Visual Resources Association

16th Annual Conference
March 3–8, 1998

Philadelphia City Hall

Philadelphia

Welcome to Philadelphia!

Visual Resources Association
16th Annual Conference

March 3-8, 1998
Philadelphia, Pennsylvania

Welcome to the 1998 Visual Resources Association Confer-
ence, our sixteenth annual meeting. The Association officers
and the planners for this conference hope you will enjoy this
gathering in Philadelphia and have the opportunity to learn
something useful, make new connections with colleagues in
your field, and renew past acquaintances.

Jeanette C. Mills
VRA Vice President & Conference Coordinator

Conference-at-a-Glance

Tuesday, March 3 (p. 9)

2:00–5:00 P.M.	Workshop I
5:15–7:00 P.M.	Meeting: VRA Executive Board I
7:00–10:00 P.M.	Registration

Wednesday, March 4 (p. 10)

8:00 A.M.–5:00 P.M.	Registration
8:30–10:30 A.M.	Session I
11:00 A.M.–1:00 P.M.	Roundtable I
	Roundtable II
1:00–2:30 P.M.	Meeting: Data Standards Committee
1:15–2:00 P.M.	Meeting: Membership Committee
2:30–4:30 P.M.	Meeting: VRA Annual Business
5:00–7:00 P.M.	VRA Members' Reception and Awards Presentations
7:30–8:30 P.M.	Meeting: Travel Awards Committee
7:30–9:00 P.M.	Meeting: VRA Executive Board II

Thursday, March 5 (p. 13)

7:30–8:30 A.M.	Continental Breakfast for New VRA Members
8:00 A.M.–5:00 P.M.	Registration
8:30–10:30 A.M.	Session II
11:00 A.M.–1:00 P.M.	Roundtable III
	Roundtable IV
1:00–2:30 P.M.	Meeting: Image Buyers' Guide Committee
	Meeting: *VRA Bulletin* Editors
2:30–4:30 P.M.	Session III
5:00–6:30 P.M.	Meeting: Ad Hoc Committee on International Affiliations
	Meeting: Intellectual Property Rights Committee
	Meeting: Midwest Unofficial Chapter
	Meeting: Ohio/Michigan/W.Pennsylvania/N.Kentucky Unofficial Chapter
7:00–10:00 P.M.	Luraine Tansey Travel Award Fund-Raising Dinner

Friday, March 6 (p. 17)

7:30–8:30 A.M.	Meeting: Development Committee
8:00–10:00 A.M.	Registration
8:30–10:30 A.M.	Session IV
11:00 A.M.–1:00 P.M.	Roundtable V
	Roundtable VI
1:00–2:30 P.M.	Meeting: Joint VRA/ARLIS Task Force on Professional Issues
	Meeting: Nancy DeLaurier Writing Awards Committee
2:30–4:30 P.M.	Session V
5:00–6:30 P.M.	Meeting: VISION Project
8:00–10:30 P.M.	ARLIS/NA and VRA Welcome Party and Members Art Exhibition

Saturday, March 7 (p. 20)

8:00–10:00 A.M.	Registration
8:30–10:00 A.M.	Presentation I
10:00 A.M.–12:00 P.M.	Meeting: Ad Hoc Professional Status Survey Committee
	Meeting: Image Buyers' Guide Committee
	Meeting: 1999 Conference Planning
10:00 A.M.–3:00 P.M.	Workshop II
10:00 A.M.–5:00 P.M.	New Technologies Roundup
12:00–1:00 P.M.	Presentation II
12:00–4:00 P.M.	Open House: Slide Collection
	Open House: Archives
1:00–5:15 P.M.	ARLIS Sessions

Sunday, March 8 (p. 23)

11:30 A.M.–4:30 P.M.	Barnes Foundation Tour

Preliminaries

Thanks

A hearty thank you goes to all the people who have helped make this conference a success. Special thanks go to Micheline Nilsen, who has headed the local arrangements committee. Many other people have helped with conference arrangements; unfortunately, time constraints precluded gathering a list of these people prior to the printing of this program. Detailed credits will be published in the Spring 1998 issue of the *VRA Bulletin*.

Other Executive Board members have provided moral support and a helping hand during the last year of preparations. I want to specifically acknowledge Jenni Rodda, President-Elect, for her advice based on past experience as a conference coordinator; and Bill Broom, Secretary, for his creative problem solving, attention to detail, and keeping me supplied with registration numbers. John Taormina, *VRA Bulletin* Editor, and Mark Pompelia, *VRA Bulletin* Associate Editor, handled the editing, layout, and printing of this conference program.

Last, but definitely not least, we all must thank Davis Publishing Company, which donated money to support the VRA Members' Reception on Wednesday.

Jeanette C. Mills
VRA Vice President & Conference Coordinator

Registration

The VRA registration/information tables and a message board will be located [to be filled in] in the Warwick Hotel at 1701 Locust Street. Registration fees include admission to all sessions, roundtables, presentations, and open houses; the VRA Annual Business Meeting and Members' Reception; the New Technologies Roundup; and the ARLIS/NA and VRA Welcome Party and Members' Art Exhibition. VRA registration also gives you access to the ARLIS sessions on Saturday afternoon at the Doubletree Hotel (corner of Locust and Broad Streets).

On-site registration is possible; see the schedule that follows for hours of the registration table; see the fee schedule below for the cost of on-site registration.

VRA or ARLIS member:	$115.00
Immediate family of VRA member:	$115.00
Non-member:	$135.00
Student (send photocopy of valid ID):	$55.00
One-Day:	$45.00

Please note: Your VRA conference badge is your proof of registration and should be worn at all times during the conference. Participants are individually responsible for the cost of local transportation and museum admissions, unless otherwise noted.

Special Events

The two workshops and the one VRA tour have limits to the number of participants, and people will be registered for these events on a first-come/first-served basis. If you successfully preregistered for one of these events, the appropriate ticket should be in the registration packet you receive at the conference. When an event fills, a wait list will be maintained. If possible, we will take on-site registration for events that have not filled.

If you pay for an event and cannot be registered for it because it is full, you will automatically be issued a refund. The refund check should be in your registration packet at the conference. No refunds are available for special events (workshops, VRA tour, or Luraine Tansey Travel Award Fund-Raising Dinner) if you were successfully registered for them.

Hotel

The VRA conference hotel is the Warwick Hotel, located at 1701 Locust Street. The Warwick Hotel was built in 1926 and renovated in 1994; it has a 3-star Mobil rating and a 3-diamond AAA rating. There is a restaurant in the hotel, Mia's, which is open from 6:30 A.M. to 11:00 P.M., and a European-style café. Right across the street is Little Pete's, a 24-hour restaurant. A nearby fitness club is free to hotel guests: Panorama Club, 1500 Locust Street, tel: 215-732-1503. Room service, laundry service, a beauty parlor, and a barber shop are all available in the hotel. Parking at the hotel costs $14.75 per day.

Transportation

BY CAR: From the south take I-95 to I-76 West. Exit at 30th Street Station and turn right at the first light (Walnut Street). Cross the bridge and go to 17th Street. Turn right onto 17th and the Warwick will be on your right. From the north take the New Jersey Turnpike to I-676 West over the Ben Franklin Bridge. Exit at Vine Street and proceed west to 17th Street. Turn left onto 17th and go nine blocks south. The Warwick will be on your right.

BY TRAIN: Amtrak (www.amtrak.com) serves Philadelphia's 30th Street Station, which is a hub for all regional train and subway lines. The hotel is a short taxi ride from the station, or any of the eastbound, local SEPTA (Southeastern Pennsylvania Transportation Authority) trains will take you to the Suburban station (16/17th Streets and JFK Boulevard), which is five blocks north of the hotel. Call 215-580-7800 for more information on SEPTA trains. The Market-Frankford subway line eastbound will stop at City Hall (15th and Market Streets), which is also about five blocks from the hotel.

BY AIR: Philadelphia International Airport is approximately seven miles, or twenty minutes, from the Warwick Hotel. A taxi will cost between $20.00 and $30.00; taxi stands are located near the baggage claim area. Lady Liberty Airport Shuttle costs $8.00; contact them by calling *27 at one of the courtesy phones after collecting your luggage. They service downtown hotels from 5:00 A.M. to 12:00 midnight. You can also call them at 215-222-8888. Another mode of transportation from the airport is the SEPTA Airport Rail Line R1, which runs every half hour from 5:30 A.M. to 12:00 midnight and costs $5.00 one way. Get off the train at either the 30th Street Station or the Suburban Station; you can take a taxi from the former or the latter; you also can walk from the latter. See more information under "Trains" above.

ARLIS/NA

ARLIS members may attend VRA sessions and roundtables on Friday, March 6, and VRA presentations and the New Technology Roundup on Saturday, March 7, simply by being registered for the ARLIS conference. ARLIS members also may register for the Barnes Foundation tour on Sunday, March 8, without being registered for the VRA conference. Those ARLIS members who wish to attend the entire VRA conference may register at the VRA member rate.

VRA members are welcome to attend ARLIS sessions on Saturday, March 7; their VRA conference badge will gain them admittance. Reference copies of the ARLIS conference program will be available at the VRA registration table.

The ARLIS/NA conference hotel and headquarters is the Doubletree Hotel, located three blocks from the Warwick Hotel at the corner of Broad and Locust Streets.

The Delaware Valley Chapter of ARLIS/NA is coordinating an exhibition of artworks by ARLIS and VRA members. The location and opening of this exhibition will coincide with the ARLIS/NA and VRA Welcome Party at the University of the Arts Great Hall (see program for Friday evening).

Conference Evaluation

Any feedback about the conference is appreciated. Each registration packet should include a conference evaluation form. The conference coordinator reads all these forms and uses the information to guide planning for future conferences. Please fill out this form and return it to:

Jeanette C. Mills
VRA Vice President & Conference Coordinator
School of Art
University of Washington
Box 353440
Seattle, WA 98195-3440
tel: 206-543-0649
fax: 206-685-1657
e-mail: jcmills@u.washington.edu

Conference Program

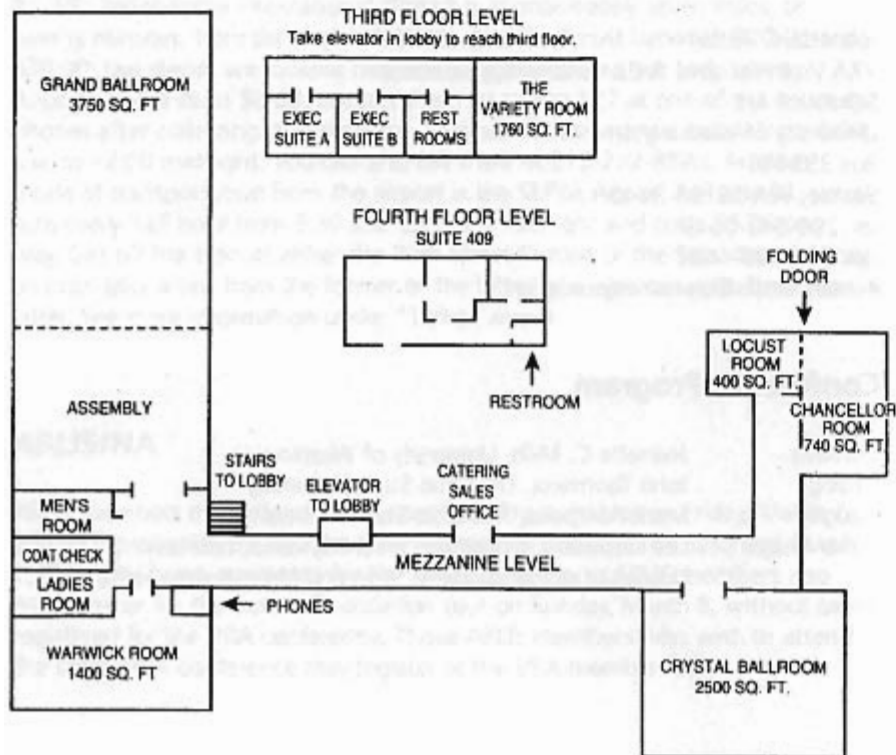|	
Content	Jeanette C. Mills, University of Washington
Editing	John Taormina, The Ohio State University
Design	Mark Pompelia, The Ohio State University
Cover Image	Lee Copeland, University of Pennsylvania; courtesy University of Pennsylvania Slide and Photograph Collection

The Warwick

PHILADELPHIA

17th & Locust Streets,
Philadelphia, PA 19103

FLOOR PLANS

THIRD FLOOR LEVEL
Take elevator in lobby to reach third floor.

| GRAND BALLROOM 3750 SQ. FT | EXEC SUITE A | EXEC SUITE B | REST ROOMS | THE VARIETY ROOM 1760 SQ. FT. |

FOURTH FLOOR LEVEL
SUITE 409

FOLDING DOOR

LOCUST ROOM 400 SQ. FT.

CHANCELLOR ROOM 740 SQ. FT.

RESTROOM

ASSEMBLY

STAIRS TO LOBBY
ELEVATOR TO LOBBY
CATERING SALES OFFICE

MEN'S ROOM

COAT CHECK

LADIES ROOM

← PHONES

MEZZANINE LEVEL

WARWICK ROOM 1400 SQ. FT.

CRYSTAL BALLROOM 2500 SQ. FT.

Program of Events

Unless otherwise specified, all activities are at the Warwick Hotel.

Tuesday, March 3

2:00–5:00 P.M.
University of Pennsylvania Libraries Electronic Classroom

Workshop I
Digital Stone Soup: Developing a Digital Image Bank for American Architecture

Registration Fee: $45.00
Limit: 30 participants

Instructors:

Micheline Nilsen, University of Pennsylvania
Elizabeth Antrim, San Jose State University
Jeff Cohen, Bryn Mawr College

5:15 - 7:00 P.M.
VRA Executive Suite

Meeting
VRA Executive Board I

7:00 - 10:00 P.M.
Variety Room, 3rd Floor

Registration

Wednesday, March 4

8:00 A.M.–5:00 P.M.
Mezzanine Level

Registration

8:30–10:30 A.M.
*Grand Ballroom,
Mezzanine Level*

Session I
The Digital Image: Friend or Foe?

Organizer/Moderator:

Howard Smith, University of Southern California

Edie Cherry, University of New Mexico
"The Plant Materials Image Collection Project"

Maureen Burns, University of California at Irvine
"Noble Goals/Harsh Reality: Library of UC Images
and Current Trends in Copyright Law" LUCI

Miranda Haddock, Western Michigan University
"Creating a Visual Catalog for the Visual Resources
Library"

Nancy Shelton, Old Dominion University
"Digitizing and Storing Images for Teaching and
Website Presentation in Art 121A [ImageAXS]"

Jean Krchnak, University of Houston
"The Houston Collection—Digitizing a Historic
Photograph Collection"

11:00 A.M.–1:00 P.M.
*Chancellor Room,
Mezzanine Level*

Roundtable I
**Strategies for New Visual Resources
Curators**

Organizer/Moderator:

Marcia Poore, SUNY at Binghamton

Wednesday, March 4, continued

11:00 A.M.–1:00 P.M.
*Variety Room,
3rd Floor*

Roundtable II
**Who is Kongo Rikishi and Where Can
I Find Him?**

Organizer/Moderator:

Giovanna Jackson, California State University at
Chico

Panelists:

John C. Huntington, The Ohio State University
David Hogge, Freer Museum
Sara Jane Pearman, Cleveland Museum of Art
Hannah Tandeta, Mills College

1:00–2:30 P.M.
*Executive Suite A,
3rd Floor*

Meeting
Data Standards Committee

Chair:

Elisa Lanzi

1:15–2:00 P.M.
*Executive Suite B,
3rd Floor*

Meeting
Membership Committee

Chair:

Elizabeth Antrim

2:30–4:30 P.M.
*Grand Ballroom,
Mezzanine Level*

Meeting
VRA Annual Business

Association business, annual reports, and announce-
ments will take place, including discussion of future
conference locations and the presentation of Travel
Awards. All members should attend.

Wednesday, March 4, continued

5:00–7:00 P.M.
*Crystal Ballroom,
Mezzanine Level*

Reception
VRA Members' Reception and Awards Presentations

Sponsor:

Davis Publishing

A presentation will be made for the Distinguished Service Award and the Nancy DeLaurier Writing Award recipients will be recognized, beginning at 6:00 p.m. Hors d'oeuvres will be served and a cash bar will be available.

7:30–8:30 P.M.
*Executive Suite A,
3rd Floor*

Meeting
Travel Awards Committee

Chair:

Christina Updike

7:30–9:00 P.M.
VRA Executive Suite

Meeting
VRA Executive Board II

Thursday, March 5

7:30 A.M.–8:30 A.M.
VRA Executive Suite

Reception
Continental Breakfast for New VRA Members

Hosts:

Arleen Arzigian, Membership Director
Elizabeth Antrim, Membership Committee Chair

8:00 A.M.–5:00 P.M.
Mezzanine Level

Registration

8:30–10:30 A.M.
*Grand Ballroom,
Mezzanine Level*

Session II
The Getty's MESL: Reports from the Trenches

Organizer/Moderator:

Caron Carnahan, Williams College

Christie Stephenson, MESL Project Manager/New York University
Part I: "The Museum Educational Site Licensing Project: Project Overview"
Part II: "Where Do We Go From Here? Challenges for the Future Raised by the MESL Project"

Rachel M. Allen, National Museum of American Art
"In Terms of MESL: Striking a Balance for the Use of Museum Images"

Kathe Hicks Albrecht, American University
"Museum Images in the Classroom: Applications and Insights"

Discussant:

Margaret Webster, Cornell University
"Reactions!"

Thursday, March 5, continued

11:00 A.M.–1:00 P.M.
Grand Ballroom,
Mezzanine Level

Roundtable III

**Collection Development in Art/
Architecture/Archaeology-Related
Visual Resources Collections:
Changing Times; What Do We Collect
and Why?**

Organizers/Moderators:
Rebecca Miller Hoort, University of Michigan at
Ann Arbor
Martha Mahard, Harvard University

Chancellor Room,
Mezzanine Level

Roundtable IV

**From Private Sanctuary to Public
Domain: Managing the Merger of
Two Distinct Facilities**

Organizers/Moderators:
Adrienne Varady, University of Cincinnati
Jane Carlin, University of Cincinnati

Panelists:
Wayne Meyer, Ball State University
Cindy Turner, Ball State University

1:00–2:30 P.M.
Executive Suite B,
3rd Floor

Meeting

Image Buyers' Guide Committee

Co-Chairs:
Sandra Walker
Donald Beetham

Executive Suite A,
3rd Floor

Meeting

VRA Bulletin Editors

Chair:
John Taormina

Thursday, March 5, continued

2:30–4:30 P.M.
Grand Ballroom,
Mezzanine Level

Session III

**The Changing Role of the Librarian—
Publishing and Producing**

Organizer/Moderator:
Colum Hourihane, Princeton University

Murtha Baca, Getty Information Institute
"Shades of Gutenburg?"

Johan Van der Beke, Brepols Publishers (Belgium)
"Providing a Future for the Past: La Bibliotheque des
Duces de Bourgogne on CD-ROM"

Inge Reist, Frick Art Reference Library
"Spanish Artists from the 4th to the 20th Centuries,
A Critical Dictionary"

R. Brooks Jeffery, University of Arizona
"Renewing the Role of the Librarian in a New
Paradigm: A Call for Generalists"

Catherine Gordon, Courtauld Institute of Art
"Dancing on the Head of a Pin Self-Publishing from
a Database"

5:00–6:30 P.M.
Executive Suite A,
3rd Floor

Meeting

**Ad Hoc Committee on International
Affiliations**

Chair:
Barbara Stevenson

Thursday, March 5, continued

5:00–6:30 P.M.
Executive Suite B,
3rd Floor

Meeting
Intellectual Property Rights Committee

Co-Chairs:

Virginia M.G. Hall
Kathe Hicks Albrecht

Chancellor Room,
Mezzanine Level

Meeting
Midwest Unofficial Chapter

Chair:

Leigh Gates

Locust Room,
Mezzanine Level

Meeting
Ohio/Michigan/W. Pennsylvania/ N. Kentucky Unofficial Chapter

Chair:

John Taormina

7:00–10:00 P.M.
Ralph's Italian
Restaurant, 760 South
9th Street

Dinner
Luraine Tansey Travel Award Fund-Raising Dinner

Registration fee: $35.00. **SOLD OUT**

Join colleagues in this popular annual event, which helps to raise money for travel awards. We will be dining at a classic south Philadelphia Italian restaurant: Ralph's Italian Restaurant. The restaurant is approximately one mile from the hotel. If people are interested, one group will walk; the rest of the group will take taxis from the hotel. As always, the evening would not be complete without the wit and wisdom of Luraine Tansey herself.

Friday, March 6

7:30–8:30 A.M.
Meet outside the
restaurant.

Meeting
Development Committee

Chair:

Karin Whalen

8:00–10:00 A.M.
Mezzanine Level

Registration

8:30–10:30 A.M.
Grand Ballroom,
Mezzanine Level

Session IV
The Future of Comprehensive Reference Collections

Organizer:
Moderator:

Margaret Welch, Winterthur Library
Deborah Prosser, Cooperstown Graduate Program of History Museum Studies

Anne Marie Logan, Yale Center for British Art Photographic Archive
"Migration of Photo Archives"

Kerry Sullivan, Frick Art Reference Library
"Frick Art Reference Library Photoarchive: Automating for New Access to an Old Collection"

Margaret Welch, Winterthur Library
"Reinventing the Comprehensive Collection for the Digital Age"

11:00 A.M.–1:00 P.M.
Grand Ballroom,
Mezzanine Level

Roundtable V
Subject Indexing and the Visual Resources Collection

Organizer/Moderator:

Wendy Botting, Cornell University

Panelists:

Elisa Lanzi, Lanzi/Warren Associates

Friday, March 6, continued

Sheila Hannah, University of New Mexico
Eileen Fry, Indiana University
~~**Sherry Poirrier**~~, Smith College *Sara Jane Pearman*
Lawrence Mirsky, Herb Lubalin Study Center of
Design and Typography, Cooper Union

11:00 A.M.–1:00 P.M.	*Roundtable VI*
~~Warwick Room,~~	**Visual Resources Software Users**
~~Mezzanine Level~~	**Discussion Group**
Variety Rm., 3rd Flr.	

Organizer/Moderator: **Trudy Jacoby**, Trinity College

1:00–2:30 P.M.	*Meeting*
Executive Suite A,	**Joint VRA/ARLIS Task Force on Profes-**
3rd Floor	**sional Issues**

Chair: **Margaret Webster**

Executive Suite B,	*Meeting*
3rd Floor	**Nancy DeLaurier Writing Awards**
	Committee

Chair: **Leigh Gates**

2:30–4:30 P.M.	*Session V*
Grand Ballroom,	**The Cultural Commune: Recent**
Mezzanine Level	**Collaborative Data Sharing Ventures**

Organizer: **Elisa Lanzi**, Lanzi/Warren Associates
Moderator: **Benjamin Kessler**, Princeton University

Friday, March 6, continued

Elisa Lanzi, Lanzi/Warren Associates
"The VRA Core Categories and the VRA/RLG Testbed
Project"

Ann Whiteside, Harvard University
Martha Mahard, Harvard University
"In Our Own Backyards: An Intra-institutional
Collaborative Data Sharing Project"

Patricia Barnett, Frick Art Reference Library
Kerry Sullivan, Frick Art Reference Library
"The REACH Project and the VISION Project: Partici-
pants' View"

5:00–6:30 P.M.	*Meeting*
Chancellor Room,	**VISION Project**
Mezzanine Level	

Chair: **Elisa Lanzi**

8:00–10:30 P.M.	*Reception*
University of the Arts	**ARLIS/NA and VRA Welcome Party**
Great Hall	**and Members Art Exhibition**

Exhibit Sponsor: Delaware Valley Chapter of ARLIS/NA

This is the primary joint-conference social gathering.
The location is five blocks from the Warwick Hotel, in
Hamilton Hall at Broad and Pine Streets. A jazz
ensemble will provide music and refreshments will be
served.

Saturday, March 7

8:00–10:00 A.M.
Mezzanine Level

Registration

8:30–10:00 A.M.
Grand Ballroom,
Mezzanine Level

Presentation I
**The Art Museum Image Consortium
(AMICO): Educational Access to
Museum Multimedia Documentation**

10:00 A.M.–12:00 P.M.
Executive Suite A,
3rd Floor

Meeting
**Ad Hoc Professional Status
Committee**

Chair:

John Taormina

Locust Room,
Mezzanine Level

Meeting
Image Buyers' Guide Committee

Co-Chairs:

Sandra Walker
Donald Beetham

Executive Suite B,
3rd Floor

Meeting
1999 Conference Planning

Co-Chairs:

Jeanette Mills
Maureen Burns

10:00 A.M.–3:00 P.M.
*Chancellor & Locust
Rooms, Mezzanine
Level*

Workshop II
Digital Imaging 101

Registration Fee: $45.00
Limit: 50 participants

Saturday, March 7, continued

Instructor:

Dennis Kois, koisdesign and Metropolitan Museum
of Art

10:00 A.M.–5:00 P.M.
Grand Ballroom,
Mezzanine Level

Roundup
New Technologies

Coordinator:

Julia Murphy, Philadelphia College of Textiles and
Sciences

Exhibitors:

To be announced.

Displays by several vendors of slides, digital images,
software, and other resources for people who work
with image collections. A list of vendors will be
provided in your registration packet.

12:00–1:00 P.M.
Warwick Room,
Mezzanine Level

Presentation II
**Museum Digital Licensing Collective
(MDLC)**

12:00–4:00 P.M.
*220 South 34th Street
Take Market-Frankfurt El
Westbound (towards 69th
Street). Get off at 34th
Street and walk south two
blocks to Walnut Street.
The Furness Building is the
second building on the
right (very large, red
terracotta). Go around the
apse and up the stairs into
the library.*

Open House
**Slide Collection, Fisher Fine Arts
Library, Furness Building, University
of Pennsylvania**

The collection is housed one floor below the Reading
Room, one of the most pleasant interior spaces in
the city and holds 400,000 slides. There is an active
digitizing program in progress. For more information
see: www.library.upenn.edu/finearts/slide/
slidecollectionhome.html.

Saturday, March 7, continued

12:00–4:00 P.M.
33rd and Spruce Streets, approximately one block south of the library. Directions available at Slide Collection.

Open House
Archives, University of Pennsylvania Museum of Archaeology and Anthropology

The University of Pennsylvania Museum Archives is a repository for 2,000 linear feet of textual records and 300,000+ photographic items (150,000 glass and film negatives, 20,000 lantern slides, 1,000 reels of motion picture film, as well as vintage photoprints). Its Notable Photographers Collection features documentary photographers whose focus was ethnographic portraiture and architecture, including major collections by Bonfils, William Henry Jackson, and Edward S. Curtis. Special collections include archaeological site plans, maps, art on paper, post cards, and graphics. These records document the Museum's archaeological and anthropological research and its collections and institutional history from its foundation in 1887 to the present, with a strong focus on ancient civilizations and traditional cultures.

1:00 - 5:15 P.M.
Doubletree Hotel, corner of Locust and Broad Streets

Sponsor:

Sessions
Six Panel Sessions on a Variety of Topics

ARLIS/NA

VRA conference attendees are welcome to go to any of these sessions. See the ARLIS program at the VRA registration table or at the entrance to the New Technologies Roundup for complete information. The location is three blocks east from the Warwick Hotel.

Sunday, March 8

11:30 A.M.–4:30 P.M.
Includes transportation via school bus

Sponsor:

Tour
Barnes Foundation

VRA

Registration fee: $20.00.

Limit: 50 participants.

Even if you were able to see the Barnes collection when it toured the country a few years ago, this is an excellent opportunity to see it as Dr. Albert C. Barnes meant it to be seen. Established in 1922, the Barnes Foundation's collection includes strong holdings of works by Renoir, Cezanne, and Matisse, as well as many other examples of Post-Impressionist and early French modern painting, watercolors by Charles Demuth, decorative arts, and African sculptures. This will be a great way to wrap up the conference. The bus will pick us up at and return us to the Warwick Hotel.

Abstracts

Presentation I
The Art Museum Image Consortium (AMICO): Educational Access to Museum Multimedia Documentation

In October 1997, twenty-three of the largest art museums in North America created the not-for-profit Art Museum Image Consortium in order to make digital documentation of their collections available for educational use (http://www.AMN.org/AMICO). AMICO will offer universities (and eventually public libraries and K–12 school systems) access to an unprecedented breadth and depth of art documentation in text, image, and multimedia. AMICO participants will report on the development of the consortium and the status of the University Testbed Project (the first in a series of collaborative initiatives with AMICO's various constituencies), which will offer a library of over 22,000 artworks to selected universities during the 1998–99 academic year. Updates will also be given on plans to further the growth of the library through collaboration with foreign consortia of museums, and with artists and artists rights organizations. Audience questions are welcome.

Presentation II
Museum Digital Licensing Collective (MDLC)

The Museum Digital Licensing Collective (MDLC) is a non-profit corporation formed to provide technical and financial assistance for the digitization of museum materials and to manage the storage, distribution, and licensing of digitized materials to educational institutions and the public. The MDLC will be organized and run in conjunction with museums to serve the entire American museum community. The MDLC will fund the necessary technical services to handle all aspects of safely storing and distributing digitized museum materials and licensing these images. The MDLC also will help finance the digitizing by museums of significant museum holdings through grants and donated funds, then license these collections to eventually build a stream of site-licensing income to fund continuing digitization projects. Prominent museum and educational organizations have expressed interest in the development of the MDLC, including the American Association of Museums, with which the MDLC expects to have a special affiliation. Computer services will be performed under contract with academic research libraries at the University of California at

Berkeley and Cornell University. Sun Microsystems will be the initial technology provider for the MDLC. There will be time for questions after the presentation.

Roundtable I
Strategies for New Visual Resources Curators

The purpose of this roundtable is to give recently hired curators a chance to meet with more seasoned professionals and ask questions. Voices of experience are welcome to tell their stories and give advice to those new to the profession. Possible topics to cover: Establishing Authority, Management, Cataloging, Operations and Professional Development. This is an excellent opportunity for mentoring and sharing ideas.

Roundtable II
Who is Kongo Rikishi and Where Can I Find Him?

This roundtable will address the basic knowledge needed to deal with Japanese images in single-curator visual resources collections. Many of us have little applicable knowledge of the arts of non-Western cultures and must often learn on-the-spot when a new class is introduced into our curriculum, a new faculty member arrives, or new slides need to be fit into an established system. The following topics should provide a good introduction and overview of the problems and issues which need to be considered when working with the arts of Japan: basic reference works, image sources, authority files, organization of complex sites and art works, the decorative/minor arts of Japan, and the use of various cataloging schemes.

Roundtable III
Collection Development in Art/Architecture/Archaeology-Related Visual Resources Collections: Changing Times; What Do We Collect and Why?

Image collection development at most institutions has always revolved around patron needs but, in these times of rapidly evolving imaging technology and changing disciplinary focuses, collection managers find themselves returning to the most basic questions about collection development. What do we collect and why? Given the interdisciplinary emphasis being used by instructors of art

history, architectural history, etc., and the widespread interest across disciplines in the use of images for teaching and research, do we broaden (some would say dilute) the contents of our collections to accommodate large numbers of images not related to art, architecture, or archaeology? How do we accommodate the increasingly diverse needs of our patrons yet maintain a usefully organized and described collection? If a widespread move to providing images via digital means is coming sooner rather than later, should we still aggressively build slide collections or should we think of slide collection development on a more short-term basis? If we are undertaking local digitizing projects, then what kinds of images should be included? Copyright concerns are integrally connected with collection development policies and will undoubtedly figure into the discussion. This will be an informal discussion. Participants should come prepared to share their views and ideas, and those who have written collection development policies in place are asked to bring copies for sharing with the group.

Roundtable IV
From Private Sanctuary to Public Domain: Managing the Merger of Two Distinct Facilities

This roundtable will be a discussion about the merging of the "traditional" print library with the "traditional" art slide library. At the University of Cincinnati, the Design, Art, Architecture and Planning Library merged with the College of DAAP's Slide Library to become one facility in a new building. The new library was planned, not merely as an enlarged version of two formerly separate facilities, but as the next step in the developing process of conveyance, retrieval, and storage of information. Technology is rapidly becoming the tool by which much written and graphic information is conveyed by digital means: the digital replacing the analog, or at least, offering patrons an alternative format for the distribution of information. This roundtable also will address the issues that new technologies present in the academic environment and how these challenges can be met.

Roundtable V
Subject Indexing and the Visual Resources Collection

This roundtable will focus on establishing appropriate subject terminology within visual resources collections. Often a thorny issue for non-traditional collections, subject indexing can also be seen as an exciting, intellectually

challenging result of the need to manage complex data within networked environments. After a brief introduction to the issues of vocabulary control, data standards, and thesauri, four short, informal presentations will be given by visual resources curators whose collections include materials such as Asian or Islamic art and architecture, Native American materials, or medium-specific collections such as graphic design. They will be asked to focus on the following questions: What particular problems have you had to resolve regarding subject terminology? What have the solutions been to your terminology quandaries? Which thesauri and indices would you recommend visual resources curators turn to for vocabulary control, in order to meet the needs of their specific collections? How would you propose facilitating cross-collection subject terminology standards, especially for unique visual materials? The roundtable will be useful to those curators who are involved in developing local databases or to those who are reworking and refining already-existing subject terminology within their databases. Roundtable attendees will then join in a moderated discussion following the presentations. Handouts will include references to resources recommended by the panelists.

Roundtable VI
Visual Resources Software Users Discussion Group

The Software Users Discussion has evolved from the earlier VRMS and EmbARK User Group meetings. Issues may be discussed across multiple platforms and software packages. Databases in use include, but are not limited to, VRMS, EmbARK, Image AXS, Dataease, Filemaker Pro, Re:Discovery, Access, etc. Discussion topics may also include migration, use of the Core record, and sharing data. All are welcome to participate.

Session I
The Digital Image: Friend or Foe?

More and more visual resources collections are not only considering digitization but are compelled to do so with the new digital technology. Promises of powerful management tools with solutions to 24-hour World Wide Web access and the often illusive subject access have spurred the visual resources curator into action. Now that we have some experience behind us, what are the implications of the digital image for the future, the pitfalls, the pros and cons? How can we best plan for a course of action in making this process as painless and as efficient as possible. Questions about hardware, software, databases,

archiving, and the Web still loom on the horizon. This session will bring to-gether five unique digital projects at various stages of completion and focus on the successes and stumbling blocks along the way. A critical stance will be taken in evaluating this process so as to bring up-to-date information to the membership. Abstracts are available at <www.usc.edu/dept/architecture/slide/VRA>.

Session II
The Getty's MESL: Reports from the Trenches

The Museum Educational Site Licensing (MESL) Project, part of the Getty Information Institute's Imaging Initiative, attempted a cooperation between museums and academic institutions in the supply and use of digitized images and information. The project, scheduled to run from January 1, 1995, through June 30, 1997, also examined the difficult issue of intellectual property rights and attempted to create a workable relationship between those wanting to control the computerized reproduction and online usage of visual surrogates with those wanting to use such reproductions in the teaching of our cultural heritage. Now that the trial period has ended, it is time for reflection and evaluation. Was MESL a success? Is it an acceptable model for the licensing of digitized images to academic institutions? This session will provide reports from a variety of MESL participants and a discussion of the project's impact on future means of sharing imagery and information.

Session III
The Changing Role of the Librarian—Publishing and Producing

The traditional role of the library was that of a repository. Images and text were acquired, cataloged and filed, enabling users to access the resources in as easy a manner as was possible. Card catalogs and in-house systems provided access on a limited basis which rarely went beyond the physical confines of the library building. With the advent of computerization, the traditional role of the library and librarian has changed. Instead of being solely a passive provider of materi-als to the wider world, the library has adapted to the role of producer and publisher. Computerization of collection catalogs firstly enabled librarians to share information with a wider community. With the advent of the Internet as a means of publishing, the role of the librarian is destined to be extended.

Session IV
The Future of Comprehensive Reference Collections

Special visual resources collections aim to document portions of the art and artifact universe completely. Their comprehensive nature appeals to a national and international audience, but users in the past often could not pursue research due to geographic distance. The advent of automation and the Internet promises greatly improved access but also raises profound questions for the future of these collections. The session papers will discuss mission and collection development, preservation of data, and electronic reference.

Session V
The Cultural Commune: Recent Collaborative Data Sharing Ventures

The move to create integrated "cultural information resources" has set the stage for multiple data sharing demonstration projects, focusing on cultural artifacts, images, and the information about them. Simultaneously, the quest for "standard" data models and structures to accommodate this data has proliferated. This session will present several recent projects and examine the current data model scene.

Workshop I
Digital Stone Soup: Developing a Digital Image Bank for American Architecture

This workshop is intended as a follow up to the Virtual Swap Meet (Roundtable III) held in New York on February 14, 1997. It is viewed as a step in the develop-ment of an image bank of projection-quality digital images to be shared for the teaching of American architecture. The image bank project was initiated under the auspices of the Society of Architectural Historians and gathered curators from the Philadelphia area to select and process images that are to be made available on the Web. It is intended that the images incorporated into this project will be available freely, using the same kinds of guidelines as those used in the academic community for scholarship: use, quote, discuss, and give credit to originator. The workshop will be an opportunity for members interested in this project to experiment with linking to images and loading records from different institutions. Familiarity with HTML would be a plus, but participants

can be paired up to share expertise. Detailed specifications on advance preparations for participants will be communicated after registration begins. For additional details, please contact Micheline Nilsen at 206-898-7086 or nilsen@pobox.upenn.edu.

Workshop II
Digital Imaging 101

Back by popular demand, this is an updated version of last year's sold-out workshop. Beginning with the mechanics of digital imaging and expanding outward, this workshop will provide attendees with the knowledge necessary to cogently consider and discuss the technological and practical issues of the field. Information will be presented in a manner that avoids jargon and instead focuses on practical issues, answers common questions, and recognizes real-world constraints. Basic topics that will be addressed include: terminology, technical considerations and equipment, editing software, file formats and compression, image display, and output. A brief sampling of the related topics that also will be discussed includes: differences in digital images for use in-house, for printing, and on the Internet; costs; conservation issues; key issues for digital imagery on the Internet; Macintosh vs. Windows PCs; technological advancements; and future trends. Although much technical information will be repeated from last year's session, this year we will attempt to focus on covering a greater variety of related issues. Note: There will be a lunch break between 12:00 p.m. and 1:00 p.m.

This session is meant to be introductory and is not intended for those with advanced knowledge of digital technologies. A basic understanding of computers (e.g., you use one) is expected. Time will be provided for questions.

Dennis Kois is a designer and computer consultant who works extensively with digital imaging technologies. He is presently a designer at The Metropolitan Museum of Art in New York. His company, koisdesign, works with a variety of clients, including the Cooper-Hewitt National Design Museum, the Smithsonian, and Routledge Press. Mr. Kois' articles on digital technology have appeared in a variety of publications, including the American Association of Museum's *Museum News* and *indelibleNews* (www.indelibleink.com), where he formerly served as an editor and art director.

Visual Resources Association

Membership

Incorporated as a General Not for Profit Corporation in the State of Missouri, August 13, 1982, under No. N0028029. Federal Tax ID number is: 43-1293169.

Applications for membership in the Visual Resources Association are available at the VRA registration table in the Warwick Hotel at 1701 Locust Street. The dues schedule is as follows:

Individual (North America):	$65
Individual (overseas):	$85
Institutional (worldwide):	$95
Contributing:	$100 - $299
Patron:	$300
Student/Retiree:	$35

Membership includes a subscription to the *VRA Bulletin* and a *Directory of Members*. The membership application and a check in U.S. currency should be sent to:

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Image Buyers' Guide: Sandra C. Walker, University of Tennessee
Donald W. Beetham, Rutgers—State University of New Jersey

Intellectual Property Rights: Kathe Hicks Albrecht, American University
Virginia M.G. Hall, Johns Hopkins University
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