

VRA Conference 2020 Baltimore

M Meeting

MARCH 23 • MONDAY

8:00am – 4:00pm	M	VRA Executive Board Meeting I By invitation only.	TBA
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8:00am – 4:00pm	M	VRAF Board of Directors Meeting By invitation only.	TBA
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4:30pm – 5:30pm	M	VRA/VRAF Board Joint Meeting By invitation only.	TBA
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M Meeting **S** Session **C** Social **T** Tour **U** Unconference **W** Workshop

MARCH 24 • TUESDAY

8:30am – 10:30am

W *FULL* IIIF in 2020: what you need to know to join the party Workshop

TBA

Speakers: Piotr Adamczyk, Jeff Mixter

VRA 2020 Workshop #1:

\$20.00 | Limited to 30 participants.
Register for this workshop through the conference online registration

(Adding this workshop to your schedule on Sched does not guarantee registration.)

IIIF is an emerging standard for sharing digital images around the web. The core standard covers both the technical image metadata as well as the structural metadata for image viewing. Additionally, IIIF can facilitate in-content searching, image access, and a mechanism to make your content more discoverable on the Web. This workshop will cover a variety of topics starting out with a high-level overview of the IIIF ecosystem in 2020. This will cover the growth of the IIIF Community and adoption of the APIs, status of the APIs, and finally new tools/service to work with IIIF materials. In the second section we will cover how to deploy IIIF support, either through vendor support of “rolling your own” IIIF support. The final section will dig into more detail on how to deploy your own IIIF support. We will do a hands-on walkthrough on how to deploy an IIIF image server, how to use/interact with the IIIF Image API, and finally how to build IIIF Manifests for your images to unlock the potentials of the IIIF Presentation API.

Attendees of the workshop should be able to go back to their institutions with a better understanding of the current state of IIIF, being able to communicate the value proposition to administrators. Attendees will learn how to integrate IIIF support at their institution, either using current vendor solutions or deploying IIIF support locally. Finally, attendees will better understand what tools are needed to locally support IIIF integration

Sponsor: Visual Resources Association Foundation

8:30am – 10:30am

W Visual Communication for Knowledge Acquisition, Processing and Dissemination Workshop

TBA

Speakers: John Trendler
Organizers: Rebecca Moss

VRA 2020 Workshop #2:

\$20.00 | Limited to 25 participants.
Register for this workshop through the conference online registration

(Adding this workshop to your schedule on Sched does not guarantee registration.)

In a highly visual world, we need to be visually literate. This workshop will focus on techniques for visually capturing key concepts from presentations, meetings, trainings, etc. Attendees will also learn about, and practice ways to better present information, workflows and/or strategies.

This two-hour workshop will introduce participants to a variety of techniques of using visuals for capturing and presenting information. No artistic ability is necessary. Participants will learn about the power of visual communication and how it improves our processing and retention of information and helps us to communicate with others more effectively. Attendees will engage in hands-on activities to improve their ability to take visual notes (sketchnoting) so they can remember information, share knowledge with others, and communicate ideas more engagingly. Some of these activities will include mind mapping, sketchnoting, drawing activities, and storyboarding.

Sponsor: Visual Resources Association Foundation

VRA 2020 Tour #1

Join VRA on a tour of two libraries with iconic collections and awe-inducing buildings.

Enoch Pratt Free Library, Central Library: 9-10am

Tour the newly-renovated Central Library/State Library Resource Center of the Enoch Pratt Free Library. Learn about the subject departments and their unique collections. See how the art and architecture continue to support founder Enoch Pratt's vision of free public library. From ornate ceilings to koi ponds, you don't want to miss this chance to see one of Baltimore's architectural and cultural treasures.

George Peabody Library: 10:30-11:30am

\$10.00 | Limited to 25 participants. *Costs of transport not included*

Register for this tour online via conference registration. Please contact the VRA membership services coordinator (join@vraweb.org) for assistance in adding this tour to your registration.

Adding this tour to your sched here does not guarantee registration.

Participants are responsible for arranging their own transportation.

Full Itinerary and Transportation Options coming soon!

Central Library

Enoch Pratt Free Library

400 Cathedral Street

Baltimore, MD 21201

<https://www.prattlibrary.org/locations/central/>

"to provide equal access to information, services, and opportunities that empower, enrich, and enhance the quality of life for all."

George Peabody Library

17 E. Mount Vernon Place

Baltimore, MD 21202

<https://www.library.jhu.edu/library-hours/george-peabody-library/>

"I wish to provide for an extensive Library, to be well furnished in every department of knowledge, and of the most approved literature; which is to be maintained for the free use of all persons who may desire to consult it." *George Peabody*

Moderators: Andrew Wang

Speakers: Heidi Raatz, Cindy Frank, Meghan Rubenstein

As keepers of information in the art, architecture and other cultural heritage fields, we need to be mindful of all the cultures represented in our world. This is apparent in the art that is created and in the various bodies that study it and care for it. As Visual Resources professionals we have the opportunity to respect and celebrate all the diversity that all these cultures represent. At the local level this may mean adjusting our hiring practices. It may mean exploring the way we catalog the work of art and the artist or architect, so that a student can find the representative of themselves in the collection. At the institution level, it may mean formalizing the hiring practices of an equitable process, or training to be aware of microaggressions. This session proposes to share direct experiences and then enter a discussion with session attendees to share ideas. We intend to present on the topics of recruiting and hiring a diverse group of student employees and how this creates a dynamic work environment and welcoming public center. We intend to discuss how museums and cultural heritage organizations can develop ethical and respectful methods of collecting, standardizing, and expressing artist/creator data as part of a larger ethical and empathetic practice, and how museums can use artist/creator data to convey factors such as experience, personal identity, environment and status.

How can cultural heritage organizations develop ethical methods of collection, standardizing and expressing artist/creator data as part of a larger ethical and empathetic practice? How can we adjust our hiring practices to reach new audiences? How do we remove the "white male" filter from an image search?

S Supporting Faculty Research with Online Exhibition Platforms: WordPress, ESRI StoryMaps, and Omeka S TBA
Moderators: Gwendolyn Reece

Speakers: Meagan Snow, Melissa Becher, Kimberleigh Westemeier

The session presents an overview of three online exhibition platforms in use at American University--WordPress, ESRI StoryMaps, and Omeka S. Panelists will describe the features of each platform, with a focus on how to help researchers choose amongst them for their particular use cases. Participants will see some examples of recent faculty and/or student projects.

The session also covers supporting these platforms in an academic setting, including details about a series of workshops developed collaboratively by the Library and the Center for Teaching, Research, and Learning.

1. How are researchers using online exhibition platforms at your institution?
2. How are you or your institution supporting them?
3. What benefits/drawbacks do you see in these tools in terms of advancing research?

12:15pm – 1:00pm

M VREPS committee meeting @ Cross Street Market Cross Street Market (1065 S Charles St, Baltimore, MD 21230)

Organizers: Julia Murphy, Kendra Werst

Join VREPS for the first-ever "Pop-Up Lunch w/VREPS" this year at the 2020 VRA Conference in Baltimore! We're taking our annual committee meeting to the lunch table where we'll chat about bright ideas, shared struggles in the workplace, questions about next steps, and more. Our theme this year is: **HOW'D YOU GET THERE?** We want YOU to share your winding path to your current job(s). Did you start in one field and end up in a visual resources profession? Are you in academic libraries and want to redirect to corporate archives? Are you on a new career path now?

This friendly roundtable discussion will ask peers why they entered the visual resources field, what internships, volunteer gigs, jobs, did you take to get there, and how can VRA help?

Please meet your co-chairs, Kendra and Julia, in the Hotel Lobby at 12pm if you want to walk down to Cross Street Market together or plan to meet us there by 12:15pm.

Cross Street Market: <https://www.crossstmarket.com/>

12:30pm – 1:15pm

M Cataloging and Metadata Standards Committee Meeting TBA

12:30pm – 1:15pm

M Financial Advisory Committee Meeting TBA

12:30pm – 1:15pm

M Nominating Committee Meeting TBA

1:30pm – 2:30pm

S Digital Humanities/Scholarship field reports TBA

Moderators: Brian Shelburne

Speakers: Jenni Rodda, Julie Carmen

This session will give VRA members who work in the areas of Digital Humanities and Digital Scholarship an opportunity to present projects, discoveries or professional knowledge gleaned from their experiences.

Julie Carmen- "Future Trends of Digital Humanities, Fair Use, and Fiber Art"

Is there just one ultimate source for all the world's digital collections? Does anyone know the percentage of rare manuscripts not digitized today? How does this slow process of handiwork apply to the creative process? This paper will showcase a forgotten embroidery technique on forgotten images, in order to encourage the scholarship for digital humanities. It is easy to create patterns from digitized images, and now, with the good work of Libraries, Archives, & Museums (LAMs), we have more material to work with.

Jenni Rodda - "Web-based tools in an art history community: A case study from the Institute of Fine Arts"

A map of alumni and where they work anywhere in the world; an on-line peer-reviewed scholarly journal; a book-in-progress. These are three of the many tools developed in-house at the Institute of Fine Arts, all built in collaboration with and for the benefit of our community of graduate students and senior scholars. This presentation will outline how the Digital Media and Computer Services staff built, contributes to, and maintains these resources, which are integral to pedagogy and outreach.

Moderators: Chelsea Stone

Speakers: Heidi Raatz, Douglas Mc Carthy, Ruth Bowler, Summer Shetenhelm

Managing rights data is an institutional choice that affects collections access and use. How we choose to present and share our collections changes directly affects how our audiences and community of users can interact with our collections. Conveying that rights data information to our users creates a unique lens through which to view intellectual property rights. Rights data can serve the end users to the extent that they have access to the content, generally understand how they are allowed to use the digital objects for what specified purposes, and enlighten them about the rights held in the underlying content for which they may still be responsible. What are the implications of our rights data management decisions on our collections and our users? What are some of the ways that various institutions have decided to manage their collections and rights data? The RightsStatements.org standard offers a powerful standardization tool: a system of standardized interoperable rights and reuse information under the guidance of an international member based consortium. Open access or "no rights reserved" CC0 dedication grants more freedom to our users and visibility to our collections though it may leave unanswered questions about underlying rights. And what are the ethical and policy issues surrounding reproduction licensing of works in the public domain? Four institutions will discuss how they approach managing data rights data at their institutions from both policy and technical implementation perspectives.

Should ethical issues be considered when making decisions regarding managing rights data? Do you think standardization, for example, using Creative Commons licenses or RightsStatements.org standard statements, is important? Is rights data transparency a valuable ethos when working with patrons?

Presenter 1: Douglas McCarthy "What principles do we need for open access to cultural heritage?"

The forthcoming Declaration on Open Access to Cultural Heritage is a major initiative that seeks to support and inform accurate and culturally appropriate practices for the licensing of digitised public domain works. Douglas will present the context, purpose and approach of the community developing the Declaration, seeking to raise awareness and elicit engagement with VRA conference delegates.

Presenter 2: Heidi Raatz "Mia & RightsStatements.org: a user-centered data standard for managing rights information"

The Minneapolis Institute of Art (Mia) recently implemented the RightsStatements.org standardized rights statements for online cultural heritage, aiming to clarify what website users can do with the art images Mia shares.

RightsStatements.org provides a standard set of user-friendly statements in three main rights categories: In Copyright, No Copyright, and Other. The RightsStatements.org standard aids Mia's mission to make accessible outstanding works of art from the world's diverse cultures and helps users engage with cultural heritage online. Following a brief introduction to the standard, Heidi will share how Mia uses the RightsStatements.org statements to communicate more effectively and clearly what we know about the copyright and reuse status of our art collection images, touching on the standards' benefits and challenges.

Presenter 3: Ruth Bowler

Presenter 4: Summer Shetenhelm "Copyright Statements in Plains to Peaks Collective Digital Collections"

Ambiguities about copyright status of digitized resources limit users' understanding of what can or cannot be done with these resources. This paper seeks to answer the following questions: what rights statements are included in Colorado/Wyoming regional records that have been ingested by DPLA, what rights statements are included for public domain objects, and what creation date information is included in these records? This study hopes to shed light on the state of rights representation in digital collections in the greater Colorado area.

Organizers: Carolyn Lucarelli, Betha Whitlow

Do you have a passion for working with visual assets, and a desire to share your ideas, projects, and approaches? Do you have a concern or problem you're trying to solve? If the answer is "yes" to any of these questions, come join us for an action-packed, informal, and participant driven brainstorming workshop! The VRA Identity Task Force will share some results and recommendations of their work, with an emphasis on an enhanced organizational mission and goals. A key aspect of the task force's output was the development of a lifecycle of visual assets, organized into categories that reflect the gamut of work we do as visual asset practitioners: conceptualization, capture, description, management, access, preservation, and use. This lifecycle is intended to provide a framework for the VRA's educational initiatives moving forward, as well as to aid visual asset professionals in communicating the myriad aspects of their roles.

In the spirit of brainstorming, we are inviting YOU to join us for two dynamic, collegial, fast-paced sessions, in which we will generate new ideas and create a sense of shared purpose as professionals within the VRA organization. **In VRA Camp Session 1, we will brainstorm how we engage with the visual asset lifecycle in our current work. We will discuss the potential for innovative efforts and future directions, and envision educational programming in the areas outlined by the lifecycle that might be offered more broadly in the future.** In VRA Camp Session 2, we will discuss the exciting new organizational goals for the VRA, including how the organization might approach these goals and the roles we might play in achieving them. These conversations will be guided by a series of questions, and the outcomes and ideas will ultimately be shared beyond the VRA Brainstorming Camp as a catalyst for the association moving forward. The end result will be a workshop that is both flexible and structured, with plenty of opportunities to reflect, collaborate, and produce. Don't miss this inspiring start to VRA Baltimore, 2020!

Grab some coffee or tea and a snack before heading into your next session and learn how to make the most of your VRA membership!

Want to participate in VREPS? Looking to find VRA members with similar interests? Need some time to connect with your mentor or mentee? (email mentorship@vraweb.org to sign up to be a conference mentor/mentee) Want to share what VRA membership means to you, or tell us ways we can improve?

Stop by the Members' Table during this coffee break to do all this and more!

This coffee break is endorsed by the Membership Committee- <http://vraweb.org/about/committees/membership-committee/>.

Organizers: Carolyn Lucarelli, Betha Whitlow

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This SIG brings together all those practicing or interested in topics that fall under the umbrella terms of Digital Humanities or Digital Scholarship. The group will engage in discussions of any topic that an attendee brings to the table. Attendees can receive feedback on ideas, answers to questions, and learn about new techniques.

3:45pm – 4:45pm

M Future-Proof Your Data: Cataloging Conundrums and CCO Special Interest Group Meeting

TBA

Speakers: Sheryl Frisch, Arden Kirkland, Jonathan Cartledge

Organizers: Susan Jane Williams

This second annual SIG will build on the initial CCO (Cataloging Cultural Objects) training videos with a future new set of videos presenting thematic cataloging examples and options—a request from last year’s attendees. What are the implications of our cataloging practices for “future-proof” data structure, storage, search and retrieval? What is the cataloging decision process, taking into account time, staff, collection use and users? How do we prepare for linked open data and RDF uses? Cataloging scenarios will be presented for the attendees to discuss and critique as a focus group. Have questions about applying CCO, and cataloging standards such as Dublin Core, VRA Core 4 and others? Want to learn more about these issues, and also help shape relevant training materials—join us!

3:45pm – 4:45pm

M Material and Object Collections Special Interest Group Meeting

TBA

Organizers: Allan Kohl

Materials-based collections represent a challenging new mode of information management in terms of subject specialization, physical description and accommodation, and institutional mission. Building upon last year’s successful event, the goal of this SIG is to provide a forum for open discussion of Material and Object Collections and their relationship to various library/visual resources tasks. The Material and Object Collections SIG provides an opportunity for individuals working with a variety of materials and objects collections – including those that support art and art history courses, those that support architecture and design courses, and those in cultural heritage organizations – to share ideas, issues, and potential solutions in regard to tasks similar to common library/visual resources activities (including cataloging, documentation, staffing, outreach), as well as more specialized concerns relating to the management of physical objects (security, storage and retrieval, the design of user spaces, etc.).

By continuing to offer an opportunity for participants to share brief introductions and profiles of their collections, we hope to encourage networking and exchange information about sources for specialized items; to display sample items and share surplus samples with other collections; and to provide examples of successful solutions to typical problems. Our long-range goal is to maintain an ongoing support group that can be of particular benefit to those professionals who are in the beginning stages of building or organizing physical collections.

5:00pm – 6:00pm

C Welcome reception

TBA

6:30pm – 8:30pm

C VRA Night Out w/VREPS

Pub Dog Pizza & Draffhouse (20 E Cross St, Baltimore, MD 21230)

Everyone is invited to join VREPS at this social event.

An informal “Dutch treat” social outing that provides emerging professionals with an opportunity to get to know each other and form new relationships in an informal setting. Although the main audience is emerging professionals and students, all are welcome to come and socialize.

VREPS Co-Chairs will be in the lobby at 6:20pm to meet those who would like to walk to the venue as a group.

VRA Conference 2020 Baltimore

E Event **M** Meeting **S** Session **C** Social **T** Tour

MARCH 25 • WEDNESDAY

8:00am – 10:00am

M **VRA Annual Business Meeting**

TBA

The VRA Annual Business Meeting is the official forum for conducting Association business. The agenda includes the President's State of the Association message; the Treasurer's report; updates on current and future Association projects and activities; the recognition of outgoing officers, committee chairs, and appointees; the induction of incoming officers, committee chairs, and appointees; and the presentation on the 2021 conference host city. There will be an opportunity for questions and announcements from the membership. Breakfast will be provided.

The Executive Board cordially invites all Visual Resources Association members to attend and participate.

10:15am – 10:55am

S **Creativity and Collaboration with Undergraduates and University Collections**

TBA

Moderators: Suzanne Chase

Speakers: Carolyn S. Parsons, Angie Kemp, Marjorie Och

Engaging undergraduates in new learning spaces where they can gain experience working independently and as a team, developing critical knowledge of curatorial research and finally creating their own exhibition was the focus of University of Mary Washington's Laboratory in Museum Studies class (<http://margaretsutton.maochclasses.org/>). The presenters will share both the opportunities and challenges encountered in working with students in the exhibition process and discuss specifics of how collaborative campus partnerships led to re-imagining the Library's gallery space and an increased awareness and interest in the University's art and archival collections and digitization resources.

1. How do we develop visual literacy and critical thinking in students from a wide range of disciplines?
 2. How do you build consensus across departments and within a classroom when embarking on a large group project?
 3. How would you scale this project and collaboration?
 4. How do you incorporate discussions of problematic materials from the University's collections ethically and conscientiously in a collaborative environment?
-

Moderators: Lael Ensor-Bennett

Speakers: Joaneath Spicer, Katherine Cowan, Joe Tropea, Gabrielle Dean, Joni Floyd, Ilene Dackman-Alon

Nicknamed "Charm City," Baltimore is nationally known for its history and arts scene, from the War of 1812 to Edgar Allan Poe to John Waters. However, the city is also known for high instances of violent crime, widespread economic hardship, and recent civil unrest. The many disconnects between various communities in the city have plagued Baltimore and its perceptions. How have local GLAM institutions engaged with the diverse Baltimore community? How have they ethically told difficult Baltimore stories with their collections or accounted for underrepresented groups in their collections? How are media professionals handling social justice and community outreach and engagement? What is the role of GLAMS in all of the communities they serve? How can GLAMS represent all constituents while telling stories in an ethical way that avoids appropriation? How can GLAMS best work together with the community while maintaining focus on their missions and existing collections? How can we encourage positive communications and foster partnerships with our communities?

Gabrielle Dean presenting "City People: Black Baltimore in the Photographs of John Clark Mayden," a recent exhibition at the George Peabody Library of Mayden's "street portraits," focusing on Baltimore's primarily black neighborhoods. The exhibition itself and the related "Neighborhood Stories Project" offered new opportunities for community engagement through an honest examination of our city's racial geography and an expanded concept of storytelling.

Ilene Dackman-Alon presenting "Personal Stories: PROJECTED," a collaborative initiative between the Jewish Museum of Maryland (JMM) and Baltimore City Public Schools.

The initiative is intended to teach students about the benefits of learning and sharing their family histories in meaningful ways. By participating in this project, students understand that everyone has a story that can be valued and appreciated. By interviewing family and community members, middle school students gain insight into their own personal family stories and learn to tell their own stories by creating short film clips using smartphones. These short films are screened at the Jewish Museum of Maryland and other venues as a way of celebrating the diversity, culture and roots of the school community.

Katherine Cowan will talk about the work of Deyane Moses, a Maryland Institute College of Art (MICA) student whose 2019 thesis project focused on racism in MICA's history. At the heart of the project was Moses' creation of Blackives (<https://www.miba.online>), an online platform to document the experiences of black people at MICA from 1892 through the present. Moses continues to develop Blackives; she is now enrolled in MICA's MFA program for curatorial studies, and is working on a proposal to re-constitute and re-contextualize an exhibition on lynching that appeared at MICA in 1935.

Speakers: Dina Sokolova, Melanie Wacker, Violeta Ilik, Timothy Ryan Mendenhall, Alexander Whelan

As part of a larger hidden collections initiative, in 2018, Columbia University Libraries embarked on a seven year project to digitize their unique audiovisual holdings. In order to meet an ambitious target within a limited timeframe, staff across divisions and departments had to collaboratively develop shared workflows and efficiencies to maximize output while ensuring a high level of quality. Due to the unique challenges of working with analog film/video collections, this collaborative effort was truly unprecedented in the history of Columbia Libraries. This project represented an excellent opportunity to test new functionalities of our locally developed digital asset management system Hyacinth and find robust methods to improve digital curation and preservation using tools like Archivematica digital preservation system. The scope of the project required that we develop efficiencies in our cataloging and metadata enhancement workflows including task automation in OpenRefine, sync both published and unpublished metadata between systems including our Voyager ILS and Hyacinth, and plan for an exponential increase in how digital media collections would be used by both patrons and staff. This presentation will examine the development, implementation, and lessons learned of these cross-departmental workflows as they pertain to the complex landscape of large-scale digital media preservation and access within research libraries.

How might these strategies differ or be more/less challenging in a small institution than Columbia? How did Columbia handle issues with not having enough person power/resources?

VRA 2020 Tour # 2

Join VRA for a tour of the American Visionary Art Museum

\$10.00 | Limited to 15 participants. Costs of transport not included

Register for this tour online via conference registration. Please contact the VRA membership services coordinator (join@vraweb.org) for assistance in adding this tour to your registration.

Adding this tour to your sched here does not guarantee registration.

Participants are responsible for arranging their own transportation.

Full Itinerary and Transportation Options coming soon!

American Visionary Art Museum

800 Key Hwy, Baltimore, MD 21230

<http://www.avam.org/>

"The American Visionary Art Museum seeks to build upon the ancient Native American Vision Quest, and other similar self-revelatory journeys undertaken by visionaries in different times, cultures, and places. We seek to draw attention to America's history as a mecca for forward-looking innovators, optimists, dreamers and doers -highlighting the sense that America is at her best when she actively remembers that many of her greatest citizens were very much self-taught, self-made pioneers."

12:30pm – 1:15pm

M **Development Committee Meeting**

TBA

12:30pm – 1:15pm

M **Education Committee Meeting**

TBA

The Education Committee is actively looking for new members!

EdComm is the committee that works collaboratively to provide outstanding conference content for our Annual Conferences. EdComm Members also work on various other committees and projects to provide insight on curriculum and educational opportunities for VRA Members. If you have great ideas for conference content, if you're interested in having a voice in the future of online learning opportunities for VRA, if you enjoy working collaboratively with really interesting and insightful folks - then EdComm is for you! Please stop by and say Hi! Feel free to bring your lunch and we usually have snacks at our meeting, too.

Co-chairs

Beth Haas

Patty Guardiola

12:30pm – 1:15pm

M **Membership Committee Meeting**

TBA

12:30pm – 1:15pm

M **Travel Awards Committee Meeting**

TBA

The committee meeting is open to all interested VRA members as new input and ideas for encouraging the membership to apply is always welcome.

The Visual Resources Association offers several travel awards to assist member attendance at the VRA Annual Conference. Selection of recipients is determined by the Travel Awards Committee. The goal of the Travel Awards program is to encourage and support conference attendance by both new members/first-time conference attendees and veteran members/attendees. For more information: <http://vraweb.org/about/committees/travel-awards-committee/>.

Co-Chairs:

Allan Kohl, Minneapolis College of Art and Design

Heather Seneff, University of Denver

Moderators: Carolyn Lucarelli

Speakers: Jon Blundell, Cynthia Mackey, Vincent Rossi

Recent innovations in 3D digital technology have introduced a new level of access for museum visitors. While the growing availability of 3D printing and scanning has had an impact on the behind-the-scenes work of museums in such areas as exhibition planning and conservation, it has also provided opportunities for broader audience engagement with museum collections. Despite the prevalence of born-digital 3D models, standardized approaches to metadata, preservation, rights management, storage, and access are not yet established universally. This session will focus on how these issues are being handled by institutions of all sizes. Panelists from the Smithsonian's Digitization Program Office will discuss their development of a suite of open source tools to produce, manage, and deliver 3D assets from the Institution's collections at an ambitious scale, while a speaker from the Peabody Museum of Archaeology and Ethnology at Harvard University will focus on how her museum handles requests from researchers and students for creating 3D models, the rights and cultural issues surrounding the models, and how the museum stores them.

Describe your funding sources? Have you been successful in receiving grants related to your management of 3D assets? What are some of the gaps that haven't been addressed? What would future work need to build on? What's next? Where do you see 3D digitization in five years?

Moderators: Jennifer Kniesch

Speakers: Cindy Frank, Siobhan C. Hagan

Collections and materials in and about Baltimore and the surrounding state of Maryland will be the topics of this session. Cindy G. Frank, from University of Maryland, College Park campus, will discuss a 1,600 architecture book collection housed in the Architecture Library at UMD's College Park campus, along with a short presentation of a current student's storymapping project of the Architecture on the College Park campus. Siobhan Hagan, President and CEO of the Mid-Atlantic Regional Moving Image Archive, will demonstrate news footage and home movies from the 1968 Baltimore Riots.

Cindy Frank is the Liaison Librarian to the School of Architecture Planning and Preservation. Cindy manages the Architecture Library, and houses a Special Collection of rare books, the Visual Resources Center, as well as, group study rooms, a reading room, bound and current periodicals and the monograph collection. She is a licensed architect, and is currently the Diversity Officer of the Libraries, as well as, Chair of the Library Assembly. The Architecture Library at the University of Maryland has a Special Collections Room, which was started by the first librarian for the School, back in 1968. It currently has about 1,600 items, and although it is accessed by appointment only, it has been used over the past 5 years as an outreach tool.

Siobhan Hagan, President and CEO of the Mid-Atlantic Regional Moving Image Archive (MARMIA), will demonstrate the power of the moving image to document a region's history through highlights from MARMIA's collections. She will share a film reel from 1968 that depicts both the ordinary and extraordinary possibilities of home movies: starting with a Chesapeake Bay boating trip and ending with the Baltimore '68 Riots. Siobhan will also show recent innovative repurposing of MARMIA's regional archival footage in Baltimore, from local news being used as documentation of historic building preservation, to home movies being re-used in a Smithsonian Channel documentary, "The Green Book: Guide to Freedom".

Speakers: Ashley Minner

The VRA Convocation begins with recognition of the Association's honors and awards recipients, along with the generous donors who have made these awards available, followed by the Visual Resources Association Foundation Legacy Lecture.

Our 2020 speaker is **Ashley Minner** presenting "Repatriating the Archives: An Urban Reservation Reunion."

Ashley Minner is a community based visual artist from Baltimore, Maryland. An enrolled member of the Lumbee Tribe of North Carolina, she has been active in the Baltimore Lumbee community for many years, and regularly visits communities throughout the U.S South and Latin America as well. Ashley is a professor of the practice and folklorist in the Department of American Studies at University of Maryland Baltimore County, where she also serves as the inaugural director of the minor in Public Humanities. She is a doctoral candidate in the Department of American Studies at University of Maryland College Park, where she is completing her dissertation on the changing relationship between Baltimore's Lumbee community and the neighborhood where they first settled.

Learn more about Ashley Minner here , <http://ashleyminnerart.com/>, and browse one of her artists' books, like Lumbee Legends, or projects, like the Elders of Baltimore a social media/storytelling platform.

Minner's works and writings like 800-1000 Words Toward Decolonization showcases her critical, thoughtful engagement with ideas, histories, and communities through a variety of media and communication formats.

Sponsor: Visual Resources Association Foundation

Following the VRA Convocation, join Ashley Minner and other conference attendees for a social gathering. We encourage you to take this time to forge new connections and potential partnerships and spark new ideas that cross disciplines and institution-types.

VRA Conference 2020 Baltimore

M Meeting **S** Session **C** Social **T** Tour **W** Workshop

MARCH 26 • THURSDAY

8:15am – 9:15am	M	Artstor <i>Speakers: Karen McKeown</i>	TBA
8:15am – 9:15am	S	"Future" <i>Moderators: Caitlin Pereira</i> <i>Speakers: Greta Bahnemann, Jeff Mixer, Katie Lane, Maggie Downing</i> This session will look at how our profession can leverage our knowledge, workflows, and tools to understand and adapt to the changing technological landscape. Can we anticipate where new technologies will lead us in order to improve access mechanisms and digital preservation? Katherine Lane presenting "Stereoscopic Views for the Library Environment" Stereoscopic photography is an experiential information resource using binocular manipulation for three-dimensional rendering (lenticular imaging, the ViewMaster, virtual reality, video games, holographs, 3D printing, etc.). This presentation will trace the trajectory from stereography to VR, studying the elements of stereoscopic photography that contributed to its popularity and especially its demise to inform what we can anticipate for new library technologies. Jeff Mixer of OCLC Research and Greta Bahnemann of the Minnesota Digital Library presenting "Reimagining the creation, curation, and use of cultural heritage data," a discussion of the CONTENTdm Linked Data Pilot Project; a collaborative investigation exploring the creation, curation, and applied use of digital material linked data. This presentation will include inspiration for the work, a brief technical overview of the project, as well as a sneak peek at one of the pilot project's most creative deliverables: the CONTENTdm Image Annotator. The presenters will demonstrate this new tool and its ability to enhance and deepen metadata description and its potential to increase the user's understanding of digitized content. The presentation will conclude with a brief discussion of the pilot project's impact and its potential to enhance and change CONTENTdm in the near future. Maggie Downing presenting "Creating Digital Preservation Policies and Procedures" According to a 2019 IMLS report, "Protecting America's Collections," 84% of institutions preserving born-digital collections had no plan for digital preservation. As a result of consistently changing standards, hardware, software, and file formats, digital assets are at a much higher preservation risk than conventional analog resources. This presentation will discuss the procedural steps including: Creating a digital asset register; creating a plan for migration from old media; establishing a storage and backup plan; establishing standardized file formats and file naming protocols; and establishing metadata vocabularies and ingest workflows.	TBA

Speakers: Karen Li-Lun Hwang, Treshani Perera (she/her)

Organizers: Bridget Madden, Meghan Rubenstein

VRA 2020 Workshop #3:

\$40.00 | Limited to 30 participants.

Register for this workshop through the conference online registration

(Adding this workshop to your schedule on Sched does not guarantee registration.)

An offshoot of critical librarianship, critical cataloging is practiced by the group of people considering the ethical implications of metadata. Because visual resources professionals are responsible for managing data for large cultural heritage collections—often in support of higher education curriculum—our profession would benefit from exposure to and embrace of the critical cataloging movement. This workshop aims to mobilize considered action related to various aspects of the digital project lifecycle, with a focus on issues of metadata and policies to more responsibly address diversity, inclusivity, and accessibility in the collections we manage.

Attendees will get exposure to the theory and foundations of critical cataloging, gain hands-on experience incorporating principles of critical librarianship in descriptive activities, and learn about tools used for editing existing collections data and expanding available terms towards greater inclusion and coverage in description.

The second half of the workshop will focus on authority control in cataloging and linked open data. Attendees will have the opportunity to learn how to edit records on Wikidata. We request that all participants bring laptops, if possible, and create Wikimedia accounts prior to the workshop: <https://www.wikidata.org/w/index.php?title=Special:CreateAccount>. (Note: Wikipedia accounts can be used for Wikidata editing, as well.) For information on creating a username, please read the usernames and accounts help page: https://www.wikidata.org/wiki/Help:Usernames_and_accounts.)"

Sponsor: Visual Resources Association Foundation

Speakers: Joseph Anderson

Organizers: Andreas Knab

MDID is a freely shared education application used for managing and teaching with visual content, distributed free of charge under an open source license, and is used at many institutions across the United States and around the world. This session is intended to illustrate how MDID can be connected with other content management systems commonly used in visual resources, and how it can be extended to support new needs arising over time.

* How are new standards and protocols like IIIF or GraphQL changing the interoperability landscape? * What difficulties have you encountered during the integration process?

Sponsor: vrcHost

Moderators: Kendra Werst, Julia Murphy

Speakers: Emily Crockett, Anna Boutin-Cooper, Chelsea Stone, Leah Constantine

The Emerging Voices Lightning Round Session provides emerging professionals in the visual resources field and related, the opportunity to present topics from exceptional coursework, such as a master's thesis, or topics with which they are engaged early in their professional life.

Emerging professionals are defined either as students in programs leading to a career in visual resources or related, or those within 10 years of the start of their career. Topics presented reveal new ideas as well as different ways of thinking about established concepts. Speakers will give the conference attendees a glimpse of interests and current discourses of the newest VRA members.

Presenters:

Anna Boutin-Cooper, Research & Visual Arts Librarian at Franklin & Marshall College
Oral History as Care: Preserving Memories & Maintaining Stakeholder Relationships

Leah Constantine, Cataloguing Assistant at the Metropolitan Museum of Art
The Last Slides at The Met

Emily Crockett, Master's Student in Art History and Information Science at the University of North Carolina-Chapel Hill
Digital Asset Management Systems in Cultural Institutions

Chelsea Stone, Digital Content Specialist at ProLogis
Going Corporate: How Taking a Chance on Career Change Can Make You a More Attractive Candidate

S Freeform Presentations

Moderators: Sara Schumacher

Speakers: Jodi Hoover, Mark Pompelia, Kelsey Cvach, Otto Luna, Pete Schreiner

Jodi Hoover

My presentation will be about the 16mm film collection housed at Enoch Pratt Library. It is a circulating collection, which means anyone with a card may check out films. We also send films out via Inter-Library Loan on a regular basis. I'll talk about the pros and cons of working with a publicly circulating film collection.

<https://www.prattlibrary.org/locations/bestandnext/index.aspx?id=5627>

Mark Pompelia will present "Material Order: A Consortium-based Catalog for Design Material Collections"

Material Order is the academic consortium of design-based materials collections at Harvard University, Rhode Island School of Design, and Parsons School of Design. It provides a community-based approach to management and access to material collections utilizing and developing standards and best practices. Material Order developed the Materials Profile that serves as a shared cataloging tool on the LYRASIS CollectionSpace platform. Open Web searching across all collections occurs via a front-end discovery system built with Wordpress.

Kelsey Cvach will talk about initiatives at the National Museum of American Diplomacy

My participatory presentation will invite audience members to try our newly launched "Museum of American Diplomacy Eye". This technology uses image recognition software to allow visitors interact with museum exhibits and unlock additional content. Audience members will test the Eye themselves using images and props from the exhibit, as if they were in the museum and discuss their experience.

Otta Luna will present "3D Modeling in the Art History Classroom"

For my freeform presentation, I will showcase a SketchUp project I developed alongside one of the art history professors at the University of New Hampshire. Employing the freely available version of SketchUp, students in Prof. Ivo van der Graaff's course on Roman Art & Architecture were assigned to create a 3D model of a Roman house from the site of Oplontis in Torre Annunziata, Italy.

Examples of SketchUp models created by students can be seen here: <https://skfb.ly/6PZXy> and <https://skfb.ly/6PZY7>. Pros/Cons and future directions for the project will be discussed.

Pete Schreiner will present "A Google Earth Tour: Race, History and Politics in Trevor Noah's South Africa"

This talk will present how NC State University Libraries combined a common reading program with Google Earth, faculty expertise, and historic images, for an engaging public outreach event in a high-tech visualization space. Professor Timothy Hinton, a South African native, developed an in-depth talk on the history of racial segregation in South Africa related to Trevor Noah's biography, *Born A Crime*. The Libraries worked with Hinton to research and augment the talk with historic images, and map interaction, through the Google Tour platform.

www.go.ncsu.edu/bornacrime

Moderators: Kendra Werst, Julia Murphy

Speakers: Marcia Focht, Margaret C. McKee

Have questions about starting out in the Visual Resources field? Interested in hearing other VRA members' backstories? Join VREPS for an informal conversation with experienced professionals. Speakers will share stories from the beginning years of their careers and discuss the challenges they faced. An open discussion will follow, allowing all attendees to ask questions.

Speakers:

- **Marcia Focht**, Curator of the Visual Resources Center, Binghamton University (Binghamton, NY)
- **Julie B. Irick**, City Photo Archivist, City of Seattle (Seattle, WA)
- **Margaret McKee**, Digital Asset Manager, The Menil Collection (Houston, TX)

Marcia Focht is the Curator of the Visual Resources Center at Binghamton University, starting this position in 1986. In this 30+ year career, she has experienced major transitions in image practice, technology, media, usage, and scholarship. Marcia has presented her experiences at numerous conferences, including the VRA (Visual Resources Association), CIT (Conference on Instructional Technology), EVA (Electronic Visualization in the Arts), and CAA (College Art Association). Current projects include a series of Digital Humanities presentations and workshops for graduate students, faculty, and staff across disciplines and units. These sessions emphasize hands-on experimentation, sharing knowledge, and implementing current standards and best practices. Above all, Marcia encourages an atmosphere of collaboration in which we are unafraid to make mistakes and together add to communal skill sets, thereby increasing competency and confidence for all involved. Currently on the VRAF (Visual Resources Association Foundation) Board of Directors, Marcia also served two terms as VRA Secretary on the Executive Board and 13 years as VRA Mentor Coordinator, as well as done instruction for the ARLIS/NA-VRA Summer Educational Institute. Her educational credentials include a BFA in Printmaking and an MA in Art History from the University of Denver.

Julie Irick has been a photo archivist for nearly 20 years. She has worked in public and private archives on both coasts and has been the City Photo Archivist at the City of Seattle for the last 14.5 years. Julie received her MLIS from Queens College in 2003. Having gone to graduate school thinking she would be a public librarian, halfway through the program Julie found herself working part-time in the Prints, Photographs, and Architectural Collections at the New York Historical Society and loved it! She never looked back and has carved out a successful career in a very niche and competitive profession – public records photo archives.

Margaret C. McKee is the Digital Asset Manager at the Menil Collection in Houston, Texas. A work-study position in a slide library in college ended up being the inciting incident for a career spent working with images. In her current role at the Menil, Margaret oversees photography of collection objects, digitization of analog photography, rights and reproductions, and soon the implementation of a digital asset management system. Previously, she worked in photographic and imaging services at the Museum of Fine Arts, Houston. She began her professional career as the Slide Librarian at Southwestern University. She holds an AA from Bard College at Simon's Rock, a BAFA in Art History from the University of New Mexico, and an MS in Information Studies from the University of Texas at Austin. Margaret has served as co-chair of the VRA's Intellectual Property Rights Committee.

12:30pm – 1:15pm

M **Awards Committee Meeting**

TBA

Meeting open to all.

Learn about the exciting work of the Awards Committee. <http://vraweb.org/about/committees/awards-committee/>

12:30pm – 1:15pm

M **Equitable Action Committee Meeting**

TBA

All are welcome!

Please join the members of our newly formed committee, <http://vraweb.org/about/committees/equitableaction/>, as we discuss immediate and future priorities.

We are interested in the members' concerns related to diversity, equity, inclusion, and accessibility. What would you like to see addressed immediately and in the next 1 to 3 years?

Not able to make it? Leave your concerns and feedback via Google Form: <http://bit.ly/EAC2020>

The Committee meeting is open to all who are interested in participating.

The Intellectual Property Rights Committee studies and monitors intellectual property and copyright issues; and develops and promotes the VRA's position on intellectual property rights issues and educating the membership on these issues. The IPR Committee is sponsoring Managing Rights Data: Multiple Approaches, Multiple Institutions and Navigating International Intellectual Property Rights for Teaching and Publishing in the Humanities .

Co-Chairs:

Heather Seneff, University of Denver

Chelsea Stone, Prologi, Denver CO

1:30pm – 2:30pm

S **Accessibility and Universal Design**

TBA

Moderators: Patricia Guardiola

Speakers: Kitty Bridges

As we embrace new digital technologies and endeavor to be inclusive in our practices, we need to be mindful of who our users are and what we have available to us as content creators. This session focuses on the concepts of accessibility and universal design, and the tools and strategies we can use when creating digital projects to be sure we are making them useful to as many people as possible. With regard to visual resources, we will consider workflows, metadata practices, technology such as screen readers, and current guidelines and recommendations for accessibility. Attendees will receive and have the opportunity to contribute to an accessibility and universal design toolkit.

What do we mean by Accessibility? What is Universal Design? How does it apply in our fields? What resources, tools, and software are available for digital project creators to help make content accessible? What are examples of projects exercising best accessibility practices and what can we learn from them?

1:30pm – 2:30pm

S **Taking Your Digitization on the Road**

TBA

Moderators: Chris Strasbaugh

Speakers: Doug Daniels, Simon Ingall

While many of us use a variety of imaging and digitization equipment in our spaces, those pieces of equipment can do so much when supporting research and academics beyond those four walls. Doug Daniels will discuss how he has partnered with museums around the world to take their 3d scanners to capture their collections in a sustainable way.

Simon Ingall will discuss the challenges of carrying scanning equipment to remote villages of Nepal and ways to plan in advance for challenges like transportation, power, and expectations when taking your equipment on the road.

Chris Strasbaugh will talk about how to setup copystands at archaeological sites and those little things that make a huge difference in the field.

1. How difficult is it to get this equipment overseas? 2. How did you convince your boss it was a good thing to support?

2:30pm – 3:30pm

C **Coffee break**

TBA

2:45pm – 3:30pm

M **Chapter Meetings**

TBA

Calling all Chapters! Spend this time catching up, planning for future activities, setting goals, and brainstorming initiatives all while enjoying the Coffee Break.

Not sure what Chapter you align with geographically? Find out here: <http://vraweb.org/about/chapters/>

Don't have a chapter or your chapter is inactive? Find a neighbor and learn about the benefits of being active in a Chapter.

Moderators: Millicent Fullmer

Speakers: Katherina Fostano, Bridget Madden, Amy Lazet

Visual literacy as a concept is growing in direct correlation with a society now deeply immersed in visual culture. Therefore, new concepts and knowledge practices must be understood in order to navigate a more complex information landscape. More recently, distinctions between visual literacy and critical visual literacy have emerged as a hot topic. To be considered visually literate today requires additional competencies that reflect new visual media types, the increasingly multimodal and interdisciplinary nature of scholarship, as well as social and cultural issues (to name a few). How can we as visual resources professionals anticipate future understandings of visual communication? Broadly, these areas of change include the ever-growing pervasiveness of social media and its consequences, intellectual property and open access movements, new opportunities for disinformation, new visual communication formats, the challenge of keeping visual information accessible to all, and finally the role of metadata in diversity, equity and inclusion. Based on such areas of change, the panellists will discuss specific evolving concepts, dispositions, and knowledge practices in visual literacy and the way in which pedagogical shifts will occur. Additionally, a representative from the task force charged with re-envisioning the 2011 ACRL Visual Literacy Competency Standards in Higher Education to align with the 2016 ACRL Framework for Information Literacy for Higher Education will report on their attempts to address new trends in visual literacy.

1) What non-art related disciplines have started using your services and how do their needs differ? 2) How have you anticipated the future needs of your patrons? 3) What other new competencies (not addressed on the panel) do you think need to be addressed in visual literacy instruction?

Speakers: Ryan Brubacher, Steve Tatum, Emma Esperon

Virginia Tech University Libraries recently partnered with the Taubman Museum of Art in Roanoke, Virginia, to photograph the museum's collection, preserve the digital images, and make them available online. This presentation describes the project management and the reconciling of the different purposes of the museum and library. The museum mainly wants to provide access to its collections, while the library emphasizes digital surrogates of artworks for preservation.

Similar negotiations and compromises arose in a larger scale project in the Prints & Photographs Division of the Library of Congress. In 2019 the Balthazar Korab Photographic Archive, a collection of over 530,000 architectural photos, negatives, slides, and mixed media covering a range of subjects, was processed for regular service to the public. In this case study we will highlight reference service of the unprocessed collection, the rehousing decisions made in the processing plan, hiccups during processing, long-term storage, databases and technology, creation of an EAD finding aid, and current use of the collection.

If you like Modernist architecture, American art, archival supplies, metadata, or people working together... you're in the right session!

Speakers: Doug Daniels, Chris Strasbaugh

VRA 2020 Workshop #4:

\$20.00 | Limited to 20 participants.

Register for this workshop through the conference online registration

(Adding this workshop to your schedule on Sched does not guarantee registration.)

Attendees will get this technology in their hands and also be able to leave with workflow guides on traveling copystands, drones, and 3d scanners.

VRA 2020 Tour # 3

Join VRA for a tour of the Walters Art Museum Chamber of Wonders led by Curator Joaneath Spicer.

<https://art.thewalters.org/browse/location/chamber-of-wonders/>

\$10.00 | Limited to 25 participants. Costs of transport not included

Register for this tour online via conference registration. Please contact the VRA membership services coordinator (join@vraweb.org) for assistance in adding this tour to your registration.

Adding this tour to your sched here does not guarantee registration.

Participants are responsible for arranging their own transportation.

Full Itinerary and Transportation Options coming soon!

The Walters Art Museum

600 N. Charles St.

Baltimore, MD

<https://thewalters.org/>

5:00pm – 6:00pm	M	Chapter Chairs Meeting	TBA
5:00pm – 6:00pm	M	Communications and Publications Group Meeting <i>Organizers: Amy McKenna</i>	TBA
5:00pm – 7:00pm	C	VRAF Reception By invitation only.	TBA
5:00pm – 9:00pm	C	Dine-Arounds and Night out at the Walters Art Museum The fabulous Walters Art Museum is always free and open until 9 pm on Thursday nights! While some of you may be attending the The Walters Art Museum: Chamber of Wonders Tour at 4 pm, other conference attendees should meet in the hotel lobby at 5 pm or at 6 pm to find other interested VRA'ers. From there, it's just a short \$8-10 Lyft ride or free Charm City Circulator ride to Mt. Vernon. Please note that the visitor entrance to the Walters is on Centre Street. Once there, attendees may explore the museum at their own pace. Exhibitions up during our visit will include the St. Francis Missal, Excursions through the Collection, and From Mucha To Morris: Books of the Art Nouveau. Feel free to stay at the museum until the doors close at 9 pm! But, if you're wanting to grab dinner at one of the marvelous restaurants in Mt. Vernon, sign up here for one of our small group Dinearounds at 7:30 or 8 pm. If you have signed up for a Dinearound, please meet at the Walters Art Museum gift shop at the noted meeting time on the sign up. If you'd rather explore this culinary neighborhood on your own, we recommend: B&O Brasserie, Brewer's Art, Cazbar Turkish, Dukem Restaurant, the Helmand, Homeslyce, Hotel Indigo, Indigma Modern Indian Bistro, Maisy's, Mick O'Shea's Irish Pub, Minato, Mt. Vernon Marketplace, Owl Bar, Tabor Ethiopian, Topside On this particular Thursday, Orioles Opening Day at 3:05 pm will draw a large number of folks to the harbor area and downtown Baltimore from early in the day through late in the evening. The largest concentration will likely be around Pickles Pub, but expect traffic delays and larger crowds.	TBA

VRA Conference 2020 Baltimore

M Meeting **S** Session **C** Social **T** Tour **W** Workshop

MARCH 27 • FRIDAY

8:00am – 11:00am **M** **VRA Executive Board Meeting II** TBA
By invitation only.

8:30am – 10:30am **W** **Grant Writing I Workshop** TBA
Speakers: Carmen Cowick
Organizers: Jennifer Kniesch
VRA 2020 Workshop #5:
\$20.00 | Limited to 30 participants.
Register for this workshop through the conference online registration
(Adding this workshop to your schedule on Sched does not guarantee registration.)

This two part grant writing workshop will be geared towards cultural heritage/GLAM institutions and cover best practices for a variety of grant proposals from government to private agencies basing it on small to large grant amounts. Attendees will be able to apply the information they learn to their institutions and project ideas through interactive activities and engage with the instructor(s) and other workshop participants.

Have a great idea that needs grant funding but don't know where to start? Think applying for a grant is too complicated? Think again! This two-part workshop will help you understand how to identify funding resources, the process of creating and submitting a grant, and how to seek continuing funding for your project. For both workshops, you will hear from expert Carmen Cowick, Director of Preservation at Preserve This. In Part I, we will go over:

Articulating your Statement of Need or Problem to be Addressed

- Identifying Grants and Granting Agencies
- Writing Clear Goals and Objectives

Carmen Cowick provides training, support and consulting services for libraries in the areas of preservation and collections care. She previously worked as a preservation specialist at Amigos Library Services and in the library and archives of The American Irish Historical Society, The Seamen's Church Institute, and the Special Collections department at CUNY Queens College. She received a bachelor's degree in art history and a master's degree in library science with a certificate in archives and preservation of cultural materials from CUNY Queens College in New York City. Ms. Cowick has written numerous scholarly articles on preservation-related topics and is the author of the books *Digital Curation Projects Made Easy* and *Crash Course in Disaster Preparedness*.

Sponsor: Visual Resources Association Foundation

9:30am – 10:30am **S** **Oral Histories for the Uninitiated: Transcribing, Copyright, Metadata and Everything in Between** TBA
Moderators: Anna Boutin-Cooper
Speakers: Barbara Elam, Brittany Kester, Xiaoli Ma
Oral Histories have a rich tradition of providing an important contribution to our cultural heritage by preserving memory through recorded or documented narratives. As primary sources, oral histories help to contextualize studies in art, history, education, social sciences and other disciplines. In a time of continually shifting and expanding responsibilities for librarians and visual resources curators, it is not uncommon for those in our profession to be tasked with organizing and/or creating oral history (OH) content. For those of us who are not trained journalists, cultural anthropologists, or oral historians, overseeing an OH project can present multiple challenges: What pieces of information should be captured for future access? How do you ensure transcriptions are accurate? How do you handle copyright issues? How do you expand and improve access to existing OH content? Three presenters will discuss their OH projects and provide practical advice about dealing with some of the roadblocks in creating a coherent, accessible archive of audio/video recordings and transcriptions. The speakers will also share information about best practices and emphasize how their projects allowed them the opportunity to bring their unique perspectives on organizing and shaping these histories.

1) Were the UF participants aware of each other's OH projects from the get-go and where do you see yourselves overlapping? 2) How did you decide on a style guide for transcribing? Would you recommend any over others? 3) What do you hope the impact of your OH project will be?

Speakers: Shannon Willis, Arden Kirkland, Jessica Cline

Shannon Willis presenting "The perils of complexity: A multi-stage study to determine necessary images for digitized scrapbook representation."

Given their complexity and variability, determining digitization standards for scrapbooks that will hold up across all manner of collections and accurately represent their unique elements in an understandable way in a digital environment can be challenging. In order to answer the question of how to best represent scrapbook materials in a digital environment, librarians at the University of North Texas conducted a multi-stage study to assess national trends and user preferences for scrapbook representation. The results of this research have enabled the implementation of clear guidelines at the University of North Texas for scrapbook digitization.

Arden Kirkland presenting "Introducing the Costume Core Toolkit"

This presentation will share the results of the VRAF 2020 Project Grant: the Costume Core Toolkit, providing "plug-and-play" resources for digital collections related to the study of historic clothing. Participants will learn about the Creative Commons BY-SA licensed files and templates available, both for platform-agnostic use, and with Omeka S and JSTOR Forum. CostumeCore builds upon existing standards for interoperable metadata including Dublin Core, VRA Core, Cataloguing Cultural Objects, the Art and Architecture Thesaurus, and the Europeana Fashion Thesaurus. This presentation will provide an opportunity to disseminate the results of testing of the toolkit at Smith and Vassar and to reach out for more feedback from VRA members.

Jessica Cline presenting "The Naming of Things"

A student-led project using materials from the New York Public Library's Picture Collection led to an exhibition that sought to engage the audience with the cataloging process that the library staff has employed for more than a century, providing a greater appreciation for how images function in our culture, how we define them, and how others react to the definitions we ascribe to them. This became an opportunity for collaboration between the Library's collections and the community at different library locations. The use of a patron's interactions with the collection demonstrates how the library serves as a discovery tool for learning, a place to create community conversations using materials, and provide outreach to new users all while getting the community to think differently about visual information.

10:30am – 11:00am

C **Coffee break**

TBA

11:00am – 12:00pm

S **"Community"**

TBA

Moderators: Pamela Pierce

Speakers: Krystyna Matusiak, Lisa Donovan, Sarah Werling, Meredith L. Hale

Collections that focus on a specific community or try to create an inclusive collection on a topic can deal with unique issues such as equity, privacy, accessibility, and collection ownership. Three case studies will highlight strategies for dealing with community-based professional and ethical challenges.

Pamela Pierce presenting "Image Description and Diversity"

The OHSU Educational Use Photo Diversity Repository is a digital image collection that will provide teachers of health professions students access to the photographs they need so that their students can learn to recognize disease conditions in skin of various colors and increase their awareness of issues related to health and diversity. This paper and presentation will focus on the steps to creating that repository and how those lessons can be applied broadly to professionals interested in creating digital collections that value equity, inclusion, and social justice.

Meredith Hale presenting "Voices Out Loud: Sharing LGBTQ+ Oral Histories from East Tennessee"

As part of a Diversity Resident's rotation in the Metadata unit, descriptive metadata was created following the MODS schema to make oral histories from LGBTQ+ individuals accessible to a wide audience. While considering the standards required for sharing with the Digital Public Library of America and Worldcat, a concerted effort was made to individualize the records through the inclusion of pronouns and identity terms the speakers selected themselves. In creating and publishing these oral history records on Islandora, maintaining each contributor's privacy and providing accessibility for people with hearing loss were also central goals.

Krystyna K. Matusiak, Lisa Donovan and Sarah Werling presenting

"Visual resources in community archives: Acquisition and digitization practices"

This presentation describes the case of a rural community archive where volunteers built the photographic archive by reaching out to community, collecting photographs and creating digital representations, but in many cases returning the originals to community members. Library and Information Science faculty and students have partnered with the community archive to explore the tension between analog and digital and to study community patterns of collecting and digitizing visual resources, which challenge the mainstream modes of archival practice.

Speakers: Lavinia Ciuffa, Devon Murphy

Organizers: Heather Seneff

How do VR professionals, museum professionals, and humanities professors navigate the rocky waters of international property rights, copyright, cultural diversity, publishing, and pedagogy in the international IPR environment? How do we use fair use/fair dealing to the best advantage of pedagogy and publishing to promote cultural diversity, academic freedom and traditional knowledge to support education and equality? The international property rights environment can be manipulated to suppress cultural diversity. The appropriation of traditional knowledge and the uniqueness of indigenous culture property to mainstream--and copyright-protected--IPR is a process that lends advantage to wealthier, more corporate nations and corporations. Does the manipulation of copyright lessen the impact of and rights of populations that had no access to the Anglo-American copyright mechanism? Western, Judeo-Christian civilizations have a tradition of consumerism and ownership that differs from cultures based in Indigenous, Buddhist, Islamic, Hindu and other belief systems. How does this impact pedagogy in history, art history, anthropology, and other areas of humanities?

W Grant Writing II Workshop

Speakers: Cathleen Tefft, Carmen Cowick

Organizers: Jennifer Kniesch

VRA 2020 Workshop #6:

\$20.00 | Limited to 30 participants.

Register for this workshop through the conference online registration

(Adding this workshop to your schedule on Sched does not guarantee registration.)

This two part grant writing workshop will be geared towards cultural heritage/GLAM institutions and cover best practices for a variety of grant proposals from government to private agencies basing it on small to large grant amounts. Attendees will be able to apply the information they learn to their institutions and project ideas through interactive activities and engage with the instructor(s) and other workshop participants.

Have a great idea that needs grant funding but don't know where to start? Think applying for a grant is too complicated? Think again! This two-part workshop will help you understand how to identify funding resources, the process of creating and submitting a grant, and how to seek continuing funding for your project. For both workshops, you will hear from expert Carmen Cowick, Director of Preservation at Preserve This.

Later in Part II, we'll hear from Cathleen Tefft, a program officer at the National Endowment for the Humanities, about funding opportunities across the agency. Cathleen will discuss strategies for finding the right grant program, focusing specifically on the Division of Preservation and Access and the Office of Digital Humanities, program resources for preparing your proposal, and tips for navigating the federal application process. **Representatives of NEH, an independent agency of the federal government, are not affiliated with any sponsors or service providers and do not receive compensation for public appearances.**

In Part II, we will go over:

Creating a Project Budget, and NEH Senior Program Officer representation

- Structuring Your Proposal as a Narrative/Storytelling
- Tips, Tricks, and Things to Avoid
- NEH Grant opportunities

Part II students will be provided with an elevator speech template, a statement of need worksheet, and email templates for a variety of situations like seeking out a contact at a grant foundation, making initial contact with a program officer, etc.

Carmen Cowick provides training, support and consulting services for libraries in the areas of preservation and collections care. She previously worked as a preservation specialist at Amigos Library Services and in the library and archives of The American Irish Historical Society, The Seamen's Church Institute, and the Special Collections department at CUNY Queens College. She received a bachelor's degree in art history and a master's degree in library science with a certificate in archives and preservation of cultural materials from CUNY Queens College in New York City. Ms. Cowick has written numerous scholarly articles on preservation-related topics and is the author of the books *Digital Curation Projects Made Easy* and *Crash Course in Disaster Preparedness*.

Cathleen Tefft, Senior Program Officer, National Endowment for the Humanities

Cathleen Tefft is a Senior Program Officer in the Division of Preservation and Access. She works with applicants and funded projects in all of the division's grant programs, and she coordinates the Humanities Collections and Reference Resources competition. She came to NEH in 2008 from Arena Stage, where she was publications director for the regional theater. Previously, she served in administrative and teaching positions at George Mason University, the University of Maryland, and the Academy of American Poets. She holds a B.A. in English and Spanish from the University of Virginia, an M.A. in comparative literature from the University of Maryland, and an M.S. in library and information science from Simmons College.

Sponsor: Visual Resources Association Foundation

Organizers: Julia Murphy

VRA 2020 Tour # 4

Join Hirshhorn Museum and Sculpture Garden staff for this VRA exclusive behind the scenes tour.

The Conservation Lab Tour will highlight documentation practices and information resources commonly used in art conservation.

The Library Tour will highlight the Artist Files collection and how the library partners with Collect Management and Curatorial departments to help provide resources to researchers.

\$10.00 | Limited to 12 participants. *Costs of transport not included*

Register for this tour online via conference registration. Please contact the VRA membership services coordinator (join@vraweb.org) for assistance in adding this tour to your registration.

Adding this tour to your sched here does not guarantee registration.

Participants are responsible for arranging their own transportation.

Itinerary:

1:45pm Meet with tour organizer at the Hirshhorn Museum

2-2:45pm Conservation Lab Tour

3-3:45pm Library Tour

4-5:30pm: Free Range roaming of Hirshhorn current exhibitions and garden or visit surrounding Smithsonian museums; Smithsonian American Art Museum and National Portrait Gallery are open until 7pm daily.

Transportation Options:

Baltimore to DC-Union Station

- Amtrak- <https://www.amtrak.com/home.html>
- MARC (\$8 each way)- <https://www.mta.maryland.gov/schedule?type=marc-train>

DC Union Station to Hirshhorn

- Circulator Bus (\$1)- <https://www.dccirculator.com/explore/where-we-go/national-mall/>
- Walk (20 minutes)

Hirshhorn Museum and Sculpture Garden

Independence Ave and 7th St

Washington, DC 20560

<https://hirshhorn.si.edu/>

"The Hirshhorn's holdings encompass one of the most important collections of postwar American and European art in the world. We are committed to providing the artists of today a national platform to explore new ways to create, with performance, digital media, video, and technology."

VRA 2020 Tour # 5

Join VRA for a tour of two highlights of Johns Hopkins University.

Homewood House Museum 2-3pm

Eisenhower Library Special Collections Tour, Artists' Books: 3:30-4:30pm

\$10.00 | Limited to 16 participants. *Costs of transport not included*

Register for this tour online via conference registration. Please contact the VRA membership services coordinator (join@vraweb.org) for assistance in adding this tour to your registration.

Adding this tour to your sched here does not guarantee registration.

Participants are responsible for arranging their own transportation.

Accessibility Needs:

NOTE: There are three steps to enter Homewood and three more into the main house. Restrooms are in the basement down a full flight of steps.

Itinerary and Transportation Options coming soon!

Homewood House Museum

3400 N. Charles Street

The Johns Hopkins University

Baltimore, MD 21218

<http://www.museums.jhu.edu/homewood.php>

"Homewood is an 8,000-square-foot, Palladian-style, Federal-era mansion, renowned for its elegant proportions, fine workmanship, and extravagant details."

"Hear about the personal struggles faced by the Carroll family, and meet the Ross and Conner families, who lived alongside, but were enslaved by, the Carroll family. How did these three families coexist in wildly unequal circumstances?"

Eisenhower Library

<https://www.library.jhu.edu/library-departments/special-collections/>

"Our collection of artist's books include suitcases, pasta, and dollar bills rolled into shoes!"
