

HOUSTON

VRA *Visual Resources Association*

SIXTH ANNUAL BUSINESS MEETING
& PROGRAM

February 11-13, 1988

Holiday Inn & Hyatt Regency Hotels
Houston, Texas

1988

VISUAL RESOURCES ASSOCIATION
SIXTH ANNUAL BUSINESS MEETING AND PROGRAM
February 11-13, 1988

GENERAL INFORMATION

VRA Information Table: Holiday Inn
VRA Sessions: Holiday Inn, Mariner Ballroom
VRA Annual Meeting: Hyatt Regency, Regency Ballroom

Registration: VRA Information Table
Hours as scheduled and before each VRA session

VRA Program Registration Fee: \$15.00
(for admission to all VRA Sessions and Events and a copy of the abstracts of the VRA papers). Payment of the VRA registration fee does not constitute payment of fees for any CAA programs that may be going on at the same time.

A CAA Registration badge or single session event ticket will be required for admission to CAA sessions, exhibits and special events.

INTERNATIONAL ASSOCIATION OF
LIBRARIANS AND DOCUMENTALISTS
MEETING 1988

PROGRAM

PROGRAM
February 10 - Wednesday
Holiday Inn
Hospitality Table
Early-comer orientation

February 11 - Thursday
Holiday Inn, Mariner Ballroom

8:00 - 9:00 AM
VRA Registration
Registration Fee: \$15.00

8:00 - 9:00 AM
Standing Committee Meetings I
(concurrent)

9:15 - 11:00 AM
VRA Program Session
Trends in Automation IV

Moderator: JOHN TAORMINA
Ohio State University

LINDA McRAE, University of South
Florida. "Customizing a Commercial
Software Program"

ELEANOR MANNIKKA, University of
Michigan. "The Card and Label
Program in the History of Art Slide
Library at the University of
Michigan"

JEAN MARIE IPPOLITO, Ohio State
University. "The Continuing Saga
of Mainframe Computing at The Ohio
State University History of Art
Slide Library"

DONNA LACY COLLINS, George
Washington University. "A Slide
Library Database Using an Apple
Macintosh Plus Computer System"

KATHLEEN COHEN, San Jose State
University. "A Visual Database and
Videodisc"

Hyatt Regency
Regency Room

12:00 - 1:45

VRA Program Session
"Graphic Documentation in the
Administration of Visual Resource
Collections"

Moderator: NANCY SCHULLER,
University of Texas at Austin

F. TERRY ARZOLA, University of
Texas at Austin. "Database
Management Training of Visual
Resource Personnel using an
Instructional Design Module".

JULIE HAUSMAN, University of Iowa.
"User Orientation to the Office of
Visual Material at the School of
Art/Art History, University of
Iowa".

REBECCA MILLER HOORT, University of
Michigan. "Written Documentation
of Policy and Procedures in the
Slide and Photograph Collection,
Department of the History of Art,
University of Michigan".

SCOTTIE BROWN JONES, Arizona State
University. "Documentation
Procedures in the Art Slide and
Photograph Collection, Arizona
State University.

CAROLYN PAPSIDERA, Toledo Museum of
Art. "A Visual Solution in an
Unusual Visual Resources
Collection"

PATRICK YOUNG, University of
Michigan. "In-house Production of
One-half Inch Video Tape for Visual
Resource Collections".

Holiday Inn
Mariner Ballroom

2:30 - 4:00 PM

Slide Exchange
Organized by GARY COBERLY, Towson
State University

2:30 - 4:00 PM

VRA Executive Committee Meeting I
(Meet in the Mariner Ballroom)

Hyatt Regency

4:45 - 7:00 PM

ARLIS/CAA Joint Session
"Artists' Rights"

Hyatt Regency
Regency Room

5:30 - 7:15 PM

Annual Business Meeting

February 12 - Friday

Holiday Inn
Mariner Ballroom

8:00 - 9:00 AM

VRA Registration

9:15 - 11:00 AM

VRA Session & Roundtable Discussion
"Special Concerns of Architecture
Slide Collections"

Moderators: ANNETTE COOKE, Rhode
Island School of Design (formerly
Arizona State University) and
CHRISTINE HILKER, University of
Arkansas

FRANCES CARTER, Skidmore Owings and
Merrill, Houston, Texas

IRENE RAPAPORT, School of
Architecture, McGill University

MARTHA STEWARD, School of
Architecture & Environmental
Design, California Polytechnic
State University

Holiday Inn
Mariner Ballroom

11:00 AM - 12:00 PM Standing Committee Meetings II
(concurrent)

1:00 - 4:00 PM Walking Tour of Houston,
(Meeting place to Led by a guide from the American
be announced) Institute of Architects

Cost: \$5.00 per person. The AIA
Guide "A Walking Tour of Houston"
will be available for purchase.

University of Houston
Architecture Building

VRA Reception and Barbeque
(Following CAA Convocation)

Organized by NAN COWICK and
JEAN KRCHNAK, University of Houston

Cost of barbeque: \$6.00 per person

February 13 - Saturday

Holiday Inn
Mariner Ballroom

9:00 AM Executive Committee Meeting II

Session: "Trends in Automation IV"

Customizing a Commercial Software Program

LINDA McRAE
Department of Art, University of South Florida

Most curators facing the task of automating their collections seem to have similar criteria for selecting a software program. Among many other considerations, the major ones seem to be (1) the ability to retain the local system, (2) ease of operation for both faculty and staff, (3) the ability to combine tasks, i.e. print labels, authority cards, shelf lists, etc., as well as compile, organize and cross-reference data.

Our institution applied this criteria in selecting the commercial software program written for slide collections called Sliderun/Imagerun. It is not the purpose of this paper to advocate or promote this program, rather, by way of example, to describe the types of modifications which must be made with any program to make it compatible with the existing system and, at the same time, improve the system through automation.

Session: "Trends in Automation IV"

The Card and Label Program in the History of Art Slide Library at The University of Michigan

ELEANOR MANNIKKA
Department of the History of Art, University of Michigan

The Slide and Photograph Collection in the Department of the History of Art at The University of Michigan is currently using a card and label software program developed using dBase III but accessible to BASIC and other commercial software. The program runs on an IBM-PC or -AT. It produces four lines to a label, up to two labels per slide, 2" x 2" cards, and 3-1/4" x 4" shelflist cards. There is also an option for storage on disks or a mainframe. Because it is menu driven, all necessary prompts and instructions appear on the screen; a new user can be trained in less than 30 minutes.

We began using the program in September 1986 with rather impressive results: cataloguing jumped from 10,488 slides in 85/86 to 19,185 slides in 86/87. Even though we will either maintain or increase our present cataloging rate of about 20,000 slides per year, we are not hiring more people to do so; in fact, we no longer hire any typists at all.

It cost several thousand dollars and took five years of on-and-off experimentation to arrive at our ideal program. Some of the features which have helped the most are the carry-on command that repeats all the information from the preceding record; in that way, one does not have to type in recurring data. Also, the global replacement command allows us to code complex entries with a letter or number. When one is finished, the single-letter or numeric codes can be replaced with the correct and full information all at once.

There are many other program features which help to produce accurate and fast cataloguing. Based on our own experience, we would encourage anyone still using typewriters to lobby for computerization as soon as possible.

Session: "Trends in Automation IV"

The Continuing Saga of Mainframe Computing at the Ohio State University History of Art Slide Library

JEAN MARIE IPPOLITO
Department of History of Art, Ohio State University

This paper will be a follow-up of "Securing Mainframe Computing in the Slide Library at the Ohio State University" which was presented by Mark McGuire (then Curator) at the 1986 VRA conference in New York. Mr. McGuire gave his account of a six-year ordeal by the History of Art Department to "secure" mainframe computing and begin automation. In this follow-up paper I will discuss the progress and changes that have taken place since the presentation of that paper and the arrival of two new curators at O.S.U. in July 1986.

I was hired to revise and expand the East Asian section of the slide collection. Since this area was expected to grow by three or four times its size over the next three years, it provided an opportunity to experiment as well as a demonstrate how useful automation might be for the rest of the collection.

I will address some of the problems faced and the decisions made; how they were received by the faculty; and how they affected the collection's automation in the long run. I will present our database structure and label format, and show some simple solutions to what were thought to be complex problems. Some of our accomplishments have been: generating labels for slides and, title and artist guidecards. The database is sometimes used to aid in cataloging slides and it is hoped that we can take further advantage of this in the future. Some of our long-term goals include: an automatic check-out system; access terminals in the libraries, professor's offices, or the Wexner Center for the Visual Arts; videodisc interfacing for student reserve and review purposes.

Recently the mainframe computing facilities in the College of the Arts have been eliminated. Of the three collaborating departments, the History of Art Department was the only unit receiving the hoped-for benefits. The other departments argue, therefore, that it is not serving the original purpose and is not cost effective. We are now in the process of changing to an independent system. Needless to say, we are apprehensive yet hopeful of this change, since there is over a year's worth of data (c. 24,000 slides and photographs) stored in the mainframe, and we already know that transferring the data to a new system is not an easy task. We are hopeful that we may still attain our goals and be cost-effective in the long run.

Session: "Trends in Automation IV"

A Slide Library Database Using an Apple Macintosh Plus Computer System

DONNA LACY COLLINS
Department of Art, George Washington University

In August, 1983 a project was begun in The George Washington University Art Department Slide Library to create a database which would facilitate the printing of computer-generated slide labels, as well as conducting inventories, searches, and queries on all new slides entering the collection. At that time, the collection consisted of approximately 100,000 slides, with an average annual increase of 8,500 slides, all of which were hand-labelled for lack of an easier method. A database package called Omnis-3 was used to create a database of art historical information which can be stored and manipulated in various ways for various purposes, including computer-generated labels, a label data-entry program, and inventory menus and reports. By custom-designing the database, the established cataloging and classification system already in place in the slide library was improved.

Using this system, data fields can be suppressed from printing or can be called up when searches are conducted; more than one field can be linked in a search, and detailed printouts of the searches are available for inventory records or shelf lists. With the addition of a program called Omnis-Aid, an alphabetically arranged authority file for museum acronyms, country code abbreviations, and medium code abbreviations remain in an open window on the screen while entering label information. This allows the user to scroll through the list, select an abbreviation, and have the work automatically typed into the desired field.

This system has enabled us to catalog, label and inventory approximately 12,000 slides since March, 1986 much more rapidly, without compromising label information or dramatically restructuring the label format. These changes have occurred at a time when in-house production demands have increased significantly. Relative equipment costs, time involved working with the computer system, problems encountered with the system and future plans for the database will be discussed.

Session: "Trends in Automation IV"

A Visual Database and Videodisc

KATHLEEN COHEN
Art Department, San Jose State University

Visual images enhance learning and provide information rivaling that obtained from the printed word, but, for most instructors, appropriate images are difficult to locate and utilize. A project at San Jose State University is attempting to remedy that situation by providing instructors with a videodisc containing over 15,000 images from many cultures and historical periods accompanied by a cross-referenced, subject-indexed database program.

In addition to providing standard search by artist and period which is customarily used by art historians, the computerized system allows classification by subject, a feature that will make the database much more useful to instructors in a variety of disciplines within the humanities and social sciences. The system contains over 2,570 category terms, and any image may be entered in up to seven distinct subject categories.

The structure of the subject category system was inspired by a visual cataloging system originally developed in Holland, which has been totally changed to meet the needs of a dynamic multicultural collection. The database itself is created with Rbase System V, which not only allows standard retrieval using a variety of fields but also contains a 4,000 character note field which can be searched for any word.

The disc contains over 15,000 images and will be used in a variety of ways: among others, providing a lecture resource for instructors in various humanities and social sciences, art historical images for review by art history students, and as a basis for self-study modules on a variety of topics.

Session: "Graphic Documentation in the Administration of Visual Resource Collections"

"Database Management Training of Visual Resource Personnel Using an Instructional Design Module"

F. TERRY ARZOLA
University of Texas at Austin

Since the introduction of computers into the Art Department Slide and Photograph Collection of the University of Texas at Austin in 1984, full-time personnel who utilize the database system daily are accustomed to the procedures used to accession slides into the system. After all, the new computerized database system had been designed to mimic the old accessioning routine of filling out accession cards (now called "forms"). Information entered onto the "fields" of these "forms" allowed the database to access that information to provide printed hard copies of the accession form, a shelf-list record by slide call-number, a public catalog file card as well as a slide label for the slide.

Data entry is primarily done by the professional staff, and graduate research assistants. Since the research assistants may change from semester to semester, a proposal was made to the Curator to research and design a written training module as an easy way to quickly train new data entry assistants. This frees full-time personnel from the task of training new part-time workers each semester.

Using systematic instructional design methods, a training module was created. This instructional design model (a) identifies goals; (b) analyzes design content; (c) identifies the entry behavior and characteristics of learners of the content; (d) develops test items referenced to established criteria; (e) develops the training strategy; (f) develops and selects the actual materials used in the training; (g) evaluates the content of the instruction according to data collected in testing; and (h) revises the instruction, and if needed, the entire analysis, in light of collected data.

While most of this information is easily delivered by using printed text, the introduction of computer information management systems such as Apple's HyperCard points to the possibility of designing low-cost computer-aided instruction packages.

Session: "Graphic Documentation in the Administration of Visual Resource Collections"

User Orientation to the Office of Visual Materials at the School of Art/Art History, University of Iowa

JULIE HAUSMAN AND TOM KARSON
University of Iowa

Efficient management of visual resources collections requires clearly stated user procedures and effective methods for training users in those procedures. Most collections have well defined user policies by effective user training is often a time consuming and difficult procedure. The University of Iowa's Visual Material collection consists of 250,000 slides, with a staff of one full-time curator, one full-time A/V Clerk and 10 part-time student employees. We circulate 50,000 slides a year to 175 users. The various responsibilities of the curator and A/V clerk put time at a premium. We spent twenty to thirty minutes orienting each new user or group of users. An orientation procedure was conceived as a time conserving measure.

We chose a slide-tape format because equipment for production and use was readily available. It could also be easily edited as user policies changed. The curator made a detailed list of points to be covered in the orientation. The A/V clerk then provided a script which was edited by the curator and clerk jointly. The clerk produced a story board for the script which was used as a production guide for making the slides. The student photographer shot all necessary slides. A student staff member was narrator for the audio tape. This tape was subsequently "pulsed" to allow for the automatic advance of the slides. The equipment used was a Wallensak tape recorder and a Kodak Carousel Audio Viewer with headphones.

The slide-tape orientation has resulted in an enormous savings of staff time. It is a more satisfactory orientation for users and staff because it is uniform and consistent. Portions of the slide-tape orientation will be shown.

Session: "Graphic Documentation in Administration of Visual Resource Collections"

Written Documentation of Policies and Procedures in the Slide and Photograph Collections, Department of the History of Art, The University of Michigan

REBECCA MILLER HOORT
The University of Michigan

The curators of the Slide and Photograph Collections in the Department of the History of Art at The University of Michigan recently revised and expanded their written documentation of policies and procedures for use of the collections. The curators met with the departmental Executive Committee to discuss needed changes and additions, and a final version was approved by the Executive Committee in March of 1987.

Information to be included in the policies and procedures guidelines was organized into separate documents relating to different topics, so that the documentation could be combined in a number of ways to create "packets" pertinent to various slide and photo collection users (History of Art faculty, faculty from other departments, History of Art students, other students, faculty from University of Michigan branch locations, etc.) Documents used in the packets include Circulation Policies, Procedures for Slide Orders from Books, Copyright Policy, and a description of policies and procedures pertaining to the History of Art Print Study Gallery and Photography Collection.

The packets were used for the first time in the summer of 1987. They were distributed to History of Art faculty, to faculty from other departments teaching courses cross-listed with History of Art in the fall term, and to departments and individuals in the university community who had frequently used the collection in the past, in the hope that problems relating to policies and procedures could be avoided during the busy period at the beginning of the school year. Packets have also been distributed to students in the History of Art seminar courses when they visit the collections for orientation, as well as to other student users.

The process of creating documented policies and procedures and their effectiveness will be discussed, and a general description of the individual documents will be given (with printed examples available for session attendees). It is hoped that those who attend the session will participate in a discussion of useful policies and procedures, and their implementation in other collections.

Session: "Graphic Documentation in the Administration of VR Collections"

Documentation Procedures in the Art Slide and Photograph Collection, Arizona State University

SCOTTIE BROWN JONES
Arizona State University

In fall 1981 the School of Art at Arizona State University hired two new curators for its slide and photograph collection. Since no consistent documentation about the collection or its classification system was available, it became apparent that some kind of administrative manual should be devised in order to provide standards for the collection's new accessions and to begin to standardize all areas of the existing collection.

With the realization of automation, the classification guide was enlarged to include the expanded alpha-numeric code fields created to facilitate filing and search reports. The codes were designed for unlimited growth, a decision that was well made as the guide has continued to become more detailed since automation in 1984. Also maintained in standard forms and kept within easy reach are the numerous authority files that have been either generated in-house or adopted from other collections. Not a new idea to slide collections, these include an artist file, source file, museum abbreviations and locations, standard word abbreviations used by our collection, etc. Our collection manual also includes chapters dealing with procedures for the computer, circulation, the photo copy stand, inventory, the annual report and memos pertaining to everything from access to the slide collection to our requirements for MFA donations.

With the advent of computerized collections in the mid 80's many curators have found the need to sit down and formulate similar manuals detailing the specifics of their own collections. We wish to emphasize the importance of this kind of written documentation for collection use, not only to create a standard cataloguing procedure for the common variances between cataloguers, but also to maintain a record of decisions that have been made and an administrative system to follow for future curators (always realizing the possibility that one administration may give way to another without the benefit of in-house training). The content for this talk, therefore, is not based around new concepts but rather demonstrates one collection's approach to continued growth and development.

Session: "Graphic Documentation in Administration of Visual Resource Collections"

A Visual Solution in an Unusual Visual Resources Collection

CAROLYN M. PAPSIDERA
University of Toledo Art Programs at the Toledo Museum of Art

The Visual Resources Collection of the University of Toledo Art Programs at the Toledo Museum of Art is in a rather unique position as one facility serving two institutions. We are faced with not only a studio and art history faculty to serve, but curatorial, museum education, museum docent and public patrons as well.

We meet the needs of a wide variety of paid staff and volunteers who use the collections and our audio-visual equipment on an on-going basis. The Museum has a Speaker's Bureau, which is a group of volunteers who are trained to go out into the community and give presentations on the museum's collections to interested groups (such as the sick and elderly) who can't come to the museum for a tour. The Museum also has a Docent program which trains select volunteers very rigorously in the history of art in general, and the museum's collections and their place in the history of art, in particular.

Therefore, we in the Visual Resources Collection have to accommodate and train a large number of people in the use of the slide collections and in the use of our audio-visual equipment. We have developed an instructional video on the procedures for using the slide collections and how to use the equipment needed for giving a slide presentation. The use of this video by the many individuals who come to us as novices concerning our procedures every year, has cut down the amount of time spent in training by our staff by 80%.

The video begins with an introduction by the slide curator on the way the collections are arranged and cataloged. Our photographer then explains the procedure on how to have slides made, and the amount of time needed to have them made as well as the costs involved. Next, our Visual Resources technician provides information on borrowing procedures. Finally, the three of us get together (our entire staff) to demonstrate the use of our A/V equipment and how to do some minor troubleshooting, should the situation arise.

We have found this visual graphic documentation to be a most effective solution to what was once a very time-consuming situation.

Session: "Graphic Documentation in Administration of Visual Resources Collections"

In-house Production of 1/2" Video Tapes for VR Collections

PARTICK YOUNG
The University of Michigan

My presentation will cover the production and use of instructional tapes on 1/2" (VHS) video systems. I will show examples of video tapes produced by the University of Michigan Slide and Photograph Collection for training slide projectionists, on slide binding techniques, and on the use of the department's copy photography facilities.

I will show a video recording of an Art History lecture and also the results of post production work to create an improved version of such a recording. Along with this comparison, I will discuss the use of slide to video transfer systems, cameras, camcorders, recorders and editors that are available to VR Collections at a reasonable cost.

The capabilities and limitations of in-house production will be emphasized with regard to the quality of the system itself. The usual constraints of time, resources and funding will also be addressed as limiting factors in the quality of video training tapes.

Session and Roundtable Discussion: "Special Concerns of Architecture Slide Collections"

Session moderators: ANNETTE COOKE, Arizona State University and CHRISTINE HILKER, University of Arkansas

This session will deal specifically with several architecture resource collections, and generally with concerns relating to all architecture collections. Three participants will present profiles of their specific facilities. Two from schools of architecture: Irene Rappaport from McGill University in Montreal and Martha Steward from California Polytechnic State University at San Luis Obispo, and Frances Carter, a Visual Resource Curator from the Houston office of Skidmore, Owings and Merrill.

An open discussion will follow on topics such as cataloging, storage, and acquisitions, as they relate to architecture VR facilities. We hope this session will initiate a continuing dialogue, or 'network', among those of us primarily concerned with this type of collection.

Visual Resources Association

VRA

The **VRA** is the only professional organization dealing exclusively with the ever-changing world of visual resources. It is an organization specifically for slide curators and media librarians, photo archivists, slide and microform producers, rights and reproduction officials, photographers—anyone involved or concerned with visual materials.

The **VRA** is dedicated to informing its members of the many changes and developments taking place daily in the field. By keeping you current on the latest equipment, supplies, and technology, as well as on new publications, methods, and educational opportunities, the **VRA** will provide you with a basis for continued professional growth.

The **VRA** is the publisher of the highly acclaimed quarterly newsletter, the *International Bulletin for Photographic Documentation of the Visual Arts*. All members receive this important publication. In addition, the **VRA** sponsors the publication of *Visual Resources: An International Journal of Documentation*, a scholarly quarterly, as well as a series of useful Guides which includes the *Slide Buyers' Guide* (5th edition). Other Guides in the series are the *Guide to Management of Visual Resource Collection*, the *Guide to Copy Photography*, and the *Introduction to Automation*.

At our annual meetings, the **VRA** offers you an opportunity to meet your colleagues, share information and practical knowledge, and view the latest technology. You will be kept abreast of upcoming professional workshops and special training sessions.

Many of the questions or problems you encounter professionally may have already been solved. Join the **Visual Resources Association** and find out what you've been missing!

... PROFESSIONALS DEDICATED TO QUALITY

— MEMBERSHIP APPLICATION —

Name _____ Title _____
Institution _____
Address _____
City / State / Province _____
Mail Code / Country _____ Business Phone _____

Annual dues: U.S. \$15.00 / Outside North America: U.S. \$30.00 (includes airmail postage)

Enclosed is my check for U.S. \$_____, payable to the **Visual Resources Association**. All payments must be in the form of a check or bank draft drawn on a U.S. Bank in U.S. currency. PREPAYMENT IS REQUIRED.

Mail to: Christina Updike, VRA Treasurer, c/o James Madison University, Art Department, Harrisonburg, VA 22807 U.S.A.

