



Images

The newsletter of the VRA

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Memo from the President

By Maureen Burns (Archivision and IMAGinED Consulting)
President, Visual Resources Association

VRA 28

The Atlanta conference felt a bit like a whirlwind and although the breeze has slowed to gusts, your new president is still weathering the storm! So, first I should thank the VRA Board members and leaders, past and present, for so capably helping me transition into this job and for their ongoing supportiveness. I plan on following the lead of Allan Kohl in communicating with you often through this newsletter and other channels. Although Allan is now an honorary, non-voting member of the Board, he continues to do wonderful work for this organization and I would like to acknowledge his thoughtful leadership over the last two years. Brian Shelburne and Heidi Raatz handle conference arrangements and program planning with such pizzazz, they almost make vice presidential work look easy. Long hours at the registration desk is just the tip of the iceberg for the Membership Services Coordinator Lise Hawkos, Secretary Marcia Focht, Treasurer Jane Darcovich and now Billy Kwan, and our omnipresent Destination Consultant Tom Costello. Mark Pompelia's conference Web site, publications, and signage were as aesthetic and informative as ever. He handed the public relations and communications baton to Robb Detlefs who has already run with it in a big way. The incoming Board members also handled pre-conference publicity with a fun series of "Welcome to Atlanta" messages. Thank you for your dedication and service to VRA.

Over twenty years of being an active professional in VRA and attending conferences is not enough to completely prepare a person for the insider view of board work and conference planning. I am even more amazed than I expected to be at the hard work, dedication, collegiality, and generosity of the VRA membership. This means YOU—from newbies to veterans, students to officers—VRA relies completely on your volunteer efforts. Without your participation, how could there be knowledge sharing, problem solving, dialog, networking and the annual regeneration these activities induce? You are so bright, capable, creative, and fun. Thank you to all the committees who do heavy lifting for the organization; the vendors who provide resources, tools, services, and support; the chapter chairs and members who organize activities at the regional level; mentors who help orientate new members and student attendees; vendor slam organizers and participants; the raffle performers and desk volunteers; special interest and user groups; the experts we can ask; the birds of feather luncheon flutterers; the registration desk volunteers; tour guides; hotel staff, the list goes on and on. Your wonderful efforts and spirit of volunteerism make the VRA conference and this organization as a whole a vital forum for information professionals. Thank you for all you do for VRA.

Although the economic downturn continues to impact conference attendance, almost 200 people were able to participate this year in Atlanta. It was quite moving to see the twenty people donors and sponsors helped bring to the conference receive their travel awards. Our deepest appreciation goes out to the members, non-profit and corporate sponsors, VRA Chapters, and the Visual Resources Association Foundation for your support as well as for your generous raffle donations and contributions to the conference program. It was great to be in a geographical part of the country we have not visited often. Thank you to all the local arrangements committee members and the Southeast Chapter members for your great planning (especially Frank Jackson, Pat Cospers, Mary Alexander, & Shane McDonald) as well as for strutting out some good weather. Our meetings were in one of John Portman's fabulous hotel spaces—once the tallest hotel in the world with 72 floors. Many of us fell for this Atlanta architect's jaw-dropping interior spaces with several of his impressive architectural projects in walking distance. Although the lobby's indoor

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Contributions to **Images** are due the 15th of the month before the issue. Please send your copy in ".doc" format and Arial font to [Marlene Gordon](mailto:Marlene.Gordon@umich.edu) - mgordon@umich.edu.

lake with pods is no longer there, you could almost always find VRA members networking in the comfortable social areas or braving the ear-popping elevator ride to the revolving restaurant and cocktail lounge at the top of this impressive 1976 structure. For those who could get to the High Museum, there was the added bonus of a special show about this native son, still a creative force in his nineties. Whether you could attend the conference or not, please complete the online surveys to evaluate your experience and help us improve our planning for future conferences. Next year you can get twice the bang for your buck with VRA and ARLIS/NA meeting together in Minneapolis—hope you can join us there!

The new compact schedule (72 hours) meant that everyone had to hit the ground running and ran themselves a bit ragged to attend everything. But, this resulted in a wonderful sort of conference energy and it was fun to follow the backchannel tweets (#VRA2010) to try and keep up with this frantic pace (now archived at <http://www.twapperkeeper.com/hashtag/vra2010>). The conference content was right on with pertinent themes such as strategic planning, advocacy, marketing, professional viability, safeguarding collections, transitioning to learning spaces, metadata interoperability, and, of course, new technologies. I'd like to make a special nod to our international colleagues who traveled so far (and Skyped in) to inform us about trends on the "other side of the pond." I feel fortunate to have had a delightful dinner out with many of them at Mary Mac's Tea Room where we had the opportunity to explore the culinary delights of southern cooking. Thank you to all the planners, organizers, moderators, speakers, panelists, and workshop facilitators for this pragmatic information and inspirational content. Please visit slideshare regularly as the presentations continue to be uploaded at <http://www.slideshare.net/event/vra-2010-atlanta> and don't forget the images at http://www.flickr.com/groups/vra_events/ if you want to reminisce or feel like you were there.

I hope I am speaking for all of VRA when I say that one of the most exciting conference moments was when Murtha Baca and Patricia Harpring were honored with the 2010 Nancy DeLaurier Award for their work on the Getty Vocabularies. When it was announced at the members dinner, there were thunderous applause and such an outpouring of emotion/enthusiasm as is rarely experienced. The award honors distinguished achievement in the field of image management and this unparalleled body of work fit the bill in the biggest of ways. Letters of support for this nomination poured in from around the world and I was proud to be on the podium with Sherman Clarke reading excerpts from them to honor two such deserving people. The grateful recipients were seriously moved as reflected in their responses, but also cracked us up by pointing out that the "ice scrapers" emblazoned with the 2011 Twin Cities conference information raised a red flag for them since that term is not in the AAT!

The extraordinary plenary speakers bracketed the opening and closing of the conference. Peter Brantley from the Internet Archive enlightened us on the profound changes we are experiencing having moved from a relatively static world of information with content at the center to a dynamic one with discovery at the core and a process of networked mediated social interactions. The roles of information professionals in this world require reinvention since acquiring and exposing content in a passive way is not enough. We need to actively pull information from many sources, interact with it to generate interest and curiosity, and facilitate how our patrons use of it. Jason Roy from the University of Minnesota provided pragmatic advice for how we can add value to the online community and build "collective collections." He suggested we think about the things that the high profile projects aren't doing and mind the gaps to set our priorities. Thankfully the Strategic Plan Task Force helped us to ground these inspirational presentations in a lively session where they shared the goals and recommendations of the Strategic Plan and entertained questions. The Board will be using this document to guide the work of the next five years and we encourage the membership to read through it and provide us with feedback. Thank you to our special guests and the hard workers on this task force who provided such creative suggestions for guiding our future.

On a lighter note, the Raffle Rousers outdid themselves again! Katie Scarlett O'Hara Hamilton Kennedy Butler (aka Empress Patti) waltzed into the VRAffle wearing a flowing gown, not only made from curtains, but with the curtain rod still attached! While Mr. Rhett Allan Kohl Butler sacrificed his facial hair yet again to fit the part and keep the Raffle Rousers in line. If you didn't see the "Gone with the Slides" poster in the special events part of the conference Web site, go back and take a look as it can give you a good feel for what went on. Behind the laughter is a lot of hard work, so "brava and bravo" once again for a great event. I'm also excited to report that I won Scarlett O'Lizard after many years of trying for one of Eileen Fry's beaded creations.

I've gone on too long, but hope I've helped those of you who could not attend feel a little bit like you were there with us in Atlanta. Here's one final THANK YOU to all the VRA membership and best wishes for a great year ahead!

Digital Scene and Heard

Edited by Elizabeth Meyer (University of Cincinnati)
Digital Initiatives Advisory Group

Embedded Metadata, Part 2: Use Cases

By Greg Reser, Johanna Bauman, Steve Tatum, and Sheryl Frisch

Introduction

In part one of this article, we traced the development of embedded metadata – data about an image which is converted to digital bits to become part of the digital file – and also showed how several standards have been developed over the years to make embedded metadata easier to read and edit on a wide variety of hardware and software platforms. One of the newest of these standards is Adobe's XMP¹. It is coming to be widely accepted and has the ability to encode all of the legacy schema as well as custom user-defined schema.

Our goal in part two of this exploration into embedded metadata is to answer the questions that managers of image collections (who seldom send image files to press or advertising agencies) might ask about how embedded metadata could benefit them and the users of their visual resources or digital library collections. We have selected three specific use cases that are currently being implemented to showcase the use of embedded metadata in action. These use cases have also been selected because they exemplify three different applications of embedded XMP metadata in a VR or library environment: 1) as a means of gathering image metadata from faculty and students, 2) as a part of image production workflow in a VR collection or library, and 3) as a means of providing easy access to image files.

Multiple Schemas: Which one should I use?

In each of the use cases below, the image collection managers are using a mix of existing and custom schemas. The various standards developed over the years—TIFF, EXIF, IPTC IIM, and XMP—are widely used and can be found in almost every photo application. With all of these standards available to you, it would be natural to ask "Which one should I use?" The short answer is XMP, but this is a bit misleading. XMP is simply an encoding standard (related to and in many ways much like XML) that can represent any schema you choose to use, including the older EXIF, IPTC IIM, and TIFF tags. XMP's real power comes from its extensibility – its ability to be customized to your needs. Of course with great power comes great responsibility.

Recognizing the potential for confusion that multiple schema and mappings might create, several hardware and software manufacturers (including Apple, Adobe, Canon, Microsoft, Nokia, and Sony) banded together in 2006 to form the Metadata Working Group.² The focus of the group is to preserve digital image metadata and assure its seamless interoperability on and across *all* applications, devices, and services. To foster cooperation and encourage adoption, MWG is based on a formal legal framework and royalty free intellectual property policy. In other words, they want everyone to benefit: consumers and manufacturers. In 2008, MWG published its "Guidelines for Handling Image Metadata"³ which lays out how metadata should be mapped across schema and how it should be written and read to maintain this mapping. Any custom embedded metadata schema or application developed for the management of digital images in VR collections and libraries should follow these guidelines.

Embedded XMP Metadata in Action

1. Collecting Metadata from Faculty and Scholars

Properly harnessed, XMP has the power to serve as a normalizing standard that will allow image collection managers to accept data from users who do not have access to a central database. Using a standardized XMP panel provided by the local image collection manager, a professor working in the field could manage her images by cataloging them directly in Photoshop or Adobe Bridge on site. At the end of her trip, she now has a set of cataloged images that she can: search and organize as she sees fit from her own desktop; share with colleagues who can do the same; submit for publication together with data; and, finally, submit back to the image collection manager for incorporation into a central VR database or digital library.

Use Case: Steve Tatum, Virginia Tech - Faculty field photographs of Virginia Speedways enhanced by student catalogers and ingested into multiple databases⁴

When a faculty member takes photographs in the field as part of their research⁵, they are generating assets of great value to multiple departments on a campus. For this project, which documents the auto racing speedways of Virginia⁶, the materials are distributed in two databases,

three if you count the contributor's local files as a mini database.

The process begins with the faculty member photographing speedways and scanning ephemera such as tickets and posters. He conducts interviews, researches print resources like newspapers, and then records what he knows about each image in the default Photoshop Description panel. The image files with embedded metadata are then transferred to the Visual Resources Collection where student catalogers view the original description and then do further research to create new catalog records. These records are entered into a spreadsheet and also embedded in the image along with the original descriptions. Finally, cataloging is reviewed by the VR curator and sent to two databases: Virginia Tech's Luna Insight collection and The Virginia Tech Digital Libraries and Archives.

This process is complicated by the fact that each database requires a different schema: Dublin Core Terms for the Libraries and Archives and Luna Insight and VRA Core for the VR Collection. XMP's ability to store separate data sets of RDF XML is a perfect way to deal with this multi-schema requirement. The faculty member's original data is stored in the standard Photoshop fields (mostly Dublin Core Elements). This data remains unedited and functions as primary source material. The cataloger's data is entered using custom XMP panels with several schemas. To describe the resource (photograph, ticket stub), DC Terms⁷ and SKOS⁸ are used to comply with the Virginia Tech Libraries and Archives standards. To describe the Speedways as works of architecture a simple set of flat VRA Core⁹ elements is used. Each schema is used for a specific purpose and represents a different aspect of the resources. The role of embedded metadata in this project is multilayered: as a means of transmitting information, serving as convenient reference, and functioning as an archive of the original data captured.

2. Image Production Workflow

Embedding metadata can also be incorporated into tracking image production from order creation to final cataloging. As an image moves through the production process, staff can add metadata that records order information, photographer instructions or notes, quality control details, and even pre-cataloging data entered by assistants. Anyone in the office can open an image and see what stage of production it is in - who shot it, who edited it, who cataloged it, if it's ready for delivery, and what rights have been assigned to it. These attributes would also be searchable, allowing staff to easily find all the images in a given order that have not been cropped, or all of the images that need to be cataloged. All of this embedded metadata could be automatically extracted to a central database to become the starting point for full cataloging.

Use Case: Sheryl Frisch, Cal Poly - Student assistants enter data for ingest into VR database¹⁰

This process was developed as a solution to the restrictions of our IT system which does not allow multiple student assistants to enter data directly in the central database.

Going the opposite direction, from the database where the work records reside and then writing the data into the image file would be more expedient, but that is not possible at this time. Having student assistant's work in Adobe Bridge allows us to accomplish our data entry tasks in an efficient way.

The process begins with students entering image data directly from the source using CS3 Bridge and three custom XMP panels: "Creator", "Image", and "Work" which follow the VRA Core more or less. We don't have enough resources to support cataloging a complete Core record for each image so we focus on brief records. Once the data has been entered in Bridge it is then exported as a text file. This is imported into Excel where it is given a final review then saved as a new text file. It is then imported into our central EmbARK¹¹ database and ultimately formatted for the Cal Poly Web Kiosk. Currently we have two data export formats for CS3. In the first, we can select either all or specific fields to export. The second is a CSU template that works with the WorldImage database¹². The CSU export template adds additional columns for data required for the WorldImage database and populates the fields that were filled in by the student during the initial data capture. This way, correct data is only entered once and then transformed as needed. Data that was not entered properly is cleaned up and imported back into the image files. The filename is the key field.

To accomplish all of this, scripts written in JavaScript were created. They are placed in the Adobe Bridge CS3 Start up folder. Easy to use graphic user interfaces were created to facilitate the import and export process and are part of the scripts. The Adobe Library files had to be modified so that the scripts could "talk" to the panels. In this process, embedded metadata serves as the starting point of cataloging and functions as transfer method from workstation to central database.

3. Image Access

As we have already seen in the two examples above, one added benefit of producing images with embedded metadata is that it allows images to be searched across such software platforms as Lightroom, iPhoto, ACDsee, Picasa, not to mention the fact that the images become searchable directly through the operating system of the computer (Mac OSX and Windows 7). This is a distributed database model which you might be familiar with in the form of iTunes where each user downloads album track metadata to create their own searchable music database which can be managed in any way they choose. iTunes embeds the metadata in the audio files so that that when you transfer your files to an iPod, you can see the album and song titles. The final use case demonstrates the seamless integration of workflow and image access using embedded metadata.

Use Case: Greg Reser, UCSD - Accession record and image production tracking with PDFs¹³

With image accession record documentation files growing every year while file cabinet space shrinks, the UCSD Arts Library decided to switch from paper to digital. Creating PDF files of scanned slide sheets and printed documents has many benefits: the scan can be adjusted to show both the text on the slide label and the image on the film, the files can be accessed from user's workstations, and the files can be backed up for reliability.

These benefits alone are enough to make switching to PDFs for accession records worthwhile, but embedding administrative data in the PDF file header so that it can be read when the file is open is even more powerful, since it will make it possible to view the status record without searching the Library's main database. All members of the staff can open a PDF at their own desk and have instant access to everything that has been recorded about an order. Since the metadata is encoded using XMP, it is searchable using Adobe Bridge, which most team members use while working on image orders. It is also possible to export the metadata to the Library's database and DAM if desired.

An added benefit would be the ability to embed production workflow data to simplify tracking the status and history of an order. The accession PDF could become a "job ticket" where each participant in the production process can sign off when their part is complete. Having one location for this would be much better than the scattered worksheets and notebooks we previously used. Creating a custom input form (known as a "panel" in Adobe terms) also allows us to control some parameters of the data input, a feature that is not available in the Library's database. For instance, the accession numbers must be six digits each and the date must be formatted MM/DD/YYYY. There are also several drop-down lists which provide controlled values and speed up data entry. Commonly used terms are saved and presented as "most recently used" lists which allow the user to instantly fill in a field with one click.

Since the built-in Adobe metadata panels do not contain all the fields necessary for the UCSD accession records, a custom XMP panel was created with 40 elements. The descriptive elements, such as Order Date, Source Title, and Source Author were mapped to Dublin Core. By Using Dublin Core¹⁴ whenever possible, it is possible to read the most essential accession data in the default PDF and Photoshop "Info" windows. This means that even if someone opens the PDF without the Arts Library XMP panel they will be able to see basic information about the accession record. The other 32 elements were mapped to a custom "ucsdartslib" namespace and record information such as Photographed By, Edited By, Cataloged By, Rights Type, and Export status.

Conclusion

These three examples demonstrate how an XMP panel and custom schema can be tailored to meet a variety of needs. They also highlight the fact that embedded image metadata has both a public and a private face. You can embed just about any information you want to in a custom schema for internal use, whether it's production tracking or primary data collection. However, it is important to distinguish this from externally shared data which must conform to widely recognized standards if you expect it to be understood by other users. Custom XMP schemas are by their nature hidden unless a user has implemented the custom panel in their application or they are using an application that can read all embedded metadata. Many photo applications only display the most common schemas, generally those mapped to IPTC. This is why it is important to decide at the outset if you intend your embedded metadata to be used only by you and your staff or by anyone using common photo tools. You can have it both ways by mapping your public data to the appropriate XMP elements and adhering to the most widely used definitions for them. For instance, use Creator and Date, which are available in common photo tools, to refer to the photograph, not the work shown in the photo. As a matter of best practice we recommend following the guidelines established by the Metadata Working Group and the Microsoft Photo Metadata Policy. In addition, plan carefully before implementing a custom XMP panel for your

next (or first) project using embedded metadata.

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1. <http://www.adobe.com/products/xmp/>

2. <http://www.metadataworkinggroup.com/>

3. <http://www.metadataworkinggroup.com/specs/>

4. <http://metadatadeluxe.pbworks.com/Virginia%20Landscape%20XMP%20Panels>

5. <http://archdesign.vt.edu/faculty/brian-katen#speedways>

6. <http://www.vtnews.vt.edu/story.php?relyear=2004&itemno=480>

7. <http://dublincore.org/documents/dcmi-terms/>

8. <http://www.w3.org/TR/skos-reference/skos.html>

9. <http://www.vraweb.org/projects/vracore4/index.html>

10. <http://metadatadeluxe.pbworks.com/Cal-Poly-Process>

11. <http://www.gallerysystems.com/embark>

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13. <http://metadatadeluxe.pbworks.com/UCSD-Accession-Records>

14. <http://dublincore.org/documents/dces/>

Tech Tips

2008 VRA Conference-Toronto

Engaging New Technologies I, Session II

Moderator, Betha Whitlow

Web 2.0 and Social Software presented by Meghan Musolff

Pedagogy and Neography presented by Francine Stock

Presentors Meghan Musolff and Francine Stock

Submitted by Meghan Musolff (University of Michigan)

What is Web 2.0?

Good question. It is probably a term that you have heard often, and it has become quite the buzzword. A quick Google search for the term "2.0" returns a wide array of results: Business 2.0, library 2.0, marketing 2.0, and museum 2.0. If you can think of a noun, the suffix "2.0" has probably been attached to it at some point. But what does it mean? Unfortunately, definitions of Web 2.0 vary widely. Some folks consider the term "Web 2.0" to describe a new and improved Internet. Something better, or a newer version, of what existed before (hence, the "2.0"). However, others think there is nothing "new and improved" at all. The Internet is the same old thing it used to be; the URLs take you to the same places. The only change is that now the technology and software exist so that the Internet can fulfill its original purpose--to connect people with shared interests.

Here's my definition of Web 2.0 and it is a combination of two ideas. First, the idea of the personal web. As of July 2008, Google had indexed one trillion unique websites and the amount of stuff (websites, photos, blogs, etc.) grows every day. I checked the popular online image sharing site Flickr and there were over 6,000 photos posted to the website in the last minute. Web 2.0 technologies and software allow us to wade through all that stuff out there and

winnow it down to what we find interesting and important. In other words, Web 2.0 customizes and organizes the web for us. Tied into this definition of the personal web is also the idea of user importance or user empowerment. If we like something, if we hate something, or if we find something important, we now have the ability to voice that opinion in any outlet of our choosing, at any time—day or night.

The second idea, or perhaps I should say step, of Web 2.0 is sharing. Web 2.0 technologies and software allow us to take the stuff that we find interesting and relevant and share it with other folks. It allows us to network with individuals with similar interests and to make meaningful connections with people we never expected. In addition, Web 2.0 technologies and software allow folks with similar interests to come together virtually and easily collaborate to make great things.

Basic Functions of Web 2.0

These Web 2.0 technologies have a couple of basic functions. First, tagging (or labeling, or cataloging) stuff. For example, if you have an interest in bananas, then you can tag anything about bananas, whether it is pictures, websites, blog posts. In addition, you can also go out and search for information about bananas that other people have tagged or labeled. Second, Web 2.0 technologies allow you to collect all the stuff you have tagged into one place. Thus, everything you and others have tagged about bananas can be brought together into one great source of banana knowledge. And third, these technologies allow you to get updates when someone posts or publishes anything new about bananas to the web.

And while Web 2.0 incorporates a whole bunch of new technologies and software, some of which my colleagues have discussed in previous and future *Images* articles, my focus will be numerous social software applications. In particular, social software related to the sharing of images, files, websites, and profiles.

Sharing Images

Most of image sharing sites work in a similar fashion. First, a user registers with the website to create an account. Second, upload photos to the website. Third, identify the photos using titles, descriptions and tags. And finally, share your pictures with friends and families.

Flickr (<http://www.flickr.com/>)

The most popular example of an image hosting website is Flickr. Hopefully, Flickr is rather familiar to you, but here are some facts. Flickr has millions of users and hundreds of millions of photos. As I mentioned above, it is not uncommon for over 5,000 images to be uploaded to Flickr every minute.

Flickr group pools are a great way to share your photos with others and pull together relevant photos from other folks. An awesome example of this is the accessCeramics Flickr group (http://www.flickr.com/groups/contemporary_ceramics/). This is a private Flickr group consisting of images of contemporary ceramics. Users must have permission to contribute to the Flickr group, but anyone can view the images through the Flickr website. Images contributed to the pool are then used to create a separate, but related, website (<http://accessceramics.org/>).

While initially developed for the sharing of images by individuals, Flickr has now also become a source of image distribution for public institutions. Called the Flickr Commons (<http://www.flickr.com/commons>), the site hosts images from numerous institutions such as the George Eastman House, the Brooklyn Museum, the Smithsonian, and the pilot partner, the Library of Congress (LOC). By all accounts, this partnership has reaped tremendous rewards and increased the use of participating institution's image collections. In a recent study of the project by the LOC, as of October 2008, their photos had received 10.4 million views.

Photobucket (<http://photobucket.com/>)

Picasa (<http://picasa.google.com/>)

Other common image hosting websites include photobucket and picasa. These sites work in basically the same way as Flickr. Create an account, upload pictures, share with family and friends, repeat often.

Fototagger (<http://www.fototagger.com/>)

Fototagger allows users to tag objects or people in his/her photos. And while most people use it to tag people in family photos or monuments in travel pictures, others have used the site in ingenious ways. For example, someone has taken Renoir's *Luncheon at the Boating Party* and tagged all identifiable individuals (<http://galleries.fototagger.com/link.php?action=detailimage&id=361&sort=0>).

Sharing websites: Social bookmarking

Social bookmarking websites help you keep track of your favorite websites. These sites allow users to store, organize, search and manage bookmarks easily. Because they reside online, your bookmarks are available everywhere. And no more messy and complicated filing system through your web browser because these sites allow your bookmarks to be easily retrievable with the use of tags. In addition, users can share favorite websites and discover new websites of interest by searching other people's tags. Hence, **SOCIAL** bookmarking.

Most social bookmarking websites work like this. Users register with the website. During the registration process, most sites will have the user download buttons to his/her web browser for easy tagging. Then, as you go find sites of interest, you tag websites for retrieval. And using other people's tags you can search and discover other relevant sites.

Delicious (<http://delicious.com/>)

Diigo (<http://www.diigo.com/>)

One of the most popular social bookmarking sites is delicious and it is what the Emerging Technologies group has used to gather links to sites related to topics covered in the 2010 Atlanta sessions. (<http://delicious.com/ETvra2010>). Another popular social bookmarking site option is Diigo. Delicious and Diigo are rather similar, but Diigo has a lot of other cool functions. For example, you can highlight sections of websites that are of greater importance to you for easy reference in the future. And you can leave virtual sticky notes to yourself. Both the highlighting and the sticky note will appear every time you visit the site.

Mystickies (<http://www.mystickies.com/>)

If you like the sticky note option, Mystickies is another great bookmarking option. Obviously, it allows you to leave sticky notes for yourself on various websites.

StumbleUpon (<http://www.stumbleupon.com/>)

digg (<http://digg.com/>)

StumbleUpon and digg work with the tags related to websites by other folks in order to deliver you sites of interest on command.

Online File Sharing

Online file sharing sites allows users to post a wide variety of files online and then grant access to those files to a specific set of individuals. The files are available from anywhere and backed-up on servers. And most sites have awesome revision tracking capabilities. The steps to working with online file sharing sites are very similar to the other sites we've already discussed. First, register with the site. Upload or create documents. Share the files with others. And then easily track revisions of the files.

Google Docs (<http://docs.google.com/>)

Let's look at one of the most popular online file sharing sites Google Docs. In order to use Google Docs, one needs a Google account. Please note this is different from a Google email account. For example, I can sign into Google Docs with my yahoo email account. Once signed in, users see a list of all the files, both private and public, to which he/she has access. Google Docs allows you to create new documents, presentations or spreadsheets. If you have existing files, you can upload most file types to Google Docs: documents, presentations, spreadsheets, and PDFs.

Dropbox (<http://www.dropbox.com/>)

Another great file sharing option is Dropbox. When you register with Dropbox, you create a folder on your computer, your very own virtual "dropbox" if you will. You can then synch every computer you use with this same drop box. So, I have a drop box on my work computer and my home computer. And from each location, I access the same files. Pretty much any kinds of file can be included in your drop box (unlike Google Docs that just focuses on documents. So, for example, we can work with image files here). The program also works across all platforms. In addition, you can create a shared folder, place files in there, and share the files with others. And finally, you can also access your files from the Dropbox website.

SlideShare (<http://www.slideshare.net/>),

MobileMe (<http://www.apple.com/mobileme/>)

Another file sharing options include SlideShare, which allows you to share PowerPoint slide presentations. MobileMe is a service, similar to Google Docs, offered by Apple and works with files created on Macs.

Sharing Yourself: Social Networks

Social networks are online communities of users with shared interests. It is about making connections and keeping up with existing networks. By creating a social network profile, you can share stuff with everyone.

Again, the “how to” for social networks is very similar to the other sites we have previously discussed. First, register on the site. Create a profile by including information about yourself, upload pictures, add links to websites you enjoy, etc. Next, share your profile and any other stuff with friends, families, and colleagues. And then follow the profiles of your contacts.

Facebook (<http://www.facebook.com>)

One of the most popular social networking sites is Facebook. As of April 2010, Facebook has over 400 million active users. While the majority of these profiles are for individuals, organizations can also create Facebook profiles to highlight themselves to a younger market. A great example of this is the Brand Library and Art Center (<http://www.facebook.com/brandlibrary>) whose Facebook profile includes information on their hours, location, and upcoming events.

Myspace (<http://www.myspace.com/>)

LinkedIn (<http://www.linkedin.com/>)

There are three major social networks: Facebook, Myspace, and LinkedIn. Myspace is rather similar to Facebook, but tends toward a younger demographic. LinkedIn is a business-related social network and is used mostly for professional connections.

Zannel (<http://www.zannel.com>)

Noovo (<http://www.noovo.com/>)

Ning(<http://www.ning.com/>).

The realm of social network sites seems to always be expanding. Besides the top three, other possibilities include Zannel (which focuses on pictures and videos), Noovo and Ning.

Pedagogy and Neogeography

Presented by Francine Stock

What is NeoGeography?

Neogeography combines the complex techniques of cartography and GIS (geographic information system) and places them within reach of users and developers. It can be used to describe the merging of user data and experiences with online mapping technologies. The term “mashup” means essentially the same thing as “neogeography.”

Google Maps (<http://maps.google.com>)

Google Earth (<http://earth.google.com/>)

Two commonly used applications for neogeography are both products from Google: Google Maps and Google Earth. Google Maps is a free mapping service provided by Google and it powers many map-based applications on the web. Google Earth is software a user can download to his/her computer. The program maps the Earth by the superimposition of images obtained from satellite imagery, aerial photography and GIS 3D globe.

Tools for Exploration with Google Maps and Google Earth

Panoramio from Google (<http://www.panoramio.com>)

Panoramio is a geolocation-oriented photosharing website. Photos uploaded to the site can be accessed as a layer in Google Earth and Google Maps. Panoramio’s goal is to allow Google Earth users to learn more about a given area by viewing the photos that other users have taken at that place.

Street View (<http://maps.google.com/help/maps/streetview/>)

Google Street View is a technology featured in Google Maps and Google Earth that provides panoramic views from various positions along many streets in the world. It was launched on May 25, 2007, originally only in several cities in the United States, and has since gradually expanded to include more cities and rural areas worldwide. Google Street View displays images taken from a fleet of specially adapted cars.

360 Cities (<http://360cities.net>)

360 Cities provides one of the largest collections of panoramic city views on the web. It promotes geo-referenced and interactive panoramic photography. The panoramas on 360 Cities are available as a layer in Google Earth.

Ancient Rome 3D (<http://earth.google.com/rome/>)

This layer for Google Earth allows users to view a 3D model of Ancient Rome. Includes models of the Roman Forum, Colosseum and the Forum of Julius Caesar.

The Prado in Google Earth (<http://www.google.com/intl/en/landing/prado/>)

Now you can use Google Earth technology to navigate reproductions of the Prado’s masterpieces, delving even deeper into the Prado’s collection. In Google Earth, you can get close enough to examine a painter’s brushstrokes or the cracks on the varnish of a painting. The images of these works are about 14,000 million pixels, 1,400 times more detailed than the image a 10 megapixel digital camera would take. In addition, you’ll be able to see a spectacular 3D reproduction of the museum.

David Rumsey Maps in Google Maps (<http://www.davidrumsey.com/view/google-maps>)

The over 120 historical maps in the Google Maps have been selected by David Rumsey from his

collection of more than 150,000 historical maps; in addition, there are a few maps from collections with which he collaborates. These maps can be seen in the Gallery layer on Google Earth, Rumsey Historical Map Layer, as well as in the Google Earth Views on the David Rumsey website. All the maps contain rich information about the past and represent a sampling of time periods (1680 to 1930), scales, and cartographic art, resulting in visual history stories that only old maps can tell. Each map has been geo-referenced, thus creating unique digital map images that allow the old maps to appear in their correct places on the modern globe.

Location, Location, Location: Tools for navigating and developing the geo-spatial web for research and presentation

What is GeoTagging?

Geotagging is the process of adding geographical identification metadata to various media such as photographs, video, websites, or RSS feeds and is a form of geospatial metadata. These data usually consist of latitude and longitude coordinates, though they can also include altitude, bearing, accuracy data, and place names.

What is Auto-GeoTagging?

The process of acquiring media, associating location with the media, transferring the media to an online map and publishing the media in real time

GeoTagging and AutoGeotagging tools

PS Friendly Digital SLR cameras

Nikon D90 D90 D1, D2, D3, D200, D300, D700; Fujifilm S5Pro, ISPro; Canon 40D, 1D III, and 1DSIII; Hasselblad H3D-II

Mapwith.us (<http://www.mapwith.us>)

Utilizes both social networking and geotagging technology, allowing users to instantly upload information like photo, video and audio from mobile phones to online maps.

GPSPhotoLinker (OS X) (<http://www.earlyinnovations.com/>)

GPSPhotoLinker adds GPS position and location data to your photos. The latitude and longitude recorded by your GPS unit are linked and saved to your photos. GPSPhotoLinker automatically enters the city, state, and country into the metadata.

GPicSync (Windows) (<http://code.google.com/p/gpicsync/>)

GPicSync automatically inserts location in your photos metadata so they can also be used with any 'geocode aware' application like Picasa/Google Earth, Flickr, loc.alize.us, etc.

Geotagger (<http://craig.stanton.net.nz/code/geotagger/>)

Geotagger 2.0 is a droplet for inserting GPS coordinates into your photos.

RoboGeo (<http://www.robogeo.com/home/>)

RoboGeo is a solution for geocoding photos. It allows users to write the latitude, longitude, altitude and photo direction to the image's EXIF headers, permanently embedding location data within the actual image.

What is GeoCoding?

Geocoding is the process of finding associated geographic coordinates (often expressed as latitude and longitude) from other geographic data, such as street addresses or zip codes (postal codes).

GeoCoding Tools

This list of web software enables one to acquire geocodes from location information.

Geocoder (<http://GeoCoder.us>)

MelissaData (<http://MelissaData.com>)

Batch Geocode (<http://BatchGeocode.com>)

VRA-L Listserv Summary-Slides

"Then Into the Dumpster They Go..." Really?

By Margaret N. Webster (Knight Visual Resources Facility, Director Emerita,
Founding member of ICCoop)

"Then Into the Dumpster They Go ..." Really?

This is a good opportunity to summarize the practical advice offered by a recent thread

on the Visual Resources Association Listserv.

The initiator of the thread sought collective professional advice on what to do with her academic institution's collection of 160,000 35mm slides. This collection which had supported an academic program and contains some original photography as well as many slides of works that are included in ARTstor and other image databases is no longer being used. The former users and their successors now find their materials online, and the space that this analog collection occupies is needed for other purposes. Our visual resources colleague wanted advice about: 1) the criteria for keeping or discarding a slide, 2) whether or not student employees could help with this weeding process, 3) whether or not some slides were kept on site rather than sending the entire collection into storage, and 4) advice on the most environmentally friendly way of disposing of discarded slides.

The advice that our colleague received to guide her weeding project was typically pragmatic:

- Consider retaining slides that are camera originals contributed by your faculty and students. They can be scanned and added to your institutional collection.
- Discard items that match images in existing ARTstor and other local and licensed image collections available in your institution. This may require checking to find exact replications of the images you have in 35mm format although exact matches may not be important if the overall digital coverage of an artist or area is sufficient. Some groups of images will require image by image or site by site checking while others can be eliminated more expeditiously.
- Target sections of your slide collection for evaluation that either are or are not well represented in the digital image databases your users have access to. Check item by item—artist by artist—work by work. When you find a digital equivalent of decent quality that is identical or close enough, discard the slide.
- Discard slides that you have already added to your institutional digital image collection.
- Use your local digital asset management database to generate reports of existing digital holdings to identify those artists, sites, or subject areas for which you have many works and for those works for which you have many digital images. Obviously the reverse strategy might also be useful.
- Replace slides purchased from vendors with licensed subscriptions to digital equivalents.
- Identify groups of slides that can be quickly catalogued, scanned, and added to your institutional collection. Develop a prioritized list of works or buildings which should be digitized from slides remembering that it is more efficient to scan an image directly from a source publication than to digitize the same image from a slide.
- Discard slides that were copied from text book sets; discard slides in teaching sets.
- Prioritize the building of your local digital image collection to support current teaching needs.
- Consult with the faculty who teach with material from a specific area before undergoing a mass de-accessioning. Some may want to keep these slides for their own collections; some will have important advice about what is important to save and what isn't. They all need to understand the process.
- Use student employees—graduate students, SLIS students, and art history students—by assigning them sections of the collection to evaluate. Lay out a group of slides on a light table to facilitate the process of discarding out of focus, pink, moldy, and duplicate slides before beginning the checking process. This process is often iterative.
- It is cheaper to spend the time checking to determine whether a digital image already exists than to scan, catalogue, and upload a new image file.
- Consolidate your slide drawers to compact your remaining holdings; expansion space is no longer needed.
- While slides are not recyclable, they are often useful to faculty and students for art projects. You may be able to give them away to faculty members or other interested individuals. They could be transformed into collectible items such your own version of the Getty's "Art to Go Bags" (<http://www.gettymuseumstore.org/arttogobag.html>). You want to avoid the

- dumpster if possible.
- Determine whether your weeded collection should be placed in accessible storage so interested patrons of staff will have limited access to it or whether it should go into archival storage.

This brings us to Leigh Gate's food historian gourmand which she mentions in her blog entry of February 19, 2010, titled *Bon appétit* (<http://imagin-ablog.blogspot.com/>). The visual fruits of this scholar's research into all things tasty—his classified collection of 35mm slides as well as the lectures that accompanied these images—is at risk of being lost to scholarship because of a lack of financial and administrative support to transform this corpus into an online resource. Many academic institutions currently face similar situations because those scholars of the visual who are now retiring primarily created and maintained analog slide collections. The digital collections being created by current scholars while equally valuable for preservation present a different set of preservation and descriptive issues.

It is these visual pockets of original research and contribution to visual learning and knowledge that are important to identify, save, and preserve. They play a role in defining the unique at an institution by preserving the essence of the work and personalities of eminent scholars and inspiring teachers over time. These collections contribute to the reputation of an institution by helping to define and high light those intellectual endeavors that distinguish this institution from all others. It is these collections that in digital form enrich learning within the institution and can be shared with others. This is the material that must be rescued from the dumpster to be saved and preserved.

Positions Filled

Compiled by Anne Norcross (Kendal College of Art & Design)

Vanderbilt University, Nashville, TN

Chris Strasbaugh has accepted the position of Visual Resources Curator at Vanderbilt University in Nashville, and will start his new position on April 14th. Chris comes to Vanderbilt University from Roger Williams University in Bristol, RI, where he has been the Visual Resources Curator since December 2008. At Vanderbilt, Chris will be working closely with art history faculty in developing an image database that will support current teaching needs and grow with the plans to add a PhD program. In his new position, Chris will also be developing various means of marketing the visual resources to the university, and instructing users on how to appropriately access and use digital images while providing support for teaching and learning. Prior to his position at Roger Williams University, Chris earned his MA in Art History from the University of Cincinnati and a BA in Fine Art Photography from Mount Vernon Nazarene University.

Upcoming Conferences

Compiled by Brooke Cox (DePauw University)

The Tectonics of Digital Curation

A Symposium on the Shifting Preservation and Access Landscape

May 25-26, 2010

The Ray and Maria Stata Center at MIT

Cambridge, MA

<http://www.nedcc.org/education/conferences/todc2010/todcdesc.php>

EDUCAUSE Southeast Regional Conference

June 2-4, 2010

Atlanta, GA

<http://net.educause.edu/SERC10>

Western CONTENTdm Users Group Meeting

June 3-4, 2010

University of Utah, Salt Lake City, UT

<http://conference.library.utah.edu/>

Digital Preservation Management Workshops

June 13-18, 2010

Cambridge, MA

<http://www.icpsr.umich.edu/dpm/workshops/fiveday.html>

The American Library Association

June 24-29, 2010

Washington, D.C.

<http://www.ala.org/ala/conferencesevents/upcoming/annual/index.cfm>

Chapter News

Compiled by Trudy Levy (Image Integration)

Great Lakes Regional Chapter

Submitted by Marlene Gordon (University of Michigan-Dearborn)

The Great Lakes Chapter held their annual meeting in Atlanta on March 18. There was a discussion on membership. Sue Morris compiled a list of potential members in the regional area for the Membership Committee. Committee members are Marlene Gordon, Sue Morris and Astrid Otey. Joe Romano and Lesley Chapman volunteered to assist. The winner of the Chapter Grant Workshop was announced; Yin-Fen Pao received the award. She attended the Selling Visual Resources workshop and will report to the chapter at the fall meeting. Lesley Chapman also volunteered to share information from the Strategic Planning workshop. There was discussion on the fall meeting that will be a joint meeting with ARLIS/NA Mid-States. The meeting will be held at the University of Michigan in Ann Arbor and our host will be Rebecca Price. A tour of the recently renovated University of Michigan Museum of Art will be offered. It was also suggested that a tour of the Detroit Institute of Arts be planned for Saturday morning.

Northern California Chapter

Submitted by Karen Kessel (Sonoma State University) and Heather Cummins (Academy of Art University)

The Northern California Chapter held their spring meeting at UC Berkeley's College of Environmental Design on February 26. Professor Judy Weedman, San José State University, School of Library and Information Science, and Layna White, Head of Collections Information and Access, San Francisco Museum of Modern Art (SFMOMA) presented two lectures. Weedman presented ideas from her paper, "The Practice of Design: Creating Local Vocabularies for Images." She explored design theory in relationship to how meaning is structured or revealed by the organization of knowledge as it is seen in locally created vocabularies for image collections. To read her paper in its entirety, please visit: <http://en.scientificcommons.org/20713452>. White's lecture used Matthew Barney's, "Drawing Restraint 14", as an example of site-specific, time-sensitive art that presents art documentation challenges and problems. She also explored issues around locally created metadata in contrast to metadata created specifically for public information needs. White concluded her talk about SFMOMA's participation in the STEVE Project and issues around social tagging and folksonomies in relation to museum collections.

Karen represented the N.C. Chapter at the Chapter Chairs meeting at the conference, where we brainstormed on strategies for attracting participation. During the conference, the few Northern and Southern CA members attending got together and discussed having a joint 2-day educational program in Santa Barbara with our ARLIS counterparts in the summer of 2011.

Southeast Chapter

Submitted by Barbara A. Brenny (North Carolina State University Libraries)

VRA Southeast and VRA Mid-Atlantic are going to have a joint mini conference in Richmond, VA October 20-23. We choose these dates because many members will be in town for SECAC (Southeastern College Art Conference). We're still trying to determine the programming.

Southern California Chapter

Submitted by Jennifer Faist (Art Center College of Art & Design)

In February, members and guests of the Southern California Chapter met at the Automobile Club of Southern California in Los Angeles. Morgan Yates, the club's corporate archivist, gave a visual presentation covering the club's headquarters building, history, archives and photo collection. The club serves the thirteen southernmost counties of California, and so most of the material in the archive relates to this area, especially Los Angeles.

There is a large map collection of both folded and strip maps as well as tour books. The photo collection contains images of employees, map printers, surveyors, cartographers, and for the

most part documents the club's activities. One of the highlights of the collection is a series of engineering photo notebooks from Ernest E. East, a civil engineer who documented road conditions and construction in the field. Each photo is numbered and has a typed caption. This collection is a boon for researchers of local history as it consists of images not typically photographed. The archive also houses some rare 14" x 17" glass plate negatives of the missions and Yosemite. In 1909, the club began publishing a member magazine covering regional travel & culture, and artwork was commissioned for the covers for many years.

There are 250 cover art paintings in the collection and 30,000 photographs. So far they've scanned 8000 negatives, and there are 1000 images & 100 maps available through the USC library.

Since we had a small group, Morgan was able to take us inside the climate-controlled storage room where we were able to view the shelves of archival boxes containing maps and photographs as well as moveable walls filled with the original cover and editorial art from the magazine. We then walked around the headquarters admiring the Spanish Colonial Revival architecture. The historic landmark building, built around an interior courtyard shaded by a Moreton Bay Fig tree that predates the building, was originally situated among the numerous car and tire manufacturers that lined Figueroa in the 1920s. After the tour, the group walked to a local Mexican restaurant to eat lunch.