

*Visual Resources Association*

# BOSTON



FIFTH ANNUAL BUSINESS MEETING AND PROGRAM

FEBRUARY 11 - 13, 1987

Boston Marriott Hotel & Westin Hotel / Copley Place  
BOSTON, MASSACHUSETTS

1987

# Visual Resources Association

**VRA**

## GENERAL INFORMATION

VRA Information Table: University Hall, Third Floor, Boston Marriott

VRA Sessions: Boston College Room, Third Floor, Boston Marriott  
American North Room, Third Floor, Westin Hotel

VRA Annual Meeting: Adams Room, Seventh Floor, Westin Hotel

VRA Exhibits: University Hall, Third Floor, Boston Marriott

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

VRA Program Registration Fee: \$10.00 (for admission to all VRA Sessions and Events and a copy of the abstracts of the VRA papers). Payment of the VRA registration fee does not constitute payment of fees for any other programs (ARLIS/NA, CAA) that may be going on at the same time).

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

Bus tickets to CAA events will be on sale in University Hall, Third Floor, Boston Marriott

## PROGRAM

**February 11 - Wednesday**-----

4:00 - 6:00 PM	VRA Executive Committee Meeting I (open to members of the VRA Executive Committee and by invitation)
Museum of Fine Arts	
Reception	
6:00 - 8:00 PM	Special reception for VRA conference participants in the MFA Slide Library Organized by JANICE SORKOW
concurrent	Slide Exchange in the MFA Slide Library Organized by GARY COBERLY



**February 12 - Thursday**

Boston Marriott/Copley Place  
Third Floor, Boston College Room

8:00 - 9:00 AM **VRA Registration**  
Registration fee: \$10.00  
(Volunteers are needed to work at the Registration Desk during the scheduled times. A sign-up sheet will be posted at the desk.)

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

9:15 - 11:30 AM **VRA Program Session**  
"Update on Professional Status II - A MACAA Followup"

Coordinator: JOY ALEXANDER, University of Michigan

CARLA FREEMAN, New York State College of Ceramics at Alfred University, "Visual Media in Education: an Informal History"

CHRISTINE HILKER, University of Arkansas, "VRA Survey: Educational Background of VR Curators Compared to Other Professional Statistics"

REBECCA HOORT, The University of Michigan, "Upgrading Professional Status Through Fair Pay: Equal Pay for Equal Work and the Comparable Worth Issue"

KARL COLE, Rosenthal Art Slides, "Job Differences Among VR Professionals"

Westin Hotel/Copley Place  
Seventh Floor, Adams Room

12:15 - 1:45 PM **Annual Business Meeting and Introduction of New Officers**

Boston Marriott/Copley Place  
Third Floor, Boston College Room

3:00 - 4:00 PM **Standing Committee Meetings II**  
(concurrent)

4:45 - 7:45 PM **New Technologies: Demonstrations**  
Organized by VRA & RILA

Systems Coordinator: GARY SELOFF,  
University of Texas at Austin

Demonstrators:  
KRISTIN L. BUCKWALTER, RILA  
ELEANOR FINK, National Museum of American Art  
ANNE-MARIE LOGAN, Yale Center for British Art

[others may be added pending final approval]

8:00 - 10:00 **Slide Exchange**  
Organized by GARY COBERLY

**February 13 - Friday**

Boston Marriott/Copley Place  
Third Floor, Boston College Room

8:00 - 9:00 AM **VRA Registration**

9:00 - 11:00 AM **VRA Workshop**  
"Special Problems for Small Collections: Classification"

Leader: NANCY DE LAURIER, University of Missouri - Kansas City

Union Oyster House  
41 Union Street, Boston (227-2750)

11:15 AM - 1:00 PM **UMKC Workshop Reunion**

Boston Marriott/Copley Place  
Third Floor, Boston College Room

1:00 - 2:30 PM **VRA Session**  
"New Slide Resources for VR Curators"  
Organized by NORINE CASHMAN, Brown University

CHRISTINE SUNDT, University of Oregon,  
"Collections of Quality: The Art of Selection and Rejection"

NORINE CASHMAN, Brown University, "New and Forthcoming Slide Releases"

3:00 - 4:30 PM [Open Period for Special Committee Discussions]

Westin Hotel/Copley Place  
Third Floor, American North Room

4:45 - 6:45 PM **VRA Session**  
"Trends in Automation III and Microcomputer Roundtable"

Coordinator and Moderator: GARY SELOFF,  
University of Texas at Austin

DONNA C. ROGERS and JEFFREY HAMM, University of Wisconsin-Madison, "Compiling an Authority List on a Personal Computer"

MARYBETH KOOS, Northern Illinois University,  
"A Review of Slide Run and Image Run"

MARYLY SNOW, University of California, Berkeley,  
"ImageNet: Toward a Distributed Visual Database at The University of California, Berkeley"

CAROL BLOCK, University of Wisconsin-Madison,  
"Automating Software Circulation Using PCs and Bar Codes"

8:30 - 11:00 PM **CAA Special Convocation Session:**  
"Glimpses of Some Early Departments of the History of Art in the United States"

February 14 - Saturday  
Boston Marriott/Copley Place  
Third Floor, Boston College Room  
8:00 - 10:00 AM Executive Committee Meeting II

Capital Hilton Hotel  
Washington, DC  
9:00 AM - 4:00 PM ARLIS/NA Workshop I (limited to 30)  
"Self-Study Process for Art Library and Visual  
Resource Collections"  
Coordinator: Betty Jo Irvine, Indiana  
University  
9:00 AM - 4:00 PM ARLIS/NA Workshop II-A (limited to 24)  
"Non-Book Database Design"  
Coordinators: Pat Barnett, Metropolitan  
Museum of Art; Amy Lucker, Brooklyn Museum,  
Toni Petersen, Art & Architecture Thesaurus

10:00 AM - 4:00 PM ARLIS/NA Workshop III (limited to 40)  
"Research Methodology" [Using Art Sales  
Information Sources and Published Photographic  
Collections]  
Coordinator: Lois Swan Jones, North Texas  
State University

Boston Marriott/Copley Place  
Third Floor, Boston College Room  
10:00 - noon Slide Exchange  
Organized by GARY COBERLY

Worcester Art Museum  
Worcester, Massachusetts  
6:00 - 9:00 PM CAA & VRA Reception  
Bus tickets may be purchased from CAA for \$9.00

Session: "Update on Professional Status II - A MACAA Followup"

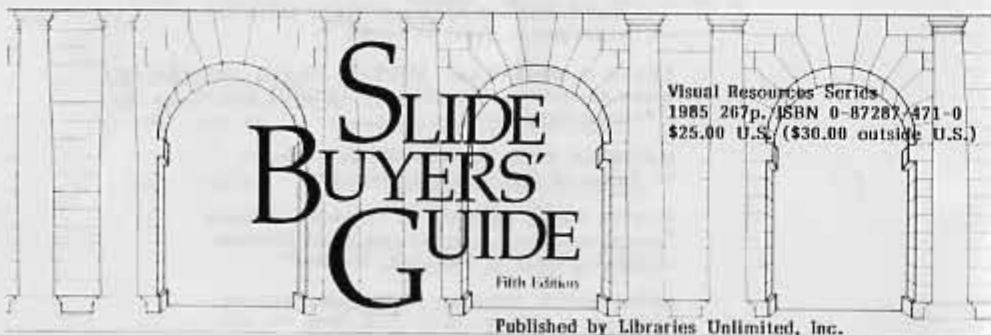
## Visual Media in Education: An Informal History

CARLA FREEMAN

New York State College of Ceramics at Alfred University

For more than a century, visual resources of various kinds have been an important adjunct to printed works in schools and museums; art and architecture programs have naturally been the most dependent upon visual examples. Visual resource curators have made tremendous advances in the systematic acquisition, organization, and conservation of these materials. Many slide and photograph collections have developed into major teaching resources; computer technology is now used to facilitate user access, and networking among collections through shared databases is a possibility in the near future.

In spite of these impressive accomplishments, curators still struggle for recognition as professionals in a highly specialized field. As we attempt to evaluate our present position and define future goals, it is helpful to retrace the history of our profession, finding roots in common with the growth of audiovisual services in traditional library settings and in the public schools. Articles published before 1970 give additional insight into early concerns and solutions, and enhance our appreciation of the progress that has been made through the continuing efforts of VR curators and organizations.



An International Directory  
of Slide Sources for Art and Architecture

NORINE D. CASHMAN  
MARK M. BRAUNSTEIN



**VRA Survey: Educational Background of VR Curators Compared To Other Professional Statistics**

CHRISTINE HILKER  
University of Arkansas

This presentation reports the results of the survey mailed to VRA members in August, 1986. Statistics will concentrate on the educational background of Visual Resource Curators in relation to other characteristics such as years in present position, salary, staff and assistance, tasks performed, etc. Attitudes of VR Curators toward specific facets of their own training/education and their recommendations for an ideal curriculum will also be presented and discussed.

Statistics will be reviewed on the whole response group as well as the following sub-group populations within the survey: 1) curators with a master's (or doctorate) in library science (may also have degrees in art); 2) curators with master's (or doctorate) in art studio and/or art history (but without a library science degree); 3) curators with bachelor's degrees. After reviewing survey tabulations, questions such as the following will be discussed: How important are library science and art history in preparing curators for their chosen professions? How important are other factors such as experience, basic management skills, computer skills, etc.? Should the degrees in library science (MLS) and art history/studio be treated with equity with regard to salaries? Should any particular degree be rated higher than another in qualifying VR curators? Is there an "ideal" course of training or education for VR curators? And, if so, what is it?

**Upgrading Professional Status Through Fair Pay: Equal Pay for Equal Work and the Comparable Worth Issue"**

REBECCA HOORT  
The University of Michigan

Two frequently voiced concerns of visual resources professionals are a lack of institutional recognition of the many duties and responsibilities inherent to the position of slide curator or slide librarian, and inadequate monetary compensation for jobs requiring a high degree of training, organizational and supervisory skill, as well as a flair for working with people. Our experience at The University of Michigan has been that once the curatorial positions were suitably described and understood within the university job classification system, an attempt to treat the professional status of the curators fairly and to provide more adequate compensation quickly followed.

While they did not specifically the Equal Pay Act of 1963, the slide curators at The University of Michigan used the concept of "equal pay for equal work" to obtain an upgrade of their job classifications. The process for achieving the reclassification, as well as an explanation of the equal pay law and how it might be employed by other visual resources professionals will be presented.

Newer and more controversial than the concept of equal pay for equal work is that of "comparable worth" or "pay equity." Advocates of comparable worth believe that job evaluation studies should be conducted within individual organizations to rectify pay discrepancies in jobs predominately held by women or minorities. According to the concept of pay equity, dissimilar jobs found to require similar skill, effort and responsibility would have equal pay. The current status of the pay equity issue and its implications for visual resources professionals will be described.

### Job Differences Among VR Professionals

KARL COLE

Rosenthal Art Slides

The VRA has come a long way in helping visual resources professionals upgrade and improve their professional status and job responsibilities. We are now, however, beginning to discover, through surveys and the like, the radical differences in our profession. Not only does the scope of responsibility vary greatly from job to job, but the terms "visual resource professional," "slide curator," "curator of photographs," etc. have come to encompass a far larger variety of jobs in the visual resources than simply in an academic environment. Major city newspapers have photograph curators, hospitals have professional staffs devoted solely to production of slides, and large architectural firms have slide and photograph curators. Although all visual resources professionals do not deal with the exact same concerns in day to day management of their collections, there are certain disciplines necessary to them all. It is important that the VRA examine these differences so that it can become, even more, an organization which represents all visual resources professionals.

### Compiling an Authority List on a Personal Computer

DONNA C. ROGERS and JEFFREY HAMM

University of Wisconsin-Madison

Art History Department

Using an IBM-XT Personal Computer and database management software, the Art History Department Slide Collection curator, four staff members, and one departmental part-time program assistant compiled an artist's name authority list during the 1985-86 academic year. The project goal was to create an authority list for all artists represented in the collection. Western painting was used as the prototype since it comprises almost 40 per cent of the collection and includes more artists' listings than any other medium.

The primary objectives of the project were: 1) to standardize names and name order for usage on accession records, slide drawer guide cards, and slide labels; 2) to be able to select and list artists by medium, country, century, sex, or a combination of these variables.

Data collection began with a library student's practicum project which compared the name forms of French and German painters in our collection with AACR-II library listings. The student found very few names listed and soon returned to standard art historical biographical references such as Thieme-Becker and Benezit. Continuing with the project, slide collection staff listed modern artists by medium, country, and alphabetically by last name.

During the second stage of the project, staff attempted to collect any missing material, especially life dates. At this point standard formats for the information were established. A form was developed for student workers to fill in so that all information was compiled in proper sequence and followed the standard format. Finally, the curator or curatorial assistant checked the data and the program assistant keyed it into the computer.

The third stage of the project focused on confirming the information entered. All names were printed out in alphabetical order, the same name in different media appearing together so that variances could be checked. When all discrepancies had been corrected, a final printout was made which included 8200 names of Western artists. This list is approximately 165 pages long and includes about 60 per cent of the collections' artists--primarily sculptors, painters, printmaker, and decorative artists.

Session: "Trends in Automation III"

**A Review of Slide Run and Image Run**

MARYBETH KOOS

Northern Illinois University

[unavailable at time of publication]

Session: "Trends In Automation III"

**ImageNet: Toward a Distributed Visual Database at The University of California, Berkeley**

MARYLY SNOW

The University of California, Berkeley

Just when we thought videodisks were the newest answer to problems of access in slide libraries, along comes a newer technology: digital storage of images. Problems of storage, access, and data manipulation will be covered in this overview discussion of why UC Berkeley's Academic Computing Services decided to support only digital images for its campus-wide computing network. Also covered will be a brief comparison of analog versus digital storage.



### Automating Software Circulation Using PCs and Bar Codes

CAROL BLOCK

University of Wisconsin-Madison  
Learning Support Services

Bar codes, databases, and microcomputer technology are the basis of the University of Wisconsin-Madison's Learning Support Service's automated circulation system. Learning Support Services (LSS) loans 60,000 audio-visual items to students and faculty each semester. In order to manage this process more effectively, an automated circulation system was developed to record the transactions, manage overdue items, generate reports, and provide answers to ad hoc questions concerning use of the collection. The circulation system has proved to be a valuable tool in our lab management and has recently been implemented in a second learning center so that we now run it on two stand-alone systems.

The IBM-PC based system was developed with the use of KnowledgeMan, a microcomputer database program, and utilizes the bar codes found on student id's and on each circulating item. The on-line system operates 12 hours per day storing information on each loan as it takes place. All updates, reports, and maintenance activities are run as batch processes after the labs close for the day. The bar codes from university id's and on the items being loaned provide a fast and accurate method of capturing the loan information. The use of bar code labels is easily accomplished and could be used with any software and PC system. The system runs on IBM-XTs with accelerator boards. This hardware configuration outperforms the AT technology in this database environment.

I will discuss the process of in-house development of the system including the trade-offs between time and flexibility in the design of the system, the use of bar code labeling, the database environment as a developmental tool, the hardware including accelerator boards and scanners, the cost of the system, and the role of various staff members in its development and use.

Fills the growing need for the latest information on visual documentation

# Visual Resources

An International Journal of Documentation

Editors: **Helene Roberts**, Fine Arts Library, Harvard University and **Christine Sundt**, University of Oregon, Architecture and Allied Arts Library, USA

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Engraving of "The Personification of the Art of Sculpture and Painting" by Jan de Breehey

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Visit the VRA Booth in the GAA Exhibits area during the conference and pick up a free sample copy of *Visual Resources*.



## Visual Resources Association

VRA

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

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

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

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

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

... PROFESSIONALS DEDICATED TO QUALITY

— MEMBERSHIP APPLICATION —

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

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

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

Visual Resources Association

Incorporated as a General Not For Profit Corporation  
in the State of Missouri, under No. N00028029  
13 August 1982

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1987 PROGRAM (Boston)

General Coordinator: Christine L. Sundt, University of Oregon  
Equipment Coordinator: Gary Soloff, University of Texas at Austin  
Local Arrangements: Janice Sorkow, Museum of Fine Arts, Boston;  
Elizabeth O'Donnell, Dartmouth College; Cynthia Bolshaw, Worcester Art Museum

The Visual Resources Association is grateful to the College Art Association, to Tom Nichols, Micro Visual Systems, and to Peter Spollett, AT&T, for their generous assistance in making this program possible. We extend our sincere thanks to all members and friends who helped in any way to ensure the success of this program.

Applications for membership in the Visual Resources Association will be available at the Information/Registration Table at the Boston Marriott Hotel during the conference. Annual membership dues for 1987 are \$15.00. To become a member, send your check (U.S. currency only) to Christina Updike, VRA Treasurer, James Madison University, Harrisonburg, VA 22807. Membership includes a subscription to the International Bulletin. Visit our booth in the Exhibits area, University Hall, Boston Marriott during the conference for information about other VRA publications.



**Visual Resources  
Association**

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**International Bulletin for  
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