHULLER
 McGill University

This paper will describe the process by which a subject authority list is being developed for the Art History Department's slide collection at McGill University.

In order to understand the process of developing a standard descriptive terminology for subject matter in visual materials, the theory of subject access will be raised. Sources for terminology will be discussed, as will the guidelines for applying this terminology. Consideration will be given to local versus global standards, end-user requirements, and sources for terms used.

PROGRAM ABSTRACTS

Session: Considerations in Standardization of Descriptive Terminology for Visual Images

The Getty Thesaurus of Art-Historical Place Names

PATRICIA HARPRING

Getty Art Information Program, Vocabulary Coordination Group

The Getty Thesaurus of Art-Historical Place Names (TAP) is being developed as a resource intended for researchers in art history and other related disciplines, such as archaeology. TAP will be the first automated source of hierarchically-arranged geographic data, and will be international in scope. TAP is under development by the Vocabulary Coordination Group (VCG) of the Getty Art History Information Program (AHIP), located in Santa Monica, California. The thesaurus will initially be made up of geographic authority information from five sources, including commercial sources and several Getty projects. An understanding of the Thesaurus and issues surrounding its development will inform projects and institutions that utilize geographic place names in computerized and manual records.

When TAP is released, it will serve as a valuable tool to libraries, museums, and scholars, assisting in control of the geographic vocabulary associated with records of art and artists. TAP will provide users with vernacular and English names of places, as well as variant names in other languages and historical names. In addition, other information will be included to identify and describe the place. The place names in TAP will be arranged in hierarchies to show broader and narrower context, ranging from continents, to nations, to states and cities.

The TAP database will contain records representing approximately 300,000 places. VCG is constructing hierarchies for the modern world, with equal coverage of the entire globe. The loading and editing of the data is done on a Sun/Sybase platform using custom software designed by AHIP. The thesaurus is scheduled to be released in 1993 in both printed and automated formats (yet to be determined). A Thesaurus of Historical Geography is being considered for release after 1993, to create a link between the hierarchy of the modern world and hierarchies of selected views of the historical world.

VISUAL RESOURCES ASSOCIATION



VRA

Session: The New Art Historians Astray in the Old Vasarian Order of the Visual Library

I Only Know What I Read in the Papers

HARRY RAND

National Museum of American Art

The visual library, an "icontheque," has many aspects: slide, photo and movie archive; art history libraries' texts and images; increasingly, electronic storage and retrieval. The contents of our visual libraries resulted from several (author, publisher, acquisition librarian) implicit decisions about what art history included and excluded. Some of these assumptions date from — and their first circulation can be attributed to — Vasari. Rarely have the dialectical limits of the discussion been violated and basically challenged, i.e. "Deconstructed."

Decisions regarding art history's constitution relied largely on what was already in the libraries (and museums). This closed cycle was largely unconscious, rarely openly malevolent, genuine in its affections, only occasionally snooty. The contemporary will carry its own assumptions.

To locate "new materials" requires some normative sense of art history. Mainly, this means defining what art is. Every generation has made this decision more or less unthinkingly but we must now decide consciously — because such distinctions are no longer personal discriminations, but matters of institutional policy derived from political gravity. Accordingly, we must individually decide questions that formerly seemed dreamily epistemological. Today these questions practically determine how our limited acquisition budgets will be spent. We must know when we are looking at art. Epistemological questions can no longer be supplanted by questions of Quality.

Is art the product of economic surplus? This question opens an inquiry that admits discussions of gender, class, and multi-culturalism, and the de-alienation of post-industrial society.

Is art a universal human need? If art is not universal to the organization of human society is it essential to individual human well-being, and/or is it (e.g. gender) loaded? How do we account for there being so much of this stuff around the world?

Does art have an inherently useful function? If we know why it is made we know where to look to gather informative materials. If art is purposeless play it must be divorced from any manner of implement; only purposeless objects would be art. Addressing such questions redefines art, and the answers predetermine the "new materials" for study and reference.

PROGRAM ABSTRACTS

Session: The New Art Historians Astray in the Old Vasarian Order of the Visual Library

Beyond the Photo Archive: Imaging the History of Psychology
 CLAIRE RICHTER SHERMAN
 National Gallery of Art

This paper will discuss the experiences of an art historian whose task was to furnish images for an exhibition on concepts and themes in the history of psychology. Since the exhibition was intended for a general audience in a science museum, images had non-traditional art-historical functions that would enhance verbal content and concepts. Yet art-historical methods were needed to identify and locate suitable images. The first step in the process was to find visual analogues for the major concepts and themes of the exhibition such as cognition, human development, and memory. Once these were agreed upon, the search for individual images began.

Taking a few examples of major concepts, the paper will examine the various strategies devised for identifying and locating suitable imagery, since most of the material required did not involve masterpieces by well-known artists accessible in the usual arrangement of visual archives. The concluding section of this discussion will summarize the role of various photo archives consulted, and will include suggestions for enhancing their access by non-traditional art historians.



VISUAL RESOURCES ASSOCIATION

Session: The New Art Historians Astray in the Old Vasarian Order of the Visual Library

Canonicity and the Visual Resources Collection
 BENJAMIN R. KESSLER
 Princeton University

By their very nature, visual resources collections tend to enforce a canonical overview of art history. Canonicity is manifest in two issues: one having to do with what objects and cultures may or may not be represented in a collection; the other having to do with how things are grouped. While the issue of inclusion involves matters of curriculum beyond the ordinary scope of our decision-making, the issue of grouping is central to our curatorial responsibility. The need for quick access to materials has necessitated hierarchical categorizations, usually following traditional models. While no one, to my knowledge, is seriously suggesting a thorough revamping of our modes of categorization, it is apparent that as the parameters of art history become looser and more ambiguous, our methodology requires closer examination.

Access to materials is facilitated primarily by organization (the building of a classification scheme) and analysis (the coordination of cataloged information). With the advent of computerization, these two processes have become less inextricably intertwined, but remain related nonetheless. How we manage this changing relationship in an increasingly automated environment is the key to how well non-traditional materials can be incorporated into our collections.

Here are some questions to consider:

— Ideally, classification should not simply represent a static, abstract scheme but rather should be an organic and flexible process of adaptation. Can our traditional categorizations be stretched to incorporate new material?

— As images are eventually stored electronically, their physical order will become irrelevant. Will our traditional, canonical categorizations still have a conceptual role after their physical role is made obsolete?

— As we continue to build databases, our ability to develop different access points will accrue. However, our ability to conduct sophisticated subject searches will depend on a more rudimentary level of data tagging that most of us have only begun to employ. Considering the awesome logistics of data-entry now before us, what depth of subject analysis can we truly afford to undertake? Can this burden be alleviated by pooling subject analysis through a shared cataloging network?

— Is it our task to anticipate the precise scholarly interests of our patrons? As these interests continue to become more diverse and as scholars become more computer oriented, could researchers not develop specialized databases for themselves that might interface with the more generic structures of visual resources databases?

PROGRAM ABSTRACTS

Session: The New Art Historians Astray in the Old Vasarian Order of the Visual Library

Questioning Representation: When Art History Becomes Visual Culture

CHRISTINE R. BUNTING

University of California at Santa Cruz

The discipline of art history is becoming integrated into the larger universe of humanistic studies, embracing methodologies from the social sciences as well as from history and literary studies. Often the art historian incorporates approaches that have evolved from feminism, psychoanalysis, semiotics, and other critical studies that question representation and categorization. As a result of these changes in the field, some art historians are using bibliographic cross-disciplinary indexing sources and, therefore, are desirous and hopeful of easily searched data banks linking textual and visual material.

The traditional, hierarchical arrangements of most visual collections, which are based on classification of objects by distinct time periods, nationality/geographical area, medium or creator, become unsatisfactory for those scholars working in structural or cultural realms who seek to correlate a variety of material, or who desire to see material treated as integral parts of the culture or society which has produced it. Additionally, there is the issue of how well our cataloging systems meet the needs of those working in parallel fields such as anthropology, sociology or theater arts who require access to visual material. Increased recognition of the manipulative nature of reproductions has led to perceptions by patrons that catalogers can only deal with material in ways that are based in object-oriented, Eurocentric approaches to classification. The question arises as to how the visual resources professional can cope with conflicting concerns of maintaining the integrity of a collection's underlying organization and making indexing systems more consistent, yet also serve primary users whose approaches may vary based on idiosyncratic intellectual concerns, course needs, methodological approaches, or sensitivity to political correctness.

Visual collections currently must experiment, trying to increase access to holdings for instructional purposes and also to enhance the technological possibilities for research. These goals are being effected by automating existing cataloging systems, increasing authority control, improving subject access, using standard formats and terminology for describing art objects, and exploring digital and optical storage and retrieval techniques. This paper will discuss and illustrate some challenges faced in cataloging images for a slide collection which maintains a large, interdisciplinary online database with subject indexing and authority control. Examples will include representations of ethnic and gendered identities and sexuality, as well as slides where the social or political relevance of the image could be viewed as more significant than its creator.

VISUAL RESOURCES ASSOCIATION



VRA

Session: Tapping the Resources of Your Institution

Successful Methods for Securing Internal Grants

MARYBETH KOOS

Northern Illinois University

Often universities have a variety of funding agencies which operate independently of departmental budgets. This paper will describe some of the types of grants which are available at Northern Illinois University, and the successful methods I used to secure these grants. First I will describe the procurement of grants used to computerize the slide library; secondly, I will discuss grants available for slide purchase; and lastly I will talk about grants for professional development.

Computerization of the slide collection was the result of the procurement of two grants, an Improvement for Undergraduate Education, and a Dean's Equipment grant. The funding of these grants can be attributed to identifying the numbers of students who would indirectly benefit from the results of the computerization, and the support of the chair of the School of Art. The same methodology worked for the slide purchase grant.

The professional development grant was secured for three reasons. These were current professional activity, visibility within the department and university, and support from the department chair. Discussion of these grant activities will include the relevance of the slide curator's status within the department and university hierarchy.



VISUAL RESOURCES ASSOCIATION

PROGRAM ABSTRACTS

Session: **Tapping the Resources of Your Institution**

Session: **Tapping the Resources of Your Institution**

Tapping Institutional Resources For Special Projects and For Professional Development

SANDRA C. WALKER

University of Tennessee, Knoxville

Finding That Pot of Gold

MARGARET N. WEBSTER

Cornell University

This paper will describe some strategies which have been successful for me at The University of Tennessee, Knoxville in augmenting the normal operating budget for the slide and video collections and in securing funds to assist me with travel to conferences. While several examples will be mentioned, I will focus on two specific applications. First, I will describe how a special one-time grant of \$5000 was obtained to purchase computer equipment to enable me to begin computerized cataloging of the collection. The second part of the paper will describe how I received a \$1000 Research Incentive Fund grant to assist me with expenses incurred in traveling to Strasbourg, France to present a paper in a VRA session at the XXVIIth Congres International d'Histoire de l'Art.

For the special equipment grant, the successful culmination of several years of frustrated searching for both external and internal funding can be attributed to: 1. identifying the need for special funding; 2. enlisting the support of faculty and the department chair; and 3. writing a succinct but descriptive grant proposal complete with projected budget.

Similar steps were followed for the travel grant. I feel that obtaining this type of individual funding depends on building professional credibility within the department and within the institution. I will offer some tips on how I have enhanced my professional credibility by participating in recognized professional organizations through regional and national conference attendance and publications and, most important, by making others aware of my professional activities. These remarks will be especially appropriate to those whose positions are classified as staff rather than faculty, and will address the problems associated with institutional differences in perception of professional positions.

It has become increasingly necessary for visual resources professionals to turn to sources outside their departments to fund special projects. This talk will explore possible local and institutional funding sources and will discuss strategies for using them. It will also examine the nature of institutional support for the potential grant writer or fund seeker. Finally, it will address the role of the visual resources curator as the professional most capable of defining the needs of a specific visual collection, and therefore the most logical person to initiate and administer grant proposals.

PROGRAM ABSTRACTS

Session: Tapping the Resources of Your Institution

Using University Resources: Case Study of the Miami University Slide Room Computer Project

ASTRID R. OTEY
Miami University

Miami University has a number of offices that were established to help facilitate the identification and procurement of funds for special projects. I was able to take advantage of the services that were offered on campus to help organize, write, and submit a grant proposal for a computerization project.

I attended a university seminar on grantsmanship which acquainted me with methods of identifying and applying for grants that are appropriate for a specific project. The campus Research Office keeps a file of grant opportunities and assists in preparing the proposal.

I began working with the Associate Dean of the School of Fine Arts, whose responsibilities include gathering and disseminating information about grant opportunities. We consulted our Development Office, which identifies possible donors and sources of funds, matching these prospective donors with programs that coincide with their special interests. The Associate Dean informed me of the University administration's plans to promote the funding of computer projects on campus, and we began to investigate this possibility.

As we were considering the preparation of our proposal, our department was contacted by the professor of a technical writing class which was doing a project on writing grants. Our project was used as a class assignment. I drew up all of the specifications, and at the end of the semester received four proposals, done in the format required by the University, from which we were able to draw elements to write our final proposal.

Our proposal was submitted to the University, and was funded through a state bill which financed instructional and data processing equipment. We were able to purchase hardware, software, and programming services to lay the groundwork for our slide room computerization project.

VISUAL RESOURCES ASSOCIATION



Session: Tapping the Resources of Your Institution

Learning the Ropes of Visual Resources Grant Writing at Miami Dade South Community College

ANGELA BUSTAMANTE

Miami Dade South Community College

(with the aid of Corina Domozick, Grant Writing Specialist)

Obtaining funds for an art slide library is a formidable task. At Miami Dade South Community College this task was made much more difficult for a number of reasons. First and foremost, administrators did not see the need for adding technology to an art slide library. They felt that computers in this area would only be used by the art slide curator for management and would not be used directly by students and faculty for learning purposes. The second reason was that administrators felt that the art department should not have a separate slide library but should be part of the audio-visual department located across the campus. They also felt that our collection should be available to all part-time instructors teaching general humanities courses.

These factors did not dissuade me from pursuing grant writing to obtain the technology that was needed. The journey began as I met with the campus educational technologist who determined that the best course of action for obtaining funds would be to add a student lab to the existing library. The chairman of the Art Department agreed with this course of action, and the more we defined and researched our ideas the more we discovered that ours was a unique concept for a two-year community college.

We first pursued an internal grant source, and after four years of numerous meetings, discussions, and workshops, three grants and one mini-grant were written. The result was that the department got one computer, one large video monitor, one videodisc player, and funding for my attendance at the microcomputer workshop in Austin, Texas in 1989. Although this may sound very successful I still did not get a computer for the library until recently. The entire process took approximately five years.

In the future I will pursue external funding sources such as FIPSE (Department of Education) in order to fund more technology for a visual resources library and computer lab that I have designed for a new art building to be completed in the next year or so.

1992 PROGRAM (Chicago)

General Coordinator: Rebecca Miller Hoort, University of Michigan
 Local Arrangements: Karl Cole, Rosenthal Art Slides, Tim Hawkins, Playboy Enterprises, Inc., Marybeth Koos, Northern Illinois University, Lindy Narver, University of Illinois-Chicago
 Program Design and Production Coordinator: Patrick Young, University of Michigan
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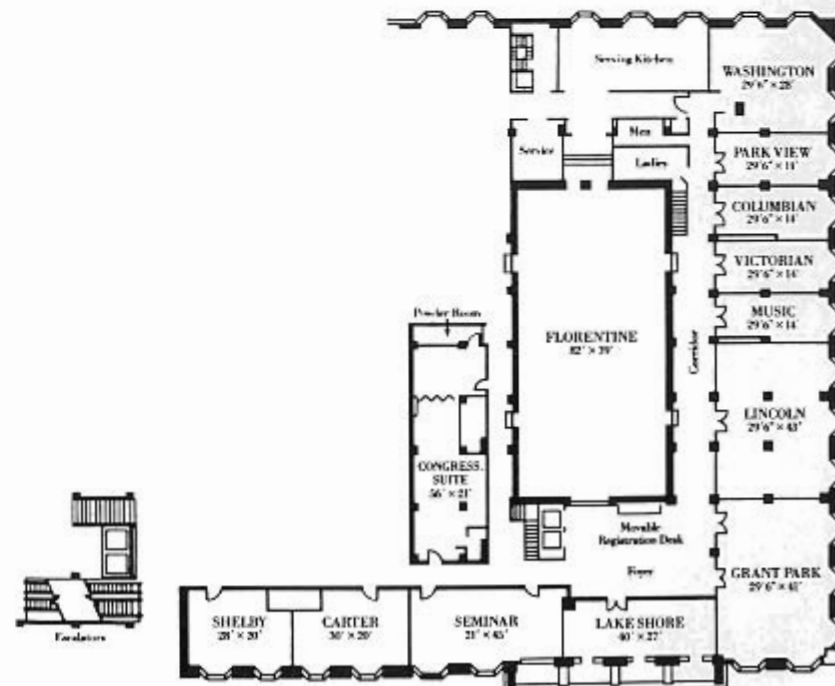
Applications for membership in the Visual Resources Association will be available in the registration suite during the conference. Annual membership dues for 1992 are \$40, \$55 outside North America. Contributing membership is \$80 to \$299. Patron membership is \$300 and above. To become a member, send your check (U.S. currency only) to Christine Hilker, Treasurer, University of Arkansas, 209 Vol Walker, School of Architecture, Fayetteville, AR 72701. Membership includes a subscription to the Visual Resources Association Bulletin. Visit our booth in the CAA exhibits area for information about other publications.



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