
INFS 289: VISUAL RESOURCES

Issues in the Provision of Access to Art Information and Art Images

Fall 2010

<h3>Syllabus</h3>

Version 1.0—September 23, 2010

Course information

Number: INFS 289-2
Title: Visual Resources
Subtitle: Issues in the Provision of Access to Art Information and Art Images
ID: 628-535-202
Quarter: fall 2010
Location: Room 111, GSE&IS Building
Time: Thursday, 9am–12:20pm

Instructor information

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Catalog description

[This catalog description is the standard placeholder for INFS 289, which is the M.L.I.S. program's "special topics" class. It doesn't have anything to say about visual resources, and is provided here for the sake of completeness only.] "289. *Special Issues in Information Studies*. Seminar, two to four hours. Identification, analysis, and discussion of critical intellectual, social, and technological issues facing the profession. Topics may include (but not limited to) expert systems, literacy, electronic networks, youth at risk, information literacy, historical bibliography, preservation of electronic media, etc. May be repeated with topic change. Letter grading."

Objectives

The aim of this course is to prepare students for professional practice in **visual resources curatorship**. The aim of the course will be met through achievement of the following objectives:

- to develop students' understanding of the **information needs and information-seeking behavior of users** of collections of visual resources;
- to develop students' knowledge of the theory and practice of **cataloging, indexing, and classification** of art images; and

- to develop students' skills in the **development and management of collections** of art images—specifically in the construction and organization of an original database of digitized images for public access.

Officially, there are no pre-requisites for this course. But you might get disoriented quite quickly if you haven't already completed INFS 245 (Information Access) and INFS 260 (Information Structures).

Outcomes

Upon satisfactory completion of this course, you will be able to:

- make confident and successful use, in the provision of access to art information and art images, of a wide range of tools, standards, and techniques;
- appreciate, and communicate to others, the needs and preferences of information seekers, collection developers, and catalogers;
- conduct critical analyses of the efficiency and effectiveness of art information services;
- contribute to institutional decision-making on the basis of informed assessment of the tools and techniques that are most appropriate for application in individual contexts; and
- participate actively in debate on current challenges facing the profession.

Methods

Each week the instructor will give a lecture and lead a discussion, supported by PowerPoint slides, handouts, and online demonstrations. The sets of slides and handouts will be available from the course website, accessible through UCLA's **Common Collaboration and Learning Environment** (CCLE).

To access the course website, go to <http://www.ccle.ucla.edu/>, click on "My Sites," enter your UCLA Logon ID (i.e., your Bruin Online ID, *not* your GSE&IS ID) and Password and click on "Sign In," change the term in the drop-down menu (if necessary) to "2010 Fall," and click on "10F-INFSTD289-2 - Seminar: Special Issues in Information Studies: Visual Resources."

Readings are set for each week. It's important that everyone comes to class well prepared, ready to discuss the week's readings. There are two reading lists: a list of **required** readings (see below), and a supplementary list of **recommended** readings provided in a separate bibliography of "Supplementary resources." Most of the required readings will be available from the course website, accessible through CCLE (UCLA's Common Collaboration and Learning Environment). Copies of any required readings that aren't available online will be put on reserve in the MIT Lab (GSE&IS Building, 1st floor).

Textbooks

There is no required textbook for this course. A list of books that are highly recommended for background reading is provided in the accompanying bibliography of "Supplementary resources."

Software

These are some of the tools that you will use to complete the assignments:

- ARTstor's **Offline Image Viewer** (OIV): available from the ARTstor site at <http://www.artstor.org/>;
- **FileMaker Pro 7**: i.e., the version installed on the Macs in the GSE&IS Building's Mac Lab (Room 118); and

- **VCat** version 3: which comes in the form of a zipped folder called VCat2008.zip, available for download from the VCat Users' Group site at <https://sites.google.com/site/vcatusers/get-vcat>.

Further details on the use of these tools will be given in separate handouts and in class.

Metadata standards

These are some of the metadata standards that you will use to complete the assignments:

- **Exif**: Exchangeable Image File format for digital still images, version 2.3: http://www.cipa.jp/english/hyoujunka/kikaku/pdf/DC-008-2010_E.pdf.
- **Dublin Core**: Dublin Core Metadata Element Set, version 1.1: <http://dublincore.org/documents/dces/>.
- **CCO**: Cataloging Cultural Objects: <http://www.vrafoundation.org/ccoweb/index.htm>.
- **CDWA**: Categories for the Description of Works of Art: http://www.getty.edu/research/conducting_research/standards/cdwa/.
- **VRA Core**: Visual Resources Association Core Categories, version 4.0: <http://www.vraweb.org/projects/vracore4/>.
- **AAT**: Art & Architecture Thesaurus: http://www.getty.edu/research/conducting_research/vocabularies/aat/.
- **ULAN**: Union List of Artist Names: http://www.getty.edu/research/conducting_research/vocabularies/ulan/.
- **TGN**: Getty Thesaurus of Geographic Names: http://www.getty.edu/research/conducting_research/vocabularies/tgn/.
- **CONA**: Cultural Objects Name Authority: http://www.getty.edu/research/conducting_research/vocabularies/cona/.
- **LCSH**: Library of Congress Subject Headings: <http://www.loc.gov/cds/lcsh.html>
- **TGM**: Library of Congress Thesaurus for Graphic Materials: <http://www.loc.gov/rr/print/tgml/>.
- **Iconclass**: <http://www.iconclass.nl/>.

Again, further details on the use of these metadata standards will be given in separate handouts and in class.

Assignments

There are three assignments for this class:

1. an exercise in which you use ARTstor's Offline Image Viewer (OIV) to create a presentation of images of public artworks in the Los Angeles area (**20%**; week **5—Monday, October 25, 9am**);
2. a group project in which you use FileMaker Pro 7 and VCat to contribute VRA Core-compliant records to a database of public artworks (**30%**; week **9—Monday, November 22, 9am**); and
3. a final paper on an issue in art librarianship or visual resources curatorship (**40%**; week **12—Monday, December 13, 9am**). If you obtain a grade B or higher in this class, this paper will count as the "major/specialization paper" specified on p. 35 of the *IS Student handbook 2009–2010* as a required component of the portfolio.

Full details will be made available in class, and then from the course website. All assignments are due for submission at 9am on the Monday of the week specified. The final **10%** of your final grade will be awarded on the basis of the quality (not the quantity) of your participation in class.

Syllabus

<i>Week</i>	<i>Date</i>	<i>Topic</i>	<i>Required readings</i>
0	Thursday, Sep 23	Visual resource discovery: (a) Finding art images. (b) Helping people find art images.	Sorensen (1996). Barnet (2011). Sundt (2002). Pringle (2010). JISC Digital Media (2010a). Wikipedia contributors. VRA WPTF (2009).
		Orientation week: CLASS WILL MEET TODAY.	
1	Thursday, Sep 30	Visual resource collections: Contexts: (a) What are visual resources? (b) Who uses visual resources, for what?	Stecker (2005). Mitchell (1984). Freitag (1987). IFLA CS/IME-ICC (2009). Baca & Clarke (2007). Witcombe (2001). Green (2006). Jørgensen & Jørgensen (2005).
2	Thursday, Oct 7	Visual resource collections management, I: (a) Image file formats. (b) ARTstor, OIV, Exif, and Dublin Core.	Terras (2008a). Kuan (2009). ARTstor (N.d.). Terras (2008b). Hillmann (2005).
3	Thursday, Oct 14	Visual resource collections management, II: CCO, CDWA, and VRA Core.	Elings & Waibel (2007). Harpring (2007). Baca et al. (2006a). Baca (2007) Kessler (2007). VRA DSC (2007a). VRA DSC (2007b). VRA DSC (2010).
4	Thursday, Oct 21	Visual resource collections management, III: FileMaker and VCat.	JISC Digital Media (2007). Coffey & Prosser (2005). Williams (2007).
		Assignment #1 due on Monday, Oct 25, 9am.	
5	Thursday, Oct 28	Visual resource description, I: Object/person/place/work vocabularies: AAT, ULAN, TGN, and CONA.	Harpring (2010a). Baca (2010). Harpring (2010b).
6	Thursday, Nov 4	Visual resource description, II: Subject vocabularies: LCSH, TGM, and Iconclass.	JISC Digital Media (2010b). Layne (2002). Baca et al. (2006b). Library of Congress (2001). Library of Congress (1995). Hourihane (2002).

7	Thursday, Nov 11	–	–
	Veterans Day: NO CLASS.		
8	Thursday, Nov 18	Visual resource description, III: Alternative methods: (a) Tagging. (b) Content-based image retrieval.	Furner (2010). Fry (2007). Trant (2009). Enser (2008). Klavans et al. (2009). Huiskes, Thomee, & Lew (2010).
9	Thursday, Nov 25	–	–
	Thanksgiving: NO CLASS.		
10	Thursday, Dec 2	Visual resource access: Image database and search engine design.	JISC Digital Media (2008). Hearst (2009). Marty (2008). Chan (2008). Tillett (2001). Sassoon (2004).
11	Thursday, Dec 9	Visual resources curatorship: Ethical and legal issues.	Ball & Harrington (2005). Iyer (2007). Hamma (2005). Wagner (2007). Allan (2007). DIRC WG (N.d.)
	Finals week: CLASS WILL MEET TODAY.		
	Assignment #3 due on Monday, Dec 13, 9am.		

List of required readings

The readings in this list are all required. Most of these readings will be available from the course website, accessible through CCLE. Copies of any required readings that aren't available online will be put on reserve in the MIT Lab.

Week 0: Visual resource discovery

(a) Finding art images

Sorensen, Lee. 1996. Bibliography of art. In *The dictionary of art*, ed. Jane Turner, 4:20–29. New York: Grove's Dictionaries. Available online (as Grove Art Online) via Oxford Art Online at: <http://uclibs.org/PID/8783> (via UCLA Library subscription; search for “bibliography of art”).

Barnet, Sylvan. 2011. Writing a research paper. In *A short guide to writing about art* (10th ed.), 265–298 (Chapter 12). Upper Saddle River, NJ: Pearson.

Sundt, Christine L. 2002. The image user and the search for images. In *Introduction to art image access: Issues, tools, standards, strategies*, ed. Murtha Baca, 67–85. Los Angeles, CA: Getty Research Institute. Available online at: http://www.getty.edu/research/conducting_research/standards/intro_aia/sundt.pdf.

Pringle, Mike. 2010. Do a thousand words paint a picture? In *Revisualizing visual culture*, ed. Chris Bailey and Hazel Gardiner, 11–22 (Chapter 2). Farnham, England: Ashgate.

JISC Digital Media. 2010a. *Finding video, audio and images online*. Bristol, England: Institute for Learning and Research Technology, University of Bristol. Available online at: <http://www.jiscdigitalmedia.ac.uk/crossmedia/advice/finding-video-audio-and-images-online/>.

(b) Helping people find art images

Wikipedia contributors. Slide library. *Wikipedia: The free encyclopedia*. Available online at: http://en.wikipedia.org/wiki/Slide_library.

Visual Resources Association, White Paper Task Force. 2009. *Advocating for visual resources management in educational and cultural institutions*. Visual Resources Association. Available online at: http://www.vraweb.org/resources/general/vra_white_paper.pdf.

Week 1: Visual resource collections: Contexts

(a) What are visual resources?

IFLA Cataloguing Section / IFLA Meetings of Experts on an International Cataloguing Code. 2009. *Statement of international cataloguing principles*. International Federation of Library Associations and Institutions. Available online at: http://www.ifla.org/files/cataloguing/icp/icp_2009-en.pdf.

Baca, Murtha, and Sherman Clarke. 2007. FRBR and works of art, architecture, and material culture. In *Understanding FRBR: What it is and how it will affect our retrieval tools*, ed. Arlene G. Taylor, 103–110. Westport, CT: Libraries Unlimited.

Stecker, Robert. 2005. What is art? (Chapter 5); and What kind of object is a work of art? (Chapter 6). In *Aesthetics and the philosophy of art: An introduction*, 83–126. Lanham, MD: Rowman & Littlefield.

Mitchell, W. J. T. 1984. What is an image? *New Literary History* 15, no. 3: 503–537.

Freitag, Wolfgang. 1987. Art reproductions in the library: Notes on their history and use. In *The documented image: Visions in art history*, ed. Gabriel P. Weisberg and Laurinda S. Dixon, 349–363. Syracuse, NY: Syracuse University Press.

(b) Who uses visual resources, for what?

Witcombe, Christopher L. C. E. 2001. *Art history and technology: A brief history*. Sweet Briar, VA: Department of Art History. Sweet Briar College. Available online at: <http://witcombe.sbc.edu/arth-technology/>.

Green, David. 2006. *Using digital images in teaching and learning: Perspectives from liberal arts institutions*. Georgetown, TX: National Institute for Technology in Liberal Education / Middletown, CT: Wesleyan University. Available online via Academic Commons at: <http://www.academiccommons.org/files/image-report.pdf>.

Jørgensen, Corinne, and Peter Jørgensen. 2005. Image querying by image professionals. *Journal of the American Society for Information Science and Technology* 56, no. 12: 1346–1359.

Week 2: Visual resource collections management, I

(a) Image file formats

Terras, Melissa M. 2008a. Digital image fundamentals. In *Digital images for the information professional*, 35–59 (Chapter 3). Aldershot, England: Ashgate.

Terras, Melissa M. 2008b. Image file formats. In *Digital images for the information professional*, 61–98 (Chapter 4). Aldershot, England: Ashgate.

(b) ARTstor, OIV, Exif, and Dublin Core

Kuan, Christine. 2009. *ARTstor: Collections and the new curatorial workspace*. Paper presented at the International Federation of Library Associations and Institutions (IFLA) Pre-Conference (Florence, Italy, August 19, 2009). Available online at: <http://www.artstor.org/news/n-pdf/ifla-2009-en.pdf>.

ARTstor. *Frequently asked questions*. New York: ARTstor. Available online at: <http://www.artstor.org/what-is-artstor/w-html/faqs.shtml>.

Terras, Melissa M. 2008c. Image metadata. In *Digital images for the information professional*, 163–184 (Chapter 7). Aldershot, England: Ashgate.

Hillmann, Diane. 2005. *Using Dublin Core*. Singapore: Dublin Core Metadata Initiative. <http://dublincore.org/documents/usageguide/>.

Week 3: Visual resource collections management, II: CCO, CDWA, and VRA Core

Elings, Mary W., and Günter Waibel. 2007. Metadata for all: Descriptive standards and metadata sharing across cultural heritage communities. *VRA Bulletin* 34, no. 1: 7–14.

Harpring, Patricia. 2007. CCO overview and description. *VRA Bulletin* 34, no. 1: 34–44.

Baca, Murtha, Patricia Harpring, Elisa Lanzi, Linda McRae, and Ann Whiteside. 2006a. General guidelines. In *Cataloging cultural objects: A guide to describing cultural works and their images*, 1–41. Chicago, IL: American Library Association

Baca, Murtha. 2007. CCO and CDWA Lite: Complementary data content and data format standards for art and material culture information. *VRA Bulletin* 34, no. 1: 69–75.

Kessler, Ben. 2007. Encoding works and images: The story behind VRA Core 4.0. *VRA Bulletin* 34, no. 1: 20–33.

Visual Resources Association, Data Standards Committee. 2007a. *VRA Core 4.0 introduction*. N.p.: Visual Resources Association. Available online at: http://www.vrweb.org/projects/vracore4/VRA_Core4_Intro.pdf.

Visual Resources Association, Data Standards Committee. 2007b. *VRA Core 4.0 element description and tagging examples*. N.p.: Visual Resources Association. Available online at: http://www.vrweb.org/projects/vracore4/VRA_Core4_Element_Description.pdf.

Visual Resources Association, Data Standards Committee. 2010. *VRA Core 4 cataloging examples*. N.p.: Visual Resources Association. Available online at: <http://www.archivision.com/outgoing/vracore4/examplesindex.html>.

**Week 4: Visual resource collections management, III:
FileMaker and VCat**

JISC Digital Media. 2007. *Choosing a system for managing your image collection*. Bristol, England: Institute for Learning and Research Technology, University of Bristol. Available online at: <http://www.jiscdigitalmedia.ac.uk/stillimages/advice/choosing-a-system-for-managing-your-image-collection/>.

Coffey, Geoff, and Susan Prosser. 2005. Your first database; Organizing and editing records; Multiple tables and relationships. In *FileMaker Pro 8: The missing manual*, 3–31, 33–80, 279–326 (Chapters 1, 2, and 7). Sebastopol, CA: O'Reilly Media. Available online via Safari Books Online at: <http://proquest.safaribooksonline.com/0596005792> (via UCLA Library subscription).

Williams, Susan Jane. 2007. Building a cataloging tool with CCO and VRA Core 4.0. *VRA Bulletin* 34, no. 1: 104–110.

**Week 5: Visual resource description, I:
Object/person/place/work vocabularies: AAT, ULAN, TGN, and CONA**

Harpring, Patricia. 2010a. Controlled vocabularies in context; What are controlled vocabularies?; Relationships in controlled vocabularies; Vocabularies for cultural objects. In *Introduction to controlled vocabularies: Terminology for art, architecture, and other cultural works*, 1–11, 12–26, 27–48, 49–82 (Chapters 1, 2, 3, and 4). Los Angeles, CA: Getty Research Institute. Available online at: http://www.getty.edu/research/conducting_research/standards/intro_controlled_vocab/.

Baca, Murtha Baca. 2010. Controlled vocabularies for art, architecture, and material culture. In *Encyclopedia of library and information sciences*, 3rd ed., ed. Marcia J. Bates and Mary Niles Maack, pp. 1277–1281. Boca Raton, FL: CRC Press.

Harpring, Patricia. 2010b. *Introduction to CONA: The Cultural Objects Name Authority*. Los Angeles, CA: Getty Research Institute. Available online at: http://www.getty.edu/research/conducting_research/vocabularies/cona_intro.pdf.

**Week 6: Visual resource description, II:
Subject vocabularies: LCSH, TGM, and Iconclass**

JISC Digital Media. 2010b. *Approaches to describing images*. Bristol, England: Institute for Learning and Research Technology, University of Bristol. Available online at: <http://www.jiscdigitalmedia.ac.uk/stillimages/advice/approaches-to-describing-images/>.

Layne, Sara Shatford. 2002. Subject access to art images. In *Introduction to art image access: Issues, tools, standards, strategies*, ed. Murtha Baca, 1–19. Available online at: http://www.getty.edu/research/conducting_research/standards/intro_aia/layne.pdf.

Baca, Murtha, Patricia Harpring, Elisa Lanzi, Linda McRae, and Ann Whiteside. 2006b. Subject. In *Cataloging cultural objects: A guide to describing cultural works and their images*, 207–234. Chicago, IL: American Library Association.

Library of Congress. 2001. Art and fine art: H 1250. In *Subject Cataloging Manual: Subject Headings*. Washington, DC: Cataloging Policy and Support Office, Library of Congress. Available online at: <http://www.loc.gov/catdir/cpso/h1250.pdf>.

Library of Congress. 1995. *Thesaurus for Graphic Materials I: Subject Terms (TGM I): Introduction to TGM I*. Washington, DC: Prints and Photographs Division, Library of Congress. Available online at: <http://www.loc.gov/rr/print/tgm1/>.

Hourihane, Colum. 2002. It begins with the cataloguer: Subject access to images and the cataloguer's perspective. In *Introduction to art image access: Issues, tools, standards, strategies*, ed. Murtha Baca, 40–58. Available online at: http://www.getty.edu/research/conducting_research/standards/intro_aia/hourihane.pdf.

[Week 7: Veterans Day: NO CLASS]

**Week 8: Visual resource description, III:
Alternative methods**

(a) Tagging

Furner, Jonathan. 2010. Folksonomies. In *Encyclopedia of library and information sciences*, 3rd ed., ed. Marcia J. Bates and Mary Niles Maack, pp. 1858–1866. Boca Raton, FL: CRC Press.

Fry, Eileen. 2007. Of torquetums, flute cases, and puff sleeves: A study in folksonomic and expert image tagging. *Art Documentation* 26, no. 1: 21–27.

Trant, Jennifer. 2009. Tagging, folksonomy and art museums: Early experiments and ongoing research. *Journal of Digital Information* 10, no. 1. Available online at: <http://journals.tdl.org/jodi/article/view/270/277>.

(b) Content-based image retrieval

Enser, Peter. 2008. The evolution of visual information retrieval. *Journal of Information Science* 34, no. 4: 531–546.

Klavans, Judith L., Carolyn Sheffield, Eileen Abels, Jimmy Lin, Rebecca Passonneau, Tandeep Sidhu, and Dagobert Soergel. 2009. Computational linguistics for metadata building (CLiMB): Using text mining for the automatic identification, categorization, and disambiguation of subject terms for image metadata. *Multimedia Tools and Applications* 42, no. 1: 115–138.

Huiskes, Mark J., Bart Thomee, and Michael S. Lew. 2010. New trends and ideas in visual concept detection: The MIR Flickr retrieval evaluation initiative. In *MIR '10: Proceedings of the 11th ACM International Conference on Multimedia Information Retrieval* (Philadelphia, PA, March 29–31, 2010), 527–536. New York: ACM.

[Week 9: Thanksgiving: NO CLASS]

**Week 10: Visual resource access:
Image database and search engine design**

JISC Digital Media. 2008. *Graphical user interface design: Developing usable and accessible collections*. Bristol, England: Institute for Learning and Research Technology, University of Bristol. Available online at: <http://www.jiscdigitalmedia.ac.uk/crossmedia/advice/graphical-user-interface-design-developing-usable-and-accessible-collection/>.

Hearst, Marti A. 2009. The evaluation of search user interfaces (Chapter 2). In *Search user interfaces*. Cambridge: Cambridge University Press. Available online at: http://searchuserinterfaces.com/book/sui_ch2_evaluation.html.

Marty, Paul F. 2008. Museum websites and museum visitors: Digital museum resources and their use. *Museum Management and Curatorship* 23, no. 1: 81–99.

Chan, Sebastian. 2008. Towards new metrics of success for on-line museum projects. In *Museums and the Web 2008: Proceedings*, ed. Jennifer Trant and David Bearman. Toronto: Archives & Museum Informatics. Available online at: <http://www.archimuse.com/mw2008/papers/chan-metrics/chan-metrics.html>.

Tillett, Barbara B. 2001. Bibliographic relationships. In *Relationships in the organization of knowledge*, ed. Carol A. Bean and Rebecca Green, 19–35 (Chapter 2). Dordrecht, The Netherlands: Kluwer Academic.

Sassoon, Joanna. 2004. Photographic materiality in the age of digital reproduction. In *Photographs objects histories: On the materiality of images*, ed. Elizabeth Edwards and Janice Hart, 186–202. London: Routledge.

Week 11: Visual resources curatorship: Ethical and legal issues
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Ball, Heather, and Sara Harrington. 2005. *ARLIS/NA core competencies for art information professionals*. Ottawa, Canada: Art Libraries Society of North America. Available online at: <http://www.arlisna.org/pubs/onlinepubs/corecomps.pdf>.

Iyer, Hemalata. 2007. *Core competencies for visual resources management*. Albany, NY: Department of Information Studies, University of Albany. Available online at: http://www.vraweb.org/resources/general/iyer_core_competencies.pdf.

Hamma, Kenneth. 2005. Public domain art in an age of easier mechanical reproducibility. *D-Lib Magazine* 11, no. 11. Available online at: <http://www.dlib.org/dlib/november05/hamma/11hamma.html>.

Wagner, Gretchen. 2007. Sharing visual arts images for educational use: Finding a new angle of repose. *EDUCAUSE Review* 42, no. 6: 84–105.

Allan, Robin J. 2007. After *Bridgeman*: Copyright, museums, and public domain works of art. *University of Pennsylvania Law Review* 155, no. 4: 961–989.

DIRC Working Group. N.d. *DIRC: Digital Image Rights Computer*. N.p.: Visual Resources Association. Available online at: <http://www.vraweb.org/resources/ipr/dirc/index.html>.