



Images

The newsletter of the VRA



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Editor: Corey Schultz (Stanford University)



The Monastery, Petra (photo by Corey Schultz)

Changes to Image Stuff

Thanks, Kristin!

Kristin Solias has retired as Image Stuff Co-editor. Kristin, Visual Resources Curator at UMASS Boston, was one of the co-founders of Image Stuff, and is currently the chair of the VRA New England Chapter. She will also be starting her Masters in Library and Information Studies at the University of North Texas. Thanks for everything, Kristin!

Welcome, Marlene!

Marlene Gordon will begin her term as Image Stuff Co-editor for the April 2005 issue. Marlene, Senior Associate Curator at the University of Michigan-Dearborn, has a BA and a MA from Wayne State University, and has worked for the U of M for 19 years. She has been a member of the Publications Advisory Committee and has served as chair for five years. Marlene currently chairs the Intellectual Property Rights committee.

Congratulations, Dana!

Image Stuff now has a new logo, thanks to Dana Felder, Slide Curator at Cooper Union Library. Thanks Dana!

VRA News

Martine Sherrill is the newly appointed Archivist for the VRA. In this capacity, she will be responsible for compiling a complete record of the association's activities for each year. She also has plans to create a new "History" page for the official VRA website.

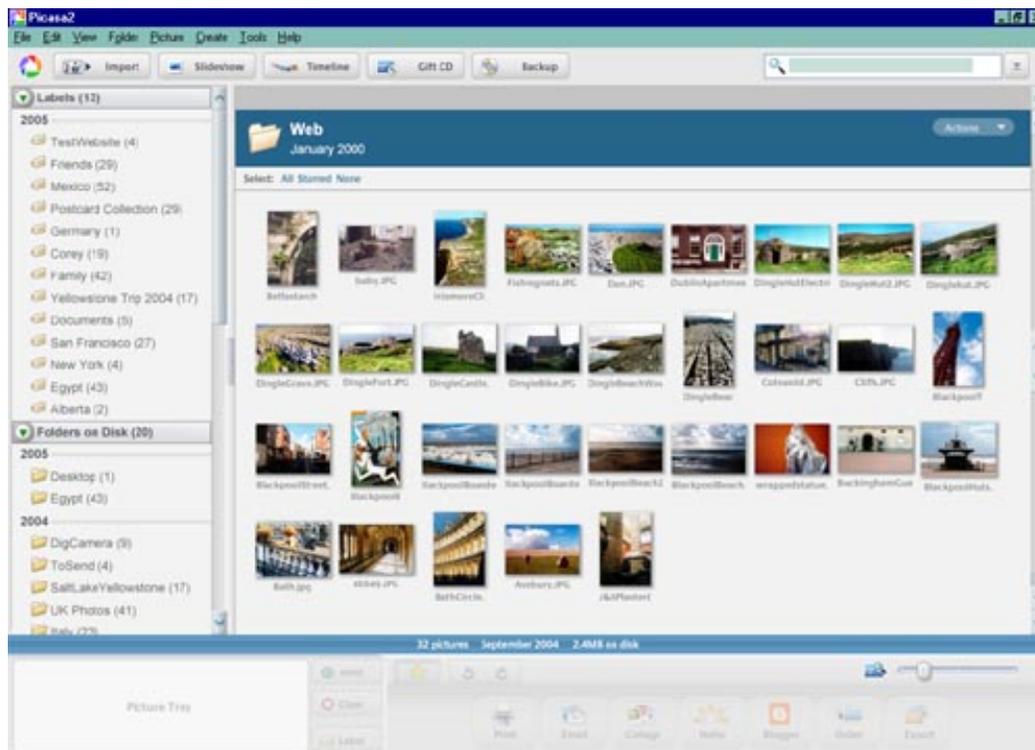
Review of Picasa 2

Submitted by Corey Schultz (Stanford University)

On January 18th, Google began offering their image management and display tool, Picasa 2, for free on their website. This program is fun and easy to use, a great tool for those lecturers and students who need a program to help organize the digital image collections on their computers but who don't want to take the time needed to learn a more complex software program or purchase one. Not only does it help them to organize their images (and find ones that they've "lost" on their hard drives), it also helps them adjust and correct the images, create slide shows, and create web pages for class study sets. There's only one drawback: Picasa 2 just works on PCs running Windows 98 and later (sorry Mac users!)

Picasa can be downloaded at <http://www.picasa.com/> or off of the Google Tools page <http://www.google.com/options/index.html> Its only 3 MB in size, so it can even be downloaded via the slowest dial up connections.

After you've downloaded and installed Picasa, it searches your hard drive for all image and video files and displays their thumbnails in its interface. Whenever an image is added to your computer, Picasa notes its location; if an image is moved, Picasa refreshes its info and records the new location. You can even import images from your scanner or digital camera directly into Picasa.



Organizing images in Picasa is quite easy. Captions can be assigned to each image; the text is saved within the image file (EXIF data, using IPTC standard), thus allowing the data to stay with the image if its exported to a web page, emailed, burned to disk, etc. "Virtual folders" of image collections can be created by making "labels"; the images are not physically moved into other folders, therefore allowing an image to exist in any number of labels. Labels include such information as label name, date, place taken, and caption. Keywords can also be added to each

image. The search box found in the upper right corner of the screen searches any text associated with an image, including keywords, file names, captions, labels, etc.

Another great administrative tool is the backup function. After pressing the backup key, Picasa will calculate how many CDs or DVDs are needed to save your images, and will keep a record of what items have been backed up. Next time you run the backup, it'll save only the images that have been added or modified since the previous backup.

Picasa offers several easy to use the following image adjustment tools. Images can be adjusted individually or by using the batch edit tools.

1. Basic fixes: auto contrast, auto color (combined auto color/contrast called "I'm feeling lucky"), red eye repair, rotate, straighten, and crop.
2. Tuning: fill light, highlights, shadows, color temperature, and a neutral color picker.
3. Effects: sharpen, tint, convert to black and white, sepia, add film grain, soft focus, etc.

Changes to an image aren't made to the original, but to a copy of that image that Picasa has made. Picasa records every alteration that you do to an image, and allows you to reverse one or more actions at any time. To open an adjusted image into another program (e.g. PhotoShop), simply export the modified image. Presentation tools include:

1. Slide shows (with or without captions), click through or timed. Can even burn a "Gift CD" with your images that includes the slide show installer program.
2. Several different styles of collages, including pile, grid, contact sheet and multi-exposure.
3. Export images as movies (AVI files)
4. Web pages can be instantly created, complete with thumbnail and preview size images.

You can print any size of image, ranging from contact sheet to full page, on your local printer, or you can send them via the internet one of four photo labs. Picasa will also automatically resizes image for email attachments, and works with other Google-owned programs such as Hello (instant messenger program), and Blogger (blogger designing program).

Picasa 2 is a great tool for helping users organize and present their digital images. It is fun and easy to use and makes preparing lectures and web page study sets a breeze. Best of all, its FREE! Check it out; you won't be disappointed!

This DAM New World: Creating and Managing Digital Assets for the Art History Classroom
Review of the discussion held at the SECAC Conference in Jacksonville FL, Friday, October 15th, 10:00 am - 12:30 pm.

Chair: Martine Sherrill, Wake Forest University

Participants: Linda McRae, University of South Florida; Christina Updike, James Madison University; Christine Hilker, University of Arkansas-Fayetteville; Sarah Legins, Clemson University

Digital Asset Management systems (DAMs) are one of the key elements in building the digital classroom. This roundtable discussion covered the following topics: digital imaging tools, database management systems, DAMS and servers, subscription databases, presentation tools and smart classrooms. In this roundtable, the participants demonstrated some of the more widely used and most talked about tools, and answered questions about getting started on a digitization project. Martine Sherrill introduced a new database system called Image Manager Deluxe. This inexpensive software allows you to catalog, store, and retrieve images while also producing labels for slides. Digital images can be stored on an external hard drive which is linked to the database and are accessible to users on the university network. Christina Updike gave a demonstration of the new MDID2 system which allows faculty to organize and present high quality digital images in the classroom. Sarah Legins talked about ARTstor, a new subscription service which provides access to a digital library of over 300,000 images. Clemson University recently subscribed to ARTstor, and she shared her initial impressions and experiences with this service.

Linda McRae and Christine Hilker led a discussion on the "nuts and bolts" of starting a digital library, stressing the essentials in choosing a system - adaptability, flexibility, usability, and compatibility. Audience members introduced themselves and briefly shared their experiences at their respective schools. Twenty minutes of stimulating questions and answers brought the

session to a close, indicative of the strong need to continue this dialog between faculty and visual resources curators and librarians.

Intellectual Property Rights Update

Copyright Office Announces Inquiry into Orphan Works

Submitted by Jane Darcovich, University of Illinois at Chicago, Intellectual Property Rights Committee.

On January 21, 2005, Marybeth Peters, Register of Copyrights, issued a Notice of Inquiry seeking to examine the issues raised by "orphan works," that is, copyrighted works whose owners are difficult or even impossible to locate (1). Uncertainty surrounding ownership of such works - and therefore the risk of litigation faced by potential users - might needlessly discourage subsequent users from incorporating these works in new creative efforts or from making such works available to the public.

Senators Orrin Hatch (R-Utah) and Patrick Leahy (D-Vermont) of the Senate Judiciary Committee asked the Copyright Office to gather information relevant to this issue in order to learn more about this problem and its scope, and to consider appropriate solutions. This effort was supported by Reps. Lamar Smith (R- San Antonio, TX), Chairman of the House Judiciary Committee's Subcommittee on the Courts, the Internet and Intellectual Property, and that subcommittee's ranking member Howard Berman (D- Los Angeles County, CA). A report is scheduled to be made to the Senate Judiciary Committee by the end of 2005.

The Notice of Inquiry makes a request for written comments on this issue from all interested parties. Several sets of questions are contained in the notice, focusing on six broad areas:

1. Nature of the problems faced by subsequent creators and users: what are the difficulties faced by creators or other users in obtaining rights or clearances for use of pre-existing works? What types of creators or users are facing these difficulties? What types of proposed uses are at stake?
2. Identification and designation of an orphan work.
3. Age of the work as a measure of eligibility as an orphan work.
4. Publication status of the work.
5. Practical effects of a work being designated "orphaned" – eg. limits on loss of rights for copyright holders – single-case vs. all rights permanently lost; possible limits on liability for users of orphan works.
6. International implications – potential conflicts with existing international obligations as stated in the Berne Convention.

Under question two, the Notice of Inquiry discusses two main models for a solution. The first is the "case-by-case" model, which would put the burden on the potential user to establish that a particular work is orphaned. The second, labeled the "formal approach", puts the burden on the copyright owners, and suggests the establishment of a registry to keep track of copyright owners and copyright renewals. In the formal approach, copyright owners would need to register to maintain their copyrights past a certain age. This registry would also assist potential users in locating copyright owners.

Stanford University law professor Lawrence Lessig raised some of the issues surrounding tracing copyright in his book "Free Culture", and described the difficulties of finding copyright owners under the current system:

"Most people think that there must be a list of these copyright owners somewhere. Practical people think this way. How could there be thousands and thousands of government monopolies without there being at least a list? But there is no list. There may be a name from 1930, and then in 1959, of the person who registered the copyright. But just think practically about how impossibly difficult it would be to track down thousands of such records - especially since the person who registered is not necessarily the current owner." (2)

Lessig outlined a formal approach as the best solution to dealing with the issue of tracing copyright owners:

"Today, there is no simple way to know who owns what, or with whom one must deal in order to use or build upon the creative work of others. There are no records, there is no system to trace - there is no simple way to know how to get permission. Yet given the massive increase in the scope of copyright's rule, [due to CTEA, The Copyright Term Extension Act of 1998] getting permission is a necessary step for any work that builds upon our past. And thus, the lack of

formalities forces many into silence where they otherwise could speak. The law should therefore change this requirement - but it should not change it by going back to the old, broken system. We should require formalities, but we should establish a system that will create the incentives to minimize the burden of these formalities... In the context of registration, one obvious model is the Internet. There are at least 32 million Web sites registered around the world. Domain name owners for these Web sites have to pay a fee to keep their registration alive. In the main top-level domains (.com, .org, .net), there is a central registry. The actual registrations are, however, performed by many competing registrars. That competition drives the cost of registering down, and more importantly, it drives the ease with which registration occurs up. We should adopt a similar model for the registration and renewal of copyrights. The Copyright Office may well serve as the central registry, but it should not be in the registrar business. Instead, it should establish a database, and a set of standards for registrars. It should approve registrars that meet its standards. Those registrars would then compete with one another to deliver the cheapest and simplest systems for registering and renewing copyrights." (3)

Interestingly, the Notice of Inquiry states that such a registration system could be either optional or mandatory. It suggests that legal challenges to mandatory registration could be made – by the copyright holder, and on a larger scale, from international law, specifically the Berne Convention.

Email comments to "orphanworks@loc.gov" by 5:00 p.m. EST on March 25, 2005. For detailed information on submission requirements and further information, visit the Copyright Office website at <http://www.copyright.gov/fedreg/2005/70fr3739.html>

1. See the Federal Register Online, January 26, 2005 (Volume 70, no. 16) at <http://www.copyright.gov/fedreg/2005/70fr3739.html>
2. Lessig, Lawrence. Free Culture: How Big Media Uses Technology and the Law to Lock Down Culture and Control Creativity. New York: Penguin Press, 2004, p. 222. (Available at: <http://free-culture.org/freecontent/>)
3. *ibid*, pp. 288-89.

Miami Beach News

VRA 2005 is in Miami Beach, Florida, March 6-10. Looking for fun stuff to do in Miami Beach? Check out the tours offered by the VRA: <http://www.vraweb.org/2005MiamiWebsite/Tours.htm>
Then, check out the Event Guide Network for Miami in March at <http://miami.eventguide.com/months/05mar.htm>
Events include: a concert by Elvis Costello, comedy acts by Margaret Cho, performances of Aida and Oliver, the famous Miami Flea Market, afternoon tea at the Biltmore, and the LGBT Annual Winter Party Festival! Just remember to save time for the conference sessions! ;->

PS: The Miami Art Museum is free on Sundays!

Bulletin Highlights

Volume 31, No. 2, Special Issue: The Digital Transition (Part 1)

- "Separating the Baby from the Bathwater" - Sara Jane Pearman, Cleveland Museum of Art "Start Small, Think Big: Digital Collaboration at the University of California" - Maureen Burns, University of California at Irvine "Going Beyond the Electronic Database: A Case Study of The Ruth Chandler Williamson Gallery at Scripps College" - Krista Coquia, Scripps College "A Case Study of the Canterbury Cathedral Project at Western Michigan University" - Miranda Haddock, Western Michigan University "Digital Emblematica: Emblem Books Online" - K.C. Elhard and Nuala Koetter, University of Illinois at Urbana-Champaign "Image Data" - Maureen Bourne, University of Warwick "Prospects for the Shared Cataloging of Images" - Amy Lucker, Harvard University "Elements of a Shared Cataloging Resource" - Mary W. Elings, University of California at Berkeley "Beyond Google: A Union Catalog for Art Image Metadata" - Bradley D. Westbrook and Trish Rose, University of California at San Diego "Responding to Diverse User Groups: Usability Testing of the Web Interface of the Visual Resources Collection" - Jodie Walz and Barbara Brenny, University of Minnesota
- "Managing a Digitization Project" - Howard Brainen, Two Cat Digital, and Trudy Levi, Image Innovations

Chapter News

Greater New York

Thanks to the efforts of Ayesha Abdur-Rahman and Johanna Bauman, the fall meeting was held on December 9th, 2004 at The Bard Graduate Center. After viewing the exhibition "The Castellani and Italian Archaeological Jewelry" in the BGC's museum, the group began their meeting by enjoying some food and drink. Johanna Bauman gave a presentation on the database and website she is developing called "Catena, the Digital Archive of Historic Gardens and Landscapes". Dustin Wees summarized and circulated material on two workshops he attended at the Portland conference entitled "Implementing Vocabularies for Access to Visual Collections" and "Complexities of the Built Environment: Cataloging Images of Architecture." The meeting concluded with a reception and a discussion of ARTstor.

The Greater New York chapter awarded a \$300 Conference travel grant to Barbara Treitel. She will also receive the "one free workshop" offer made available by the VRA's Education Committee.

Mid-Atlantic

The Mid-Atlantic chapter held its fall meeting jointly with the local chapter of ARLIS/NA on Friday, October 1st, 2004 in Williamsburg, VA. The program included tours of the Colonial Williamsburg facilities: slide collection, photo studio, productions center and Visual Resources Center at Rockefeller Library. Our hosts were extremely generous with their time, and the tours were all excellent, and set the stage for our program. The theme of the meeting was "Common Ground", during which we had six panelists present topics and lead discussion on those topics with the attendees. The speakers and topics included: Barrie Howard, Digital Library Federation, on "DLF Initiatives and the Arts"; Sharon Wasserman, National Museum of Women in the Arts, on "Collecting and Curating Artists Books"; Lucie Stylianopoulos, University of Virginia "No One Left Behind: Experiences in Building a non-Eurocentric Collection"; Ann Woodward, Johns Hopkins University "Licensing and Delivery of Digital Images and Personal Collections"; Lee Sorensen, Duke University "Electronic Journals in the Arts - Issues and Changes"; and Macie Hall, Johns Hopkins University "Tell us About ARTstor". Each presenter provoked interesting discussion amongst the attendees. The end of the day was followed by a large group dinner. On Saturday, tours to area plantations and collections were offered.

New England

The New England Chapter met in Maine on November 5th, 2004 for a multi-site visit. The day began in Freeport at Saskia, Inc. (<http://www.saskia.com>) with a presentation on their data systems and workflow as well as an update on Scholar's Resource by Kurt Wiednehoeft, followed by an incredible lunch buffet prepared by Saskia CEO Renate Wiednehoeft. After lunch, the group moved to Portland to the Maine Historical Society where their host Fran Pollitt presented her work using the Dublin Core for the Maine Memory Network (<http://www.mainememory.net/>), a database of documents and images related to Maine's history. Also presenting in Portland, Lenore Rouse shared her work cataloguing 18th-century satirical prints for a digital collection at Yale's Lewis Walpole Library (<http://www.library.yale.edu/walpole/>). (Apparently some people snuck in some outlet shopping as well, though this was not on the official program for the day... ;->)

Northern California

The VRA Northern California chapter held its fall meeting on December 10th at the Berkeley Art Museum. At the meeting, Marika Wolfe (Slide Curator, University of the Pacific) succeeded Corey Schultz (Visual Resources Manager, Stanford University) as chapter chair. After the business meeting, the chapter had the following presentations: "VRA Core Categories 4.0" by Jan Eklund, (Visual Resources Collection, History of Art, UC Berkeley); "Museum and Online Archive of California" by Layna White (SFMOMA); and "UCSD Summer Summit" by Maryly Snow (Architecture Slide Library, UC Berkeley).

Pacific Rim

Heather Seneff (College of Architecture & Urban Planning, the University of Washington) was elected Chair of the Pacific Rim chapter. Congratulations, Heather!

Southern California

The VRA Southern California Chapter welcomes and congratulates the new chapter secretary, Krista Coquia (Data Collection Specialist at the Ruth Chandler Williamson Gallery, Scripps College), and thanks John Trendler (Slide Library Coordinator, Scripps College), for his service as past secretary. Aside from his secretarial duties, John filled in as interim chair at the end of 2003 and beautifully reorganized the chapter files.

The winter chapter meeting was held at the Getty Research Institute on January 19th, 2005, with the theme of "Vocabularies and Authority Files". The meeting began with a continental breakfast reception and was followed by several presentations: Murtha Baca and Patricia Harpring of the Getty Standards Program (and CCO editors) co-presented "Cataloguing Cultural Objects: A New Tool for Visual Resources and Museum Professionals"; Jennifer Goodell of the Getty Vocabulary Program gave an overview and update of the Getty Vocabularies (ULAN, AAT, TGN); and Madi W.

Solomon, Corporate Nomenclature Taxonomist at the Walt Disney Company presented "Disney's Metatopia: Applying Museum Standards to a Media and Entertainment Company." The day concluded with a tour of the Slide Library given by Slide Library Assistant Laura Schroffel, a show and tell of Southern California-related holdings in the Research Library's Special Collections with Reference Librarian Anne Blecksmith, and an ARTstor demonstration and training with Slide Librarian Barbara Furbush.

Texas

Meriann Bidgood (Curator, University of Houston) has succeeded Mark Pompelia (Director, Visual Resources Center, Rice University) as the new chapter chair. Congratulations, Meriann!

If you would like more information on any of the other regional chapters, please contact the appropriate chapter chairperson. A list of the chapters and contact information is posted on the VRA website (www.vraweb.org/chapters.html).