

DIGITAL IMAGES IN THE CLASSROOM April 2001 ITL PROJECT REPORT

Summary of Activities

DIGITAL IMAGES IN THE CLASSROOM grew out of earlier inter-campus collaboration which developed CIELO, a web-based database for the basic art history survey course, taking it into the classroom by providing faculty members with a CD of digital images and text and training them how to use it to create their own lectures. Two workshops were offered, one at San Jose State University and one at Cal Poly, San Luis Obispo. Both started with a Friday evening dinner in which participants from the various campuses got acquainted and discussed pedagogical issues involved with the use of digital images in teaching. On Saturday participants were given demonstrations and hands-on experience in the use of two presentation programs, Powerpoint and ImageAXS Pro, a database as well as presentation program, which they can use to organize and present their lectures. They were able to compare the two programs and to discuss their relative advantages with faculty colleagues who currently utilize them in their teaching as well as to gain experience using them.

Each participant was given a CD containing some 2000 large digital images for the first half of the art history survey, covering material from Prehistoric times through the end of the Middle Ages. Along with the CD participants received a notebook with directions for both Powerpoint and ImageAXS for utilizing the images projected in their classrooms and a variety of materials designed to help them in the workshop and after they return to their home campuses. This included a list of equipment needed for classroom projection. Each campus was given a copy of ImageAXS Pro.

Smaller versions of the images included on the CD are available on the CIELO website for student review: <http://cielo.calstate.edu/> Participants were directed to that site as well as to the WorldArt website which is maintained at San Jose State University. <http://gallery.sjsu.edu>. The WorldArt website contains over 15,000 art historical images organized in a variety of ways for use by instructors from many disciplines. Directions for accessing the images are found on their respective sites. ImageAXS directions for both Mac and PC are included in Appendix V. The directions for Powerpoint are not included in the digital appendices since they were not in digital format.

Participants were asked to fill out two questionnaires: one before the workshops to provide background for the presenters and one after the workshops, evaluating the effectiveness of the training as well as participants' needs and hopes for the future of digital imagery at the CSU. Summaries of both questionnaires are attached. See Appendix III and IV.

Participants:

Instead of the 20 that had originally been proposed, there were over 40 participants, representing the following campuses: Bakersfield, Dominguez Hills, Fresno, Fullerton, Hayward, Humbolt, Long Beach, Los Angeles, Northridge, Pomona, Sacramento, San Diego, San Luis Obispo, San Jose, Sonoma and Stanislaus. We were able to fund the extra participants by some campus donations, through participants who came only for the Saturday workshop, and by negotiating half price for the software. (For list of participants see Appendix II)

In response to the ITL request for Discipline-based proposals for faculty training, we proposed the workshops for faculty members from art history. However, when it became apparent that Visual Resource curators from the various campuses would benefit from the workshops, we enlarged the groups to include them. This proved to have been an excellent decision because the curators are in a unique position not only to aide participating faculty members from their campuses but also to train other faculty who were unable to attend. This is already taking place.

When a number of the participants who had planned to attend the San Luis workshop came to San Jose instead we sent out an announcement to ITL directors that there would be some

additional places in the Saturday workshop in San Luis. We had an enthusiastic response from faculty members from disciplines including Art Education, Theater Arts, History, Elementary Education and even Biology. Comments of many of them are included in the Additional Comments section of the final evaluation.

What Worked:

The workshops were a success based upon the responses to a variety of questions (see #11-#13 in the Evaluation in Appendix IV). The Saturday hands-on workshops were most highly valued, although many added that they appreciated the opportunity to communicate with their colleagues at other campuses. It is clear that faculty members feel more confident about using digital images in their classrooms and more of them are planning to have their students access the survey images on the web. Many of them would like to have The art historians and curators are moving forward to establish a listserv for greater communication and are exploring ways that digital images can be more easily shared between campuses. The curators met in June to begin the work of organizing images for the second half of the art history survey, which was given very high priority by the art historians attending.

Perhaps the greatest surprise came from the faculty from other disciplines. A group from Fullerton, composed of Debra Winters (Art History), Marilyn Rhode (Art Education), Nancy Pelaez (Biology), Patricia Young (Elementary Education), and Nancy Fitch (History). has drawn together to form a cross-disciplinary Digital Image Instruction Committee (CDIIC) setting themselves the task of developing digital images for CSUF instruction. They propose to study how faculty from multiple disciplines use images in their classrooms, determine what kind of digital images are needed, set standards for cataloging, and seek funding to develop projects. That work has already started with Nancy Pelaez from the Biology Department working with Debra Winters from Art History writing an NSF proposal to develop a science database for teachers that will contain digital video clips to be used in K-8 science instruction. Here are a few comments from the Fullerton faculty:

I can foresee a new project growing from the CIELO project: VIDA (video and image data access) Survey of social and life sciences for K-8 teachers.

The database works well with MPG video clips we use to analyze biological and pedagogical data. I might start with my video clips of Belize jungle animals and my colleagues have video clips showing fish locomotion and electron microscopy images of cells. I will contact the American Physiological Society to ask if they will grant permission or if they would otherwise like to join us in making their published journal images available for prospective K-12 teachers. Very productive! THANKS!

Thank you SO MUCH for the informative workshop! We will benefit in Biology from the progress made in developing a quality Art History database to store and share digital images. As I explore the CDROM provided and the database software, I realize that we still have much to learn from the hard work of the arts and curator experts! --Nancy Pelaez, Fullerton

I can't believe how much I learned in a day + access to the fabulous images! One of, if not the best workshop of this type. Extremely worthwhile. I am not an art historian, but an historian who teaches world civilization. I have taken quite a few computer classes related to my interest in development multimedia materials for my world history class. This was by far the best class I've taken. I learned how to use two programs what will help a lot, which is amazing for a one day workshop, especially given the complexity of one of the programs. I also found the pedagogical suggestions for using the material extremely interesting and ideas for how I can teach with multimedia better than I have to date. Altogether a worthwhile experience. Thank you so much for allowing others than art historians in this workshop. I also appreciate having access to these fabulous images with the information on them for use in my classes. --Nancy Fitch, Fullerton.

What Didn't Work:

We asked participants how we could most improve and their answers are available in question #14 in the Evaluation in Appendix IV. While several asked for more time, the significant were problems with PCs. Our original survey had indicated that all except one of those planning to come worked with a Mac, and the labs that we were able to use were Mac labs, not mixed labs. As it became apparent that more of the participants wanted to use their PCs, we asked them to bring their own to the workshop. Thus while we made extra copies of CIELO disk in PC format we were unable to load the ImageAXS Pro software before the workshop and make certain that everything was working. While we finally were able to get everything in operation, time was lost for the PC users. This could be handled in the future by instructing everyone bringing a PC to come early so that the software can be loaded properly.

Plans for the Future:

As part of the evaluation process we asked participants to rate a number of follow-up workshops and indicate which they considered to be most important. (See #19 and 20 in be most important to them) The greatest interest seemed to be in creating web pages and doing additional work with ImageAXS Pro. We asked for estimates of how many people on their campus might be interested in attending additional workshops. (#17) with strong interest from Hayward, San Diego, Pomona, Sacramento and Fullerton. Respondents were split as to whether all day Friday or all day Saturday was preferable with others preferring Friday evening and all day Saturday (#16).

Questions #19 and 20 asked about the importance of various activities for the future, activities which encompassed more training in digital presentations, procuring additional equipment and technical help for campuses, sharing data between campuses, developing an image collection for the 2nd half of the Art History Survey, licensing additional images, and establishing a central image databank for the CSU. While there was enthusiasm for all these activities (and more see #21) the desire to establish an all CSU databank received the most votes.

In response to the great interest in the workshops and the desire by participants for follow up workshops and for them to be expanded into more disciplines, we hope to apply for future ITL grants to offer this service.

All CSU Database

Even before the evaluations had been tabulated it was clear that there was a great deal of interest in establishing an all CSU image database, and conversations regarding it were started between the Project Director and Gerald Hanley, Senior Vice Chancellor for Technological Services of the CSU. At his request the following summary was written.

IMAGE (Images Make a Great Education) PROJECT

A system-wide Image Database

Abstract:

The IMAGE Project would build upon earlier digital art image projects to establish a CSU-wide image database to support many aspects of the CSU curriculum. Historical images are, like texts, primary sources which can be used by students and instructors to understand the complex threads of the past of the many cultures that are studied in the CSU curriculum. Copyrights to some 20,000 images which would form the core of collection are owned by faculty members who are making them available without charge for non-profit educational purposes within the CSU. At current commercial rates (\$50 to \$300 per image for limited use), rights to these images are worth over two million dollars. As battles over copyright on the Internet intensify, such a collection is a great boon to students and educators who can develop digital presentations without breaking the law. We plan to add approximately 5000 images annually & license additional images as necessary.

Need:

While educators from many disciplines have long been aware of the importance of images in teaching they have been prevented from fully utilizing them by the high cost of slides or reproductions and the staff members needed to manage them, as well as by the inability to find

the images that they need. The coming of digital images and the web offer hope of solutions to these problems, and as more and more classrooms are being wired, it becomes ever more important to have sound educational materials available electronically, both in appropriate web format and in larger format for classroom presentation.

Benefits:

Digital images add an important resource to the libraries in all campuses, where they can be used for web-based study pages and in-class presentations by teachers and in research projects by students. Art historical images provide important resources for faculty members teaching history, foreign languages, art and cultural studies, social studies, anthropology, ethnic studies, literature and general humanities, to name a few. Structured image collections are significant for sciences like biology, meteorology, geology, and oceanography. Collections of the first type are particularly important for elementary and secondary school training where teachers are mandated to teach a multicultural curriculum, but are not provided with appropriate resources. Images of both types provide important resources for the type of integrated education that is important for all students and particularly for Special Education students. As a system-wide resource, the collection can be particularly important to those campuses who do not have Visual Resources professionals and image collections available to faculty. Such a resource would provide access to specialized collections that currently exist in many departments throughout the CSU.

Sample Uses of Existing Collections:

Two major CSU collections utilize digital images provided by faculty members: the CIELO project organized by Visual Resource Curators throughout the system has created a collection of some 2000 images used for the first semester of the Art History Survey course (<http://cielo.calstate.edu/>), and the WorldArt collection at San Jose State which contains over 16,000 images from throughout the world. (<http://gallery.sjsu.edu/>). The following specific examples illustrate the breadth of the WorldArt database. A historian is developing image-based modules on Napoleon and the French Revolution, while a foreign language teacher is using images from the 12th century *Bayeux Tapestry* which illustrates William of Normandy's conquest of England in 1066 to teach the medieval military epic *The Song of Roland*. An engineer is using the images to teach the history of technology. In the School of Education a social science educator is developing a unit on the California Missions, while a science educator is using art historical images to teach science concepts. A sculptor professor is using images of modern sculpture to teach both aesthetics and technique, while an illustrator uses historical drawings to teach drawing techniques. An art historian has developed two full cross-platform CD-based courses, and her students have developed web-based group projects including an interactive study of Chartres Cathedral which has been praised by educators from Alaska to Belgium. Other units deal with Cultural Encounters, The Silk Road, Cartography, and Sacrifices in Ancient Cultures.

An example of the use of the images in a high school curriculum was a recent workshop for social science and art teachers in which the director of the WorldArt project demonstrated representations of war memorials. These included the following: an ancient Egyptian commemorative relief; a buried Chinese army; Native American buffalo-robe records; Civil War memorials in both the North and the South including the black soldiers of the famous 54th regiment led by Robert Shaw; memorials to soldiers who died in the trenches of World War I, who scaled the Pont du Hoc in Normandy, and who died in the jungles of Vietnam; Holocaust memorials at Auschwitz; and a map of Cambodia constructed of skulls of victims of the Killing Fields. The images are being used by the teachers not only as documentation of history, but also as the basis of art projects in which students work in groups to design appropriate monuments for the particular war they are studying. Through such projects students gain deeper understanding of historical events and they can experience them in a global context. Additional units can easily be developed.

Expansion of the concept:

Although art and civilization collections have a long history of development and use on university campuses, a coordinated effort for providing the images needed for other disciplines has not been well developed. Images are also a primary data source in the sciences. While publications and WWW resources provide a wealth of instructional material, without a coordinated database of images, each

faculty member must re-develop personal curricular visual aids for even the most basic courses. In addition a wealth of visual aids will be lost upon the retirement of faculty members. This project is a timely effort to collect and coordinate visual instruction materials in a way that will reduce duplication of material and intellectual resources on the CSU campuses by building digital image collections that support the sciences, education and other disciplines that could benefit from the use of visual materials for class instruction. This collection's primary focus is on materials needed to support CSU instruction which distinguishes it from image archives that are intended to support research.

Software:

A comprehensive relational database called Embark is currently being used for both the CIELO and WorldArt collections, using national standards for cataloging. A Web Kiosk software allows appropriate images to be put on the web and searched in a variety of ways. Materials can be downloaded for use in programs like Powerpoint or Portfolio. In addition images and text can be exported directly from Embark into ImageAXS, a smaller /presentation/database package that allows faculty members to prepare and present lectures using a simple drag and drop interface. Students can also use the software to create portfolios incorporating images, text, sound and video. The software could be used to create and student assessment portfolios. There is a possibility that CSU will become the manager of an open source version of this excellent dual platform software, thus making it freely available to all faculty and students.

PROPOSED PERSONNEL & ORGANIZATIONAL STRUCTURE:

The project would be administered by a Project Coordinator and a System-wide Visual Resources Coordinator. They would serve as Project Administration Team together with a Curatorial Committee which would decide such issues as collections development and management, reference, etc., and a User Committee which would be concerned with application in the disciplines, teaching and learning needs assessment, development of use cases, training and dissemination, etc. Members of the CSU Council of Library Directors, the ITL and CDL or their designees will serve as liaison to the IMAGES administrative team.

PROPOSED YEARLY BASIC BUDGET:

64,000	System-wide Visual Resources Coordinator salary and benefits
16,500	Student Assistant help
6,500	Digitizing 5000 slides @ \$1.30/image
10,500	Faculty Coordinator
1500	Software maintenance fee

\$99,000	

Basic costs could be paid by campus member fees of approximately \$4500 per year. Additional funds & funds for specific projects could be raised through grants and sales of high quality digital images. Facility/computer system supervision, server and website maintenance could be provided by Merlot, with faculty training provided through ITL, and additional images licensed from AMICO and/or Saskia through the CSU System-wide Library Initiative.

While image rights will be donated,* funds for digitizing and cataloging will be necessary. Student Assistant funds for cataloging will be assigned to individual campuses, either to pay students directly or to hire them to assist Visual Resource Curators who will do the cataloging.

*. At current commercial rates (\$50 to \$300 per image for limited use), rights to images currently in the CIELO and WorldArt databases are worth over two million dollars.

Project Director: Dr. Kathleen Cohen, San Jose State University. cohen@email.sjsu.edu
 Assistant Director: Roxanne Robbin, Cal State Stanislaus. maalevcrob@aol.com

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APPENDIX I BUDGET

PERSONNEL & LAB RENTAL TOTAL: \$6620

- \$4200 class replacement for Kathleen Cohen
- \$1500 payment as Associate Director of Conference: Dr. Roxanne Robbins
- \$500 for rental of Mac lab at Pomona and payment of staff: Cal Poly Pomona
- \$140 Student Assistant Help, SJSU
- \$280 Overtime for Stacy Mueller, VR Curator SJSU

FOOD AND LODGING TOTAL: \$3266.49

- \$1027.95 To Hyatt St Claire for 10 rooms April 20, 2001
- \$927.84 to Spartan Catering for dinner April 20, coffee and rolls and lunch April 21
- \$527.15 to Kellog West Dining Catering: Dinner April 27; lunch April 28th.
- \$121.39 to Los Olivos Catering for Coffee and rolls April 28th
- \$662.16 lodging at Kellog West, Pomona for April 27th

SUPPLIES & SOFTWARE: TOTAL: \$2758.22

- \$2412.95 to Scansoft for 25 upgrade copies of ImageAXS Pro
- \$112.65 Duplication costs
- \$232.62 CDs, Binders, etc.

TRANSPORTATION & PARKING TOTAL:\$285.00

TOTAL Costs for DIGITAL Imaging Conference/Workshop \$12,929.71*

(*Note: funds not used for the workshop are being used to pay student cataloguers working toward a repository of shared images.

APPENDIX II: DIGITAL IMAGE WORKSHOP PARTICIPANTS

Stanislaus	Dr. Roxanne Robbins	Art History Faculty
San Jose	Dr. Kathleen Cohen	Art History Faculty
San Jose	Stacy Mueller	Visual Resources Curator
Fullerton	Debra Winters	Visual Resources Curator
Fullerton	Larry Johnson	Studio Faculty
Fullerton	Dr. Zena Pearlstone	Art History Faculty
Los Angeles	Dr. Manuel Aguilar	Art History Faculty
Los Angeles	Robert Evans	Visual Resources Curator
Pomona	Therese Mahoney	Visual Resources Curator
Long Beach	Loy Zimmerman	Visual Resources Curator
Northridge	Alicia Escobar	Visual Resources Curator
San Diego	Lilla Sweatt	Visual Resources Curator
Pomona	Kathy Morgan	Visual Resources Curator
Dominguez Hills	Dr. Noreen Larinde	Art History Faculty
Pomona	Art Hacker	Art History Faculty
Fullerton	Larry Peters	Theater Arts Faculty
Fullerton	Nancy Fritch	History Faculty
Fullerton	Patricia Young	Education Faculty
Fullerton	Marilyn Rhode	Art Ed Faculty
San Bernardino	Kurt Collins	Studio Art Faculty
Fullerton	Nancy Pelaez	Biology Faculty
Bakersfield	Shelley Stone	Art History Faculty
Chico	Dr. James McManus	Art History Faculty
Hayward	Malka Helfman	Visual Resources Curator
Humboldt	Catherine Clague	Visual Resources Curator
Humboldt	Dr. Shiela Ross	Art History Faculty
Fresno	Lynn Galloway	Visual Resources Curator
Fresno	Gina Strumwasser	Art History Faculty
Sacramento	Dr. Elaine O'Brien	Art History Faculty
Sacramento	Dr. Catherine Turrill	Art History Faculty
San Luis Obispo	Dr. Keith Dills	Art History Faculty
San Luis Obispo	Sheryl Frisch	Visual Resources Curator
San Jose	Dr. Eveyln Bell	Art History Faculty
San Jose	Dr. Patricia Sanders	Art History Faculty
San Jose	Dr. Johanna Movassat	Art History Faculty
San Jose	Dr. Marilyn Wyman	Art History Faculty
San Jose	Dr. Arthur Kao	Art History Faculty
San Jose	Dr. Beverly Grindstaff	Art History Faculty
Sonoma	Karen Kessel	Visual Resources Curator
Sonoma	Dr. Jennifer L. Shaw	Art History Faculty

**APPENDIX III SUMMARY OF PRELIMINARY QUESTIONNAIRE
FACULTY QUESTIONNAIRE FOR ITL DIGITAL WORKSHOP**

2. Do you teach the survey?

Western A section_6

Western B section_10

Non-western_4

None_2

Combined western & non-western/Asian; World Art, actually___2

3. Area of specialization?

Medieval;

Renaissance;

17th-early 20th C

20th c.;

Ancient Near East and Islamic;

Latin America and Europe; Asia, Modern European and American;

Nonwestern;

Greek and Roman;

Modern;

Modern and Contemporary, American, Theory and criticism

Renaissance and Baroque;

Asian Art History w/ minor in 20th C. Western;

Italian Renaissance, but I am responsible for all of European art from Greek antiquity through the end of the 18th century (four different upper-division classes plus the two halves of the introductory survey of western art).

1. How support staff do you have in art history (VR curator and/or student assistants)?

None

1 part-time curator; 4-5 student assistants (Poly,SLO)

1 curator, 1 student assist. (San Diego)

1 curator, misc assistants (Humbolt)

Curator and student assistants (Chico)

Great curator and student assistants (SJSU)

We have an excellent VR curator and his assistant. (San Bernardino)

What's a VR curator ?

1 slide librarian

One curator, several students (Sonoma)

We have a VR Curator and each art historian has some hours for student assistants.(Fresno)

One student assistant . Generally we only have a part-time (7 hours per week) student assistant in the department's slide collection, where there is no VR curator (there hasn't been a staff position here for about a decade). The student assistant only works during the fall and spring semesters. This semester we snagged some extra money and were able to hire a former student at 30 hours per week. The two full-time art historians share the management of the slide collection. (Sacramento)

4. Rate your computer skills on a scale of 1 to 10, with 1 being total novice and 10 being a real computer wonk.

5, 5, 3/4, 5, 4, 10, 4, 2, 5, 4/5, 5/6, 5, 4,5,

5. Do you do word processing on the computer? Yes: 13

6. Have you used a database program? If so, which? Mostly No

Yes, Powerbase;

Not unless Excel counts

I don't think so. I don't really know what a database program is, in fact.

7. Have you used image processing software like Photoshop? Yes: 6

8. Have you presented digital images in class? Yes: 7

9. Do you communicate with your students by email? Yes: 13

Yes, but only in a very specific and occasional way--responding to questions they might send electronically, for example, or sending them their final grades if they give me their e-mail address on the final exam or paper. I always include my e-mail address on the class syllabus. Not all of my students have or use e-mail.

10. Have you used a listserv? Yes: 8

No, not yet. My predecessor as chair did set up a listserv of our majors (or tried) but used it infrequently and even then had to deal with all kinds of returned messages due to incorrect or expired addresses.

11. Do you have a course web-site with review images? Yes: 8

Multiple sites; working on one now; Yes, for all classes;

No. It's not because I'm a Luddite. I simply don't have the time or resources to put something like this together. I still use slide-display cases and slide review sessions. I also give my students the addresses of reliable art history websites so that they can look up images independently if they like, and if they have computers with home connections to the internet (not all of them do).

12. Have you done any on-line projects with your students? Yes: 5

Very limited; Yes, but not very extensive ones.

13. Are you interested in participating in distance education?

No: 5

Yes: 2

Somewhat: 1

Maybe: 1

Have done it.;

Yes Have for 30 Years;

I am very skeptical of this means of teaching, to be honest. I really prefer sharing the same physical space with my students.

Perhaps in the future!

14. List below some of the things you would like to talk about at the Friday dinner.

How others are using computer based resources for student learning.

Databases for art historical research.

Equipment and budgeting for additional equipment

All ears

Faculty education - TIME AND INDEPENDENT TUTORING

Budget for visual resources

I'd like to hear how others teach their large courses using digital imagery (if they do) and increasing student participation.

Commercial CD's with Art History Images

Teaching of Art History, Latin American Art

How do we make art history applicable to our students in the early 21st century? Can current technology assist us in this challenge? How do we develop programs that will encourage innovative teaching and excite our students? How do we find the time to become involved in this novel technology?

HISTORICAL experiences of faculty who have used digitized images in lieu of slides in the classroom: that is, how this means of teaching has worked over a period of more than two years. How long do the images last? How well does the technology hold up? How easy is it to keep up with changes? How much financial support does the university offer for keeping up with those changes? How do the two systems--slides and digitized--compare for quality of image in a large classroom, flexibility, etc. Is it advisable to make a complete switch over from slides to digitized images? (actually, I assume these topics won't be restricted to the supper table chat. What would link anything with that venue, as opposed to the Saturday workshop?)

15. What you hope to get from the workshop?

A better understanding of how to use computer resources for teaching & research.

A more facile retrievability using CIELO & better understanding of ImageAXS Pro.

Knowledge of CIELO and how it works

A better knowledge of how to use digital imagery in the classroom. If you could teach me how to use Power Point in a short time, that would be great!

Ways to better integrate the technology into teaching strategies that encourage the student to make direct contact with the works of art

Meeting with colleagues and sharing ideas Information and stimulation! I hope that this experience will promote my desire to become more involved technologically and lessen my fears!

Tools to improve and support my teaching.

Information about new technology that is practical

Greater knowledge about the future.

More expertise.

Opportunity to see systems at work—both as a means of teaching (classroom image projection) and as a means of reviewing (images on the computer monitor in lieu of slide display cases, for example)

16. What you see as a next step for the CSU with digital imagery?

Certainly more images and perhaps a collaboration w/ the UC system.

We need to share resources more

Develop an archive of video clips - architecture, performance pieces, installations, bio sketches,

Making it more widely available to faculty across departments - sharing

More digital imagery classes.

Easiness and flexibility

On-site, easy-to-use, reliable equipment to make it usable in the classroom.

Obtain commercial disks, which are now readily available through CSU granting money for the purchase.

Used extensively with proper training and equipment provided by CSU

Proper equipment in every classroom—probably an impossibility for this century I would hope that the CSU retains and supports both digital and slide systems. I am wary of the pressure being placed by administrators and media center supervisors on faculty to go with digital alone. Unless the CSU is willing to FULLY support either system, with well-informed, fully-equipped and adequate media staff and service centers plus well-designed systems in the classrooms, we are going to be worse off than we are now. Right now we faculty find ourselves constantly having to scramble and plead because something in the a.v. system is not functioning. The more high-tech these "smart rooms" become, the more vulnerable we are, unless there is a corresponding increase in technical support. The media center staff also needs to be sympathetic to the specific pedagogic needs of the teachers who use the equipment. We should be the ones who decide what works best in our classrooms. One reason I like to stay with slides and slide projectors is that I can do a quick fix if a slide jams or a bulb blows. What would I do if the computer crashed? How can I wait half an hour, half a day, half a week for a tech person to stroll in or a substitute machine to be brought over?

Since I use a variety of media in my lectures, from works of art to newspaper images, to advertising and popular culture, as well as music and literature, I would look forward to the learning how to integrate these media into the traditional survey class. I know that this is possible, but the method, at this point, feels overwhelming!
No clue whatsoever.

17. Any thoughts on what you would like to see happen with digital art history in the classroom?

Improved projection of images in the classroom context, more help (equipment & assistance-people) from the Administration
I hope it won't replace slides until the quality of images is higher and the projection equipment is more available in CSU classrooms.
Frankly I worry that students are willing to accept the projected images of works as more authentic than a direct experience with the art object itself. How can this material serve as links, helping shape viewing experience and not substitute the experience?
More dynamic classes and interactive relationship with the students. It will also help to simplify our methodologies.
A database that includes all the images we regularly use and more.
I am curious to see if digital art history really is an improvement upon slide art history. That is, are digital images superior to slides (better color, sharper quality, more durable, cheaper, etc.)? I'm willing to wait and see on this one.
High quality, easily accessible image sets that allow me to spontaneously choose images to project in addition to projecting them in an order that is set before the lecture.

CURATORS RESPONSES TO QUESTIONNAIRE FOR DIGITAL WORKSHOP

1. Does your campus teach the AH survey?

Western A section ___ 8
Western B section ___ 8
Non-western ___ 4
None ___

2. Are you full time or part time?

Full time: ___ 6
Full Time Temporary
Part time: (25%)
Part-time-20hrs/week

3. What sort of support do you have in terms of assistants?

One workstudy student 10-15 hours per week;
1 work study 6hrs per week
one half-time
one
10 hours per week
10 hours per week
4 student workers paid by work study grants. They work an average of 22 hours a week total.
8 hours student help plus occasional grant-funded assistants for c20 hours/week.

4. Rate your computer skills on a scale of 1 to 10, with 1 being total novice and 10 being a real computer wonk.

7.2, 8, 4, 4, 8, 8, 3, 9, 5,

5. Do you do word processing on the computer? Yes 9

**6. Have you used a database program? __Yes 6
If so, which?**

Hypercard, Image AXS Pro. familiarity and instructional use of EmbARK
Filemaker Pro 5.0;
Filemaker Pro;
File Maker,
Embark;
Image AXS Pro, Filemaker Pro, Portfolio (administered through the library);

7. Are you doing any digital cataloging? Yes 3

If so, which program do you use?

Image AXS Pro; Embark;
ImagAxs and Photoshop
The one set up by CIELO, now used for Portfolio

8. Roughly how many fields do you use? __8, 30, 20, 30

9. Approximately how many images have you cataloged?

5000 or more (existing in various AXS collections)
c. 5000
c. 6000

Since the instruction we have done is in Macromedia Director and the images acquired at low/non-archival resolution by a faculty member we haven't done any digital image cataloging. We are still doing substantial collection development in our slide collection.

10. Are you using the VRA Core for cataloging?

Yes; In part; Adopted version; Mostly;
For slides I use a Marc configuration with some fields similar to VRA Core but with some more added entry fields for subject searching.
Yes (CIELO is based on it.)

11. Have you used image processing software like Photoshop? Yes 6

A little, mostly the students do the Photoshopping.

12. Do you create course web-sites with review images? Yes 3

13. Has your faculty presented digital images in class? Yes 5

Macromedia Director
Two internet courses, African and Japanese

14. List below some of the things you would like to talk about at the Friday dinner.

What my duties would be as a curator of a digital collection

How other campuses plan to use CIELO and where we might go with it in the future (e.g., expanding what we have, including the 2d half of the western survey, etc.)

Further collaborative efforts in developing and sharing a digital image collection among the CSU campuses (or even with the UC system or possibly collaborative efforts in a national database of digital images). I don't even think we have scratched the surface in getting really top quality copyright free images from educators in the state of California. Also, the state junior college system should be welcomed to the use of our images. This could bring many new images and new sources of funding and additional grants.

Definitely an extension of CIELO into the Renaissance through modern eras.

Self-sufficiency of faculty members in creating digital classroom presentations and web pages of images for their students.

What kind of inhouse instruction and support do the faculty feel will be effective to get them to use digital images and webpage study pages.

I am mostly interested in listening to what the faculty that present digital images in class have to say about the pros and cons.

A systemwide subscription to extensive digital visual images.

15. What you hope to get from the workshop?

Personally, I hope to see my own faculty representative become self-sufficient in using AXS Pro & have a good introduction to CIELO. I have conducted several small group instructional sessions in AXS Pro & will be observing your instructional methods to see if I've missed anything or could organize or emphasize anything differently.

Skill in integrating CIELO into the needs of faculty. I, also, am very interested in what other faculty are interested in so that I can suggest options to my faculty and be prepared for any of their future requests.

I hope to get encouragement from the participants that collaborative efforts will continue in developing and expanding CIELO.

Also, I hope to get the newest PC copy of AXS Pro @ workshop so I can put images on faculty members computers & have them do their own work.

A better sense of where faculty are in terms of willingness to use digital images and what it will take to teach them. Also a method of presenting the CIELO project to non-art faculty.

I hope to learn more about ImageASX Pro and Powerpoint.

Up to date information CIELO and how faculty can use it in their classes.

I am sure that whatever knowledge you pass on, it will not only be fairly new to me but it will enable me to understand various updated ways of cataloging. Hopefully, it will help me in the future, if not in a job then in developing my own cataloging system if I teach at the Community College level.

More info on image size and resolution, CD burning, comparing two images in digital environment.

More about copy rights issues.

16. What you see as a next step for the CSU with digital imagery?

Hopefully, as a future step, combining resources with other non-CSU institutions to build a bigger, better database of digital images.

Filing in the CIELO gaps for the 201 survey. Particularly getting licensing for images we may not be able to obtain and in particular locating licensing sites for in-copyright art objects.

The second half of the survey class.

Coordinated subscription to digital visual images, the coordination of equipment and information. Video/Audio streaming in combination with slide presentation over the web.

The curators are planning on starting to subject catalog the current CIELO images this summer and to possibly start working on the 2d half of the survey.

17. Any thoughts on what you would like to see happen with digital art history in the classroom?

Within 5 years I anticipate we at CSLA will be teaching almost 75% of our art history courses digitally in the classroom. I would like to see the best digital images available and the widest selection possible for the students in the classroom. Also, the ability of students to access those images shown in the classroom immediately on the web with full information and with possible links to other web sites for even further education.

I would like to see if we could get another presentation software program such as the Luna Insight for the system or the new competing one out of Michigan I think which is a combination image database and presentation system.

If a professor could program the digital images for their lecture and present their images from a built-in computer system that would be perfect.

I think we need to get more faculty to buy into the whole process. Would also like to see more support for the whole process as far as budget goes.

I hope that it can be flexible enough that professors do not get set into a route organization of the survey courses, but instead are challenged to look for new artists and information, constantly updating their CD's. I would like to see websites where images can be taken for use on CD's. But i want to see images that go beyond, Frederick Harte or the Jansen

books which do not include many women artists or artists of under-represented cultures and races.

I would like more instructors to use digital images for presentation. Also digitize the whole process from digital video camera to scanners to the web, CD Rom and DVD.

Some easier way to deal with copyright would certainly speed up our move to digital images in the classroom.

APPENDIX IV SUMMARY OF FINAL EVALUATION

1. Name & Campus(optional):

Campus (optional): San Luis ; Chico; Humbolt,, Hayward, Pomona, Fresno. Bakersfield, Fullerton, San Diego, Sacramento, Dominguez Hills, San Jose State,

2. What is your area of specialization?

19th and 20th century Painting and Sculpture;
Renaissance; European; Classical;
17th-early 20th, especially 19th C European
Asia & Modern
Architecture: history, theory & Design modern art history
Renaissance and Baroque
Native American
Studio Art
Elementary Ed: 2
Biological Science
History
Curator / Art Slide Library:6

3. Which computer platform do you use?

Mac:18 PC:9

4. Which program did you practice in the workshop?

ImageAXS : 21 Powerpoint:13

5. Do you teach the first half of the Art History survey course?

Yes:5 No: 6 NA: remainder

If so, which text do you use?

Stockstad:3 Gardner:1 Traktenburg & Koslof:1

6.Do you teach the second half of the Art History survey course?

Yes:6 No:7 NA: remainder1

If so, which text do you use?

Stockstad:4 Gardner:3 Janson:2 Traktenburg & Koslof:1

7. Rated on a scale of 1 to 5 to what degree would you feel confident presenting digital images in the classroom (1 is most confident, 5 is least confident)

2,2,1,3, 5, 5, 3, 4, 5 3,1,2,2,1,5,3,31,2,

8. Do you plan to use digital images in your class room?

Yes: 17 No: 2 NA: remainder

I eventually hope to use digital images.

Not for the moment.

9. Do you plan to use the CIELO CD in your classroom?

Yes: 13 No:3 Don't Know: 11

Not at the present because it does not include the material I teach

Yes, if developed for the second part of the survey!

Not for the moment.

10. If a specialized CD were developed for your area would you use it?

Yes: 12 (Ren, Asian
Possibly (Mod)
No: Don't:Know:2
Not right now (Ancient)
Not in the classroom. However, I might recommend it as a supplement to the text.

11. To what degree did the workshop meet your expectations? (1=most 5=least)

1,2,1,2,2,2,3,2,1,1,1,1,1,1,2,1,1,2

12. How useful did you find the following activities (1=most 5=least)

Friday evening theoretical discussion: 2,3,1,2,1,4,3,3,3,1,2,3,2,1,

Saturday hands on workshops: 1,1,1,2,2,1,1,2,2,1,1,1,1,2,1,1,1,1,1,2

What did you find most useful?

Practicing ImageAXS and connecting with interesting people

Powerpoint & ImageAXS Pro instruction

Powerpoint info

Hands-on

Everything!

Theoretical discussion

Q&As and the hands-on: seeing it done and then doing it was extremely useful. Questions and answers also very helpful.

Learning ImageAXS Pro. Meeting and interacting with faculty and curators from different campuses.

Repetition of the Process

ImageAXS database will solve many of the problems we encounter handling images in biology.

We will benefit from this model developed by the Art History experts.

The actual "hands-on," PLUS communications – in general – with my colleagues at other campuses!

Working with my faculty member and having someone knowledgeable at hand to answer our questions

Working with ImageAXS

Presentation and discussion.

Watching demonstrations and hearing discussion of issues related to teaching with digital images in the classroom

Working with the software.

It was exciting to meet the presenters and colleagues from other CSU campuses to discuss which instructors are employing the new imagery. The hands on session, however, on Saturday, was equally valuable because I had not had that experience before.

Experience using the images.

Most useful of all was a collateral part of the workshop: exchanging information and ideas with other CSU art history faculty.

The hands-on work with the programs.

The hands-on workshop.

How could we most improve?

Great as it was.

Perhaps more time.

Software loaded in advance. More IBM expertise, perhaps...(brought his own PC).

Talk more about production issues (CD production, WEB etc.)

I thought the workshop was really well planned. I wouldn't change a thing. No, sorry. I'd get the heat turned on in the Art Building for the Saturday sessions!

Talk about linking ImageAXS and web.

I would like to have a general discussion in which each person briefly describes how they are using digital imagery for teaching. I think we could learn a lot from each other. Some of

this happened in informal discussion, but there was not enough time to talk to everyone about this.

Continue to see these workshops as interdisciplinary.

Open more workshops to cross-disciplinary groups.

Very helpful.

Maybe some of the suggestions, such as sharing spreadsheets for slide data, could be resolved into formal resolutions or some follow-up plan of action agreed upon.

It would be helpful to have two mornings with which to work with the digital equipment. There was much information to address and it would have been nice to have it absorbed and then to apply it again the next morning. But, keep in mind, that I, unlike most of my CSU colleagues, had not had any experience before this conference. Most importantly, the experience (and Professor's Cohen's enthusiasm and knowledge) stimulated me to re-think our options at CSUF and to consider delving further into employing digital tech.

More time. Maybe smaller groups covering specific topics. I can't afford projection equipment right now, so websites are what interest me. I need to know how to set one up, etc.

I would have liked to see how projection of the images worked in a larger facility and under circumstances closer to those in an actual class situation (i.e., two images side by side). Actually, it would have been helpful to sit in on an actual art history class taught by someone who uses either of the systems demonstrated to us.

I would like to see you get someone on board that is more IBM proficient so things go a little more smoothly. That way you could concentrate more on working with various aspects of ImageAXS. Perhaps more hands-on time.

15. Indicate your interest in follow-up workshops in the following areas (1=most 5=least)

Editing images in Photoshop: 3,1,1,1,1,1,1,5,3,2,1,1,1,1,1,5,2,3,

Additional work with Powerpoint: 5,3,5,5,3,5,1,1,2,2,3,1,4,3,5,4,3

Additional work with ImageAXS Pro: 1,2,1,1,3,1,1,3,2,1,3,1,2,3,1,2,1,2,

Finding & Using Web Resources: 3,1,5,1,3,5,2,3,1,2,2,1,1,1,1,3,3,2,

Creating Web pages: 1,1,2,1,1,1,2,1,1,1,2,1,1,1,1,2,1,3,1

16. What workshop format would you prefer?

Friday all day: 6

Friday Evening, Saturday all day: 11

Saturday all day: 7

Saturday all day & Sunday 1/2 day: 1

Other: Friday afternoon and Saturday morning: 1

17. If a workshop were held on your campus how many others do you think might be interested in attending?

Yes, but only three or four people... from this campus (Cal Poly, San Luis)

At least 10-12 whom I could name right off. (Chico)

yes! (Humbolt)

12 to 15 people. (Hayward)

Perhaps 10-12 (San Diego)

Many (Pomona)

There would be several artists in the department who might want to attend. (Fresno)

Only a couple. (Bakersfield)

Possibly as many as 10 art and art history faculty. Other faculty from the Departments of Design, History,

Humanities, and the Women Studies program all of whom teach with slides occasionally also might be interested. Try 15-20 as an audience? (Sacramento)

3-4 (Pomona)

20, 2, 10-20, 20,0 Don't know, Quite a few (Fullerton)
3 ?
Would require a poll of humanities, history & anthro (Dominguez Hills)

18. Does your campus offer workshops Powerpoint and/or Excel?

Yes: 17 Not sure: 2 No:1

I will be participating in a week-long workshop the first week of June and will see from there what is being offered.

Does your campus have a technology "help desk" or persons who are assigned to specifically help the faculty with technology questions (both hard and software)?

Yes: 18

Yes, but only on supported software

Yes, but unfortunately it could take some time (hours or days) before we receive help.

Service is spotty.

Mostly PC

Don't know

Yes but it is not always helpful

19. How important do you think the following activities would be for the future?

More training in creating digital presentations

1, 2,1, 1, 1, 2, 1,1,2,1,1,2,1,2,3,1,2,2,2,1,2,1

Equipment for digital presentations in the classroom

Second Highest priority, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1,1,3,1,1,1,1,1,1,2

Development of image collection for 2nd half of survey

Third Highest Priority, 1, 2, 3, 1,2, 1, 1,1, 1,1,3,1,1,1,1,1,1,5,1,1,2,2,1

Licensing images we don't have (AMICO, Saskia, etc)

Highest Priority, 1,1,1, 1, 1, 2, 4, 1, 1,1,2,1,1,1,1,1,3,3,1,1,3?

Sharing data between campuses via excel spreadsheets

High priority, but not top three, 1,1, 1, 1, 1,1, 1,3,1,2,2,1,2,1,1,3,3,1,1,3,5

(I'm not sure what that means!!)

Procuring additional technical help on campuses

1, 1,11, 1, 1, 2, 1,1,3,3, 1,1,3,1,5,2,1,1,3,,

Establishing a central CSU image databank

1, 1,1, 1, 1, 1, 1, 1,1,1,2,1,1,1,1,1,1,1,1,13,1

Additional suggestion: Creating CDs

20. Which would you say is most important?

More smart rooms for lectures; licensing arrangements for images [Amico \$\$ support],

Development of second half of survey;... improved communication amongst the campuses, probably through a central 'clearing house campus' [SJSU??]

Sharing data between campuses via excel spreadsheets

All of the above are necessary if we, as a system, are to move into the digital age.

Establishing a central CSU image databank:111111

Technical help for slide librarians/professors—to help with course webpages, scanning of digital images etc. Having a very *high quality* image bank for the campuses.

For me it would be more useful to talk to my slide curator. Driving and spending 1-2 days uses up too much time.

Equipment for digital presentations in the classroom

Selfishly, I need far more training. After that, perhaps it would be possible to respond more fairly.

For me, getting equipment and images. We are seriously under funded, so at the moment I am interested mainly in presenting images on a website.
Improved and expanded image databank that can be shared by CSU campuses, plus adequate tech support so that it can be used well.
Develop images in my area of specialization (Native American)
Procuring more technical help
For me equipment
Second half of the survey, even though I teach the second half of a world history survey.

21. What other issues should we consider?

More staff for visual resources collection.
We need help in acquiring quality images.
Incorporating images into the curriculum.
Establishing procedures for creating and developing digital presentations to be shared and followed by all campuses.
Some hours devoted to financial solicitation for equipment and home campus assistance (meaning training as well as technical support for equipment and classroom assistance).
What we can make available to our students to take away with them.
Sharing & collaborative projects
What can we make available to our students
Who uses what images for what purposes
Knowledge needed for cataloging cross-disciplinary collections.

Additional Comments:

Thanks for the great workshop. I learned a lot.

I can't believe how much I learned in a day + access to the fabulous images! One of, if not the best workshop of this type. Extremely worthwhile. I am not an art historian, but an historian who teaches world civilization. I have taken quite a few computer classes related to my interest in development multimedia materials for my world history class. This was by far the best class I've taken. I learned how to use two programs what will help a lot, which is amazing for a one day workshop, especially given the complexity of one of the programs. I also found the pedagogical suggestions for using the material extremely interesting and ideas for how I can teach with multimedia better than I have to date. Altogether a worthwhile experience. Thank you so much for allowing others than art historians in this workshop. I also appreciate having access to these fabulous images with the information on them for use in my classes. --Nancy Fitch, Fullerton.

I thank you for organizing this excellent workshop.

Thank you for a very well informed and organized workshop. I was happy to see you and all the other participants, and I appreciate your efforts and knowledge in the subject.

Thank you so much for all of your time, effort, expertise and patience this weekend. I can imagine all the work you put into the seminar that included organizing and catering in many ways. You are a dynamic person and Lynn and I felt quite inspired returning to Fresno on Saturday afternoon and talking about the experience. I only hope that we did not cause you too much "pain". The meals were great and we so appreciated your special care with all the details.-Gina Strumwasser, Fresno

I've been meaning to send you a big Thank You all week for the great workshop last weekend. It was very useful to work with the faculty and to see at what different levels they were in using digital images. None of us would be as far along with our databases without your longtime dedication to digital images and your generosity in providing your own images for the CSU system.

And the hotel was Wonderful! I'd like to come to San Jose more often and stay there. I had to give up my last 2 performances (Fri. night & Sat. matinee) of the SF Ballet rep season for the workshop. It was worth it!

A little feedback on what your workshop has started here at Fullerton.

I. CSUF Cross-disciplinary Digital Image Instruction Committee (CDIIC). Task to develop digital images for CSUF instruction.

- * Study how faculty from multiple disciplines use images in their classrooms

- * Determine what kind of digital images are needed

- * Set standards for cataloging

- * Seek funding to develop projects

Tentative committee members Debra Winters, Marilyn Rhode, Nancy Pelaez (Biology), Patricia Young (Elementary Education), and Nancy Fitch (History).

II. Instructional Development Grant with Nancy Pelaez from the Biology Department to develop a science database for teachers that will contain digital video clips to be used in K-8 science instruction. Copyright releases, database design and cataloging will be expertise added by Art Department Visual Resources Specialist.

--Debra Winters, Fullerton

Thank you SO MUCH for the informative workshop! We will benefit in Biology from the progress made in developing a quality Art History database to store and share digital images. As I explore the CDROM provided and the database software, I realize that we still have much to learn from the hard work of the arts and curator experts! --Nancy Pelaez, Fullerton

I look forward to future workshops - perhaps on topics such as (1) creation of digital image CDROM's for student use, (2) web design for dissemination of collections, and (3) optimization of collection designs.

I can foresee a new project growing from the CIELO project: VIDA (video and image data access) Survey of social and life sciences for K-8 teachers.

The database works well with MPG video clips we use to analyze biological and pedagogical data. I might start with my video clips of Belize jungle animals and my colleagues have video clips showing fish locomotion and electron microscopy images of cells. I will contact the American Physiological Society to ask if they will grant permission or if they would otherwise like to join us in making their published journal images available for prospective K-12 teachers. Very productive! THANKS!

22. Would you be interested in participating in an all CSU Discipline Council for Art History?

Yes:11

No:1

No Response: others

Would you be willing to assume a leadership role?

Yes:1

No:11

I normally would be interested, but I have so much to do right now.... And am really "at the end" of my career, almost.... But... I'm planning to 'work harder,' and to follow the example of Dr. Cohen at SJSU!

No, but only because I don't have the time (see #20.)

Possibly; perhaps; possibly

Not in the near future because I have very young children, but maybe further down the road/

Maybe, depending on what this is for and what issues would be addressed

Just what did you have in mind?

SURVEY OF AVAILABLE RESOURCES

23. Do you have images that you have taken of art works that are ordinarily covered in art history survey or specialty courses that you would be willing to share for the creation of a CD/and website of the 2nd half of the survey or for specialty courses ?

Yes: 11111111111

No:1111

No answer: remainder

Yes I have a few but not many. I have lost three cameras in Europe and have traveled often without one! The images that I have, originally in printed photographs and then made into slides are not digitized.

Are your images labeled or otherwise identified?

Yes:11111111 No:1 Not always, sort of

Yes, some, but I can identify them all; . Somewhat! Some

Approximately how many do you have?

1-50:1 52-200:1111 501—1000:111 More than 1000:11 Unsure

Approximately what percentage are architecture or other outside shots?

50%, 90%, almost all, 70%, 85%, 100%, 95%most, 50% 95% 50%

Approximately what percentage are painting or other museum shots?

50%, less than 1%, very few, 30% mostly sculpture, 15%, 0%, 5%50% 50% 5% not usable

What geographical area or historical period is the focus of your collection?

European museums, California Architecture.

Architecture, European (England, Italy) and USA

Italy/Greece (mainly ancient), U. S. (modern architecture)

Mediterranean. Greece and Italy. Also have some museum shots from the Louvre, British Museum and Vatican. (ancient)

Italy: antiquity, Middle Ages, Renaissance, Baroque (Sacramento)

Native American, Mexico

Japan, Italy, California

Asia & Europe

Italian Renaissance, 19th-20th century

France & Brazil

APPENDIX V SELECTED WORKSHOP HANDOUTS

Taught two programs at the workshops: ImageAXS and Powerpoint. We include the handouts for ImageAXS since they are in digital format. The Powerpoint handouts are available in xeroxed format from Roxanne Robbin.

USING THE MAC VERSION OF IMAGEAXS WITH THE CIELO CD.

BEFORE YOU START:

The computer monitor should be set for millions or thousands of colors with a resolution of approximately 800 X 600 or 1028 X 764, depending on the size of your monitor. If no images show up, be sure that Quicktime is installed in your system folder, for it is necessary to show them..

Open the CD by double clicking on the Jaz 1GB icon. You will see a number of file folders. The **Read_Only_collections** run with the ImageAXS-CD program that is included on the CD. the **AXS_Pro collections** need ImageAXS Pro to run. It is provided on a separate CD. The **big_img** folder contains the images that all the collections will access.

Use the Help menu to turn Balloon Help ON, and run your mouse over the various icons to see what they mean. Follow the directions below, and use the ImageAXS Help menu later to find out more about the program.

VIEWING THE COLLECTIONS

First open the ImageAXS-CD application located in the ImageAXS-CD folder. Choose Open from the File Menu and select one of the files from the Read_Only_Collections. When the collection opens you will see a series of thumbnail images. To view individual images and their text click the INFO button. If you have just opened the program, clicking on the Info button will select all the images and you can move through them as noted below.

NOTE: If you want to enlarge the entire window, click the box in the upper right corner, which will enlarge the window to the size of your screen. Clicking it again will make it smaller.

The upper part of the screen has a series of fields containing the cataloging information. Below them is a longer field that can contain freeform text.

NOTE: If the text in one of the boxes of the upper section is too long to fit within its field you may scroll to the end of it by pressing on the right arrow. Very few images are accompanied by long text, but they are one can read the text in the large description field by using the slider bar at the right hand side of the text window. Press on the down arrow to scroll through the text. If the small box is not at the top of the slider bar, drag it to the top by holding down your mouse button while you move the mouse.

MOVING THROUGH THE SCREENS

Move through the information screens by clicking on the right arrow (the > symbol) in the ImageAXS menu. You can move back by clicking the left arrow symbol (<), to the end by clicking the >| symbol. Experiment a bit until you are comfortable.

Click the close button in the upper left to go back to the thumbnail screen. From there you may select individual images by clicking on them.

SELECTING AND ENLARGING IMAGES:

To select a group of images, hold down the Apple command key while clicking on the images. Those you have selected will be enclosed in a red square.

Note: To select all the images press the "A" and Apple keys at the same time.

To deselect them press the "0" and Apple keys at the same time

You can enlarge an image by double clicking on it, either in the Thumbnail view or the Info view. In order to enlarge an image, double click it with the mouse. When you move the mouse into the picture the cursor will change from an arrow to a magnifying glass with a "+" sign in the center. Click the mouse until the ratio printed in the center of the window bar changes to 1:1, which means that you have a full sized image. You can reduce the size of the image by clicking on the "-" sign in the lower bar.

Note: You can increase the size of the window by dragging on the box in the lower right. If the entire image is not displayed, you can navigate around it by using the slider bars.

Close the image window by clicking on the close box on the upper left.

SEARCHING

Click the SEARCH button on the upper left of the screen. When the Search screen appears click TITLE under FIELDS and CONTAINS under COMPARATORS. Type the word or words you are looking for under VALUE and then click the SEARCH BUTTON. (Try searching for a word that appears in several of the titles.)

SHOWING IMAGES IN CLASS & MAKING A SLIDE SHOW

You can show images in two ways, either one at a time by clicking on the thumbnail image, which will make it larger. (Click again until you get a 1:1 ratio, which will show on the top frame.) or you may create a Slide Show which will show your selected images at a size that is as large as the monitor is capable of showing.

To show up to four images simultaneously. Open the images you wish to display together by double clicking them. Then select either Tile Front two, Tile Front Three, Tile Front Four from the Windows menu. (Tip. Holding the Apple and 9 keys simultaneously will display all that you have opened.) You can move the windows around and make individual images larger or smaller.

To make a slide show, first tell the computer how you would like display the images by going to Preferences on the Edit menu, then pick Slide Show. Your slide show can be automatic (set time interval) or controlled by you (select Manual). You can show your images in a window or use the full screen. If you are using ImageAXS-Pro you can chose to have captions presented. Select the images that you wish to show either by selecting them all (Select all from the Edit Menu) or selecting them one at a time by clicking and holding down the Apple key on the Mac and the Control key on the PC.

To show your slide show select Slide Show from the View Menu. If you selected Automatic, the show will play through, but if you selected Manual, you can control the length of time the image shows by clicking on the forward (>) or back(<) buttons at the lower right of the screen. You can stop the show by clicking on the close button.

QUITTING

To close the lesson either click on the close button in the upper left of the collection screen or select CLOSE COLLECTION from the FILE menu. Selecting EXIT will close the ImageAXS program.

DIRECTIONS FOR USING THE WINDOWS VERSION OF IMAGEAXS

BEFORE YOU BEGIN

Set your screen to Thousands of Colors. If it is set for 256 colors the images will look grainy.
TECHNICAL NOTE: The images are captured in 24 bit color at approximately 825 X 1100 pixel resolution. The computer monitor should be set for millions or thousands of colors with a resolution of approximately 800 X 600.

In order to view the collections you will have to install the ImageAXS-CD application onto your system. This needs to be done only once. Navigate from **My Computer** to The CIELO CD. Open the **Program** folder. Double click on the IMAGEAXS EXEC file. Follow the on-screen directions to install ImageAXS-CD on your computer.

Navigate from the **Start** button to **Programs**, to **Accessories**. Open **Wordpad**. Select OPEN from the FILE menu. Navigate to the CIELO CD & select 1ST_READ. Print the file, which gives a content list and detailed directions for using the program.

VIEWING THE LESSONS

*Start the program by selecting ImageAXS CD from the **Program** menu. Select **Open Collection** from the **File** menu and navigate to the CD. Double click on the lesson you wish to view (see list of lessons for names of files). It will take some time initially for the program to load from the CD, but the lessons themselves will load fairly quickly. You will see an information screen while the program is loading, followed by a series of squares, which will gradually fill with thumbnail images. Be patient.

NOTE: Enlarge the window by clicking the window icon on the title bar in the upper right between the minimize and close icons. This will enlarge the window to the size of your screen and allow you to see more thumbnails. Clicking it again will reduce the size of the window.

* Across the top and down the left side of the screen are menu bars. As you pass your mouse over the icons on the menu bars, their functions will be explained in small pop-up boxes.

*To view individual images and their text click the **Info** button on the left side. If you have just opened the program, clicking on the INFO button will select all the images and you can move through them as described below.

* You can read the text in the large field by using the slider bar at the right hand side of the text window. Press on the down arrow to scroll through the text. If the bar is not at the top, drag it to the top by holding down the left button while you move the mouse. This is known as dragging.

NOTE: If the text in one of the boxes of the upper section is too long to fit within its field you may scroll to the end of it by pressing the right arrow on your keyboard.

MOVING THROUGH THE SCREENS

* Move through the information screens by clicking on the right arrow (the > symbol) in the ImageAXS menu. You can move back by clicking the left arrow symbol (<), to the end by clicking the >| symbol. Experiment a bit until you are comfortable.

* Click the thumbnail icon in the upper left to go back to the thumbnail screen. From there you may select individual images by clicking on them.

SELECTING AND ENLARGING IMAGES:

* To select a group of images, hold down the **Ctrl** key while clicking on the images. Those you have selected will be enclosed in a red square. To select all the images press the "A" and **Ctrl** keys at the same time. To deselect an image click it again while holding the **Ctrl** key. To deselect them all press the **Esc** key.

* You can enlarge an image by double clicking on it in either the Thumbnail or Info views. When you move the mouse into the picture the cursor will change from an arrow to a magnifying glass with a "+" sign in the center. If the image starts to fall apart or pixelate, you have gone too far.

* You can reduce the size of the image by holding down the **Ctrl** key while you click or by selecting the **Zoom Out** icon on the left menu bar. Close the image window by clicking on the close box indicated by an X on the upper right menu bar.

* You can increase the size of the window by dragging on the box in the lower right or by clicking the window icon on the upper right bar. If the entire image is not displayed, you can navigate around it by using the slider bars or the **Scroll** tool on the left menu bar.

Note: If you open a number of lessons in sequence, the lesson screen may slip lower and to the right. Drag it to its original position by clicking on the upper title bar and holding the mouse down while you move up and to the left.

SEARCHING

* Click the Search button on the left menu. When the Search screen appears select Description under Field and Contains under Operation. Type the word or words you are looking for under Value and then click the Search button. Drag on the small arrows beside FIELD and OPERATION to see the choices open to you. Clicking the Advanced button allows you do more complicated searches. Click the All button on the upper menu bar to return to the lesson.

SHOWING IMAGES IN CLASS

You can show images, either one at a time by clicking on the thumbnail image, which will make it larger. (Click again until you get a 1:1 ratio, which will show on the top frame,) you can show up to four images simultaneously, or you may create a Slide Show which will show your selected images at a size that is as large as the monitor is capable of showing.

Viewing Multiple Images

*To show up to four images simultaneously, open the images you wish to display together by double clicking them. Then select either Tile Vertically or Tile Horizontally from the Window menu. You can move the windows around and make individual images larger or smaller.

Making A Slide Show

*To make a slide show, first tell the computer how you would like display the images by going to Preferences on the Edit menu, then pick Slide Show. Your slide show can be automatic (set time interval) or controlled by you (select Manual). You can show your images in a window or use the full screen. If you are using ImageAXS-Pro you can chose to have captions presented. Select the images that you wish to show either by selecting them all (Select all from the Edit Menu) or selecting them one at a time by clicking and holding down the Apple key on the Mac and the Control key on the PC.) * You can Select the SLIDE SHOW option from the VIEW menu. The slide show will scroll through the images that you select by enlarging them to fit the size of your screen. The show will cycle automatically or you can control it by using the SLIDER CONTROL menu.

QUITTING

*To close the lesson either click on the X close button in the upper right or select CLOSE COLLECTION from the FILE menu. Selecting EXIT will close the ImageAXS program.

USING IMAGEAXS-PRO WITH A CD

The CD has two sets of collections: the Read_Only_Collections that run with the ImageAXS-CD program included on the CD, and the AXS_Pro set that needs ImageAXS Pro to run, which is provided as a separate program. The big_img folder contains the images that both sets of collections will access. If you want to utilize the advanced features of ImageAXS-Pro like creating

Portfolios for lectures and dragging and dropping images into the order you want, you will have to copy the collections, but not the large images to something other than the CD.

You will be able to access the large images that are on the CD when you use ImageAxs Pro, but you will have to put the collections themselves on either on a zip drive or in a folder on the hard-drive.!! Note: This is a pain, but if you don't copy the collections to a zip or harddrive and try to work totally off the CD the program will crash. So follow the directions below. You will soon be able to use images from other CDs and other sources as well, and incorporate them into you presentations in the order you want to show them.

*To become familiar with the general features of ImageAXS follow the directions for using the version of ImageAXS that came on the CD before you use ImageAXS Pro.

CREATING COLLECTIONS FOR USE WITH IMAGEAXS-PRO

Open the CIELO CD by clicking on the Jaz 1GB icon. Drag the AXS_Pro Collections folder to the hard-drive or Zip cartridge formatted appropriately for Mac or PC. Close the CD window and open the ZIP or the folder on the hard drive containing the collections.

Open one of the collections by selecting Open from the File menu. Small boxes below the thumbnail images will have red Xs indicating that they are off line, which means that when you click on them no larger image will appear.

Update the images in all the collections by opening each collection and selecting all the images by using the **Select All** command from the **Edit Menu**. (Tip: you can select all the images by holding down the Apple and A keys on a Mac simultaneously and deselect them by holding the Apple and O keys simultaneously).

Next select the **Update Location** command in the **Source File** menu. Choose Specify disk or folder and click OK. Navigate to the CD, select the big_img file (click once), and click on the **Select big_img** button located near the bottom of the box. The machine will connect the thumbnails to their sources; the red Xs below each image will disappear and the large images will be connected. Thus the thumbnails on your ZIP drive will be connected to the large images on your CD. The large images will appear when you click on the thumbnail. Do this for all files before you begin to combine collections or create portfolios.

COMBINING COLLECTIONS

ImageAXS Pro allow you to have several collections open at a time and you will be able to drag images between open collections. To test this, open two collections by double clicking them. You may now drag images between collections. If a window called **Cross-Collection Mapping** appears, follow the directions under Creating New Collections.

CREATING NEW COLLECTIONS

If you want to create a new collection select **New Collection** from the **File menu**. Give it a name and drag images from other collections into it. A window called **Cross-Collection Mapping** will come up that will transfer the related information from one collection to the other. First click By Name, which will match all of the fields with the same names. Next move over the individual fields that were not matched. Use the following as a guide:

Artist	Field 1
Title	Field 2
Date	Field 3
Style	Field 4
Original Site	Field 5
Repository	Field 6
Copyright Holder	Field 7

Towards the bottom of list:

Acquire Date

Record Created

When you are finished click **OK**.

Check to see that your new field names have been added for your New Collection by choosing **Field Names** under **Edit**. If the information in the second column reads "Field 1, Field 2, etc." you will need to re-enter the correct field names. Simply use the guide above to name your fields. You may choose any thumbnail label you wish for your images by choosing from the list at the top of the page. When you are finished click OK.

CREATING A PORTFOLIO.

You can create many different Portfolios within any of your collections and then you can use them to organize your lectures.

*Select the images that you want to use in your lecture portfolio and chose **Open Selection As Portfolio** from the **Record** menu and click the small Portfolio & pencil icon on the upper tool bar. Give your portfolio a name.

You can add additional images to your portfolio by dragging them from any one of the collections. Be sure that both the window of the collection and the window of the portfolio are open; select the images you want to add and drag them to the portfolio window.

You can rearrange the images in your portfolio by dragging and dropping as you would on a light-table. Select the ones that you want to move and drag them up to the place you want them to appear. Release them into the white triangle that will appear between the thumbnails. Images in Portfolios will remain in the order in which you have placed them. **REMINDER: SEARCH AND MANIPULATE YOUR COLLECTIONS ON THE ZIP, NOT ON THE CD OR ELSE YOU WILL GET ERROR MESSAGES & CRASH THE PROGRAM!!**

ADDING ADDITIONAL IMAGES TO YOUR COLLECTION

You can add additional images to your portfolio that are not on the CD. These may be images that you have scanned, that come from the web, or any other source. You can acquire them into the program in the same way you did the folder, except you chose **Acquire File** instead of **acquire folder**. I would suggest that you keep new images on your ZIP drive in a file called Images. Add the information in the appropriate Fields.

Consult the Help menu on the ImageAXS Pro program for further directions. Scansoft is currently supporting ImageAXS although they are no longer marketing it. The help line is 408 395-8319. Site: <http://www.scansoft.com/products/imageaxs/>