

ASSOCIATION OF MIDWEST MUSEUMS

SESSION 1: GET INSPIRED

1:00 PM – 2:00 PM

JUNE 8, 2021

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>> Good afternoon, or good morning wherever you are. Welcome to the Introductory session of our Managing Digitization Projects module brought to you by the Digital Empowerment Project

A nationwide initiative organized by the six U.S. regional museum associations, dedicated to providing free, self-paced training resources for small museums.

This inaugural series of online trainings focusing on digital media and technology topics is made possible by funding from the Institute of Museum and Library Services.

My name is Averie, I am the Director of the Mid-Atlantic Association of Museums and I am your host for today's program. My pronouns are she/her, I am a white female with brown, long, wavy hair, red glasses, and am wearing a Blue blouse with pink flowers.

I'm located in my home office, and behind me is a white wall, with two windows. A small bookcase also sits behind me, which houses museum related texts, and various knick knacks that change throughout the year.

This topic was chosen because many museums, archives and cultural institutions have digital collections or have collections that they are thinking about hosting in a virtual space. This module focuses on tools, resources, best practices, and descriptive standards for building a robust digital collection program and structuring digital collection projects correctly covering common decision points in digital project planning, project implementation, and long-term maintenance of digitized records. Attendees will learn to assess existing and potential digital collections, review recommended digitization tools and equipment, learn research methods for potential collections management systems, and be introduced to digital preservation practices

In this era of virtual meetings, when digital spaces may substitute for our physical sense of place, it is important to reflect on the land we each occupy and honor the Indigenous people who have called it home. I am speaking to you from my home office, located in Erie, Pennsylvania the historical and ancestral homelands of Erie people, which later became part of the Seneca nation and the greater Haudenosaunee Confederacy.

Wherever we are each of us are located, let us acknowledge all Indigenous nations as living communities, their elders both past and present, as well as future generations.

We, the Digital Empowerment Project, recognize that our organizations and those of our members were founded within a colonizing society which perpetuated the exclusions and erasures of many Native peoples throughout the United States and beyond. We ask you to reflect on the place where you reside and work, and to respect the diversity of cultures and experiences that form the richness of our world and our profession.

Before we begin today's presentation, a few housekeeping notes.

I'd like to acknowledge today's American Sign Language (or ASL) interpreter who will be situated on the left side of your screen. Captioning for today's program is embedded in a box just below the video player on our website with controls to adjust your experience. The best way to continuously refine our craft is to listen to our attendees. So, we ask that you share your candid feedback with us. Following today's program, you will be sent a link to a satisfaction survey. Sharing your experience through this survey will only take a few minutes and will greatly improve our work.

During today's program, we will address as many of your questions as time allows, however, sometimes we are unable to answer all of those questions as others may arise when reflecting on the program.

So, we have set up an online community forum for raising questions, posting answers, and connecting with your fellow museum practitioners. If you are looking for help in between programs, please visit the forum on the Museum Learning Hub website, and click on "Join" in the upper right-hand corner to create an account to post your questions. A member of the community or one of our Student Technology Fellows will respond to you.

Lastly, please follow us on social media to stay in touch and to be notified of future programs. Links to our social media channels will be posted in the chat area.

And now, It is my pleasure to introduce today's presenters:

Ann Stegina was most recently the Senior Collections Manger at the Anchorage Museum. She started her museum career in 2009 and has worked as the senior collections manager at the Intrepid Sea, Air & Space Museum and registrar at the South Street Seaport Museum, both based in New York City.

Carolyn Hart has served as Marketing and Membership Development Coordinator for the South Dakota Art Museum since 2017. She draws upon her experience finding creative ways to communicate and connect people and ideas in person and online. Her marketing and outreach focus is raising the museum's visibility in the art community and as a tourist destination and a favorite place for locals and South Dakota State University students and staff to connect with art and each other. Prior to joining the museum field, she spent 24 years with Hewlett Packard leading strategic marketing and business development projects throughout Asia, Europe and the United States and five years as Director of Social Media and Digital Marketing for IBEC Ventures.

Taylor McKeown is a curator interested in the rich art history of the Northern Great Plains. As Coordinator of Collections at the South Dakota Art Museum, Taylor focuses on curating, preserving, and providing access to the Museum's permanent collection. Please join me in welcoming our presenters- and let's begin!

Presenters, please take it away!

>> Hi, everybody. My name is Ann Stegina. Thank you, Averie, for that lovely introduction. I'm so delighted to be here speaking with all of you today. So let's get started. As mentioned, my pronouns are she/her. I recently moved up to Anchorage about two years ago to work at the Anchorage Museum. And it's funny how life moves kind of fast. Since I was reached to speak to you all, I have recently taken a new job at the health department up here. So still in Anchorage, taking a little break from museums. But I'm excited to tell you about the things happening at the Anchorage Museum. My background is mostly collection management and historic structures or historic ships. You can probably tell from the Seaport Museum in New York there. Today we will be talking about the digital platforms that are at the Anchorage Museum as well as a photography project done during the pandemic. That might become a common theme for a lot of the projects we worked on in the pandemic that's all we been doing the last year. I live and work on the unseated territory of the Dena'ina people of South Central Alaska. I provided this map. It's very old, but Alaska hasn't change that much. Anchorage is in south-central Alaska. It's such a gigantic state, it's helpful to try and orient yourself, geographically. I still have friend who think I live in Fairbanks or

Juneau. They don't quite know where Anchorage is, which is totally fair. It is very far from the North-East of the US.

So this is the Anchorage Museum. It's the front entrance to the museum. There are around 60 to 70 employees depending on the season. Which is relatively medium-sized stuff, depending on where you are. The collections department's consists of around seven or 8 folks. I was very impressed by the size of the collections department when I came there. It is a multidisciplinary Museum. It has natural history collections, ethnographic collections, historical objects, lots of materials. I am going to go to the next slide because it is all spelled out there.

Natural history, like large objects, furniture, kayaks, a lot of contemporary art and then the collections is split into two parts, art and objects, which I worked on. Then library and archives, which I worked on a little bit. Library and archives house about 800,000 photographs, slides, images of anything you can think of. As well as paper, maps, books as well as the institutional history of Alaska. The focus of the museum, and it -- I'm sorry, I didn't mention earlier, it extends outside Anchorage and Alaska to the wider -- Polar North. There is a lot of commonality between people who live in northern environments. The tools they created and the ways they survived, and also discrimination and prejudice that they faced. So the museum tries to create a community of all of those areas in the North: Scandinavia, northern Russia, northern Japan, et cetera.

So I'm going to talk a little bit about the online classrooms at the Anchorage Museum has. It was so exciting to walk in and have all these digital platforms ready. They worked really hard to get the collection online. It is now. You should check it out. It was exciting to come into the situation with already created online platforms. I know how difficult that is. If you're struggling, it's going to be okay.

So the art and objects side, there is a proprietary database. I did screenshots to help everyone with bandwidth, and you can see the online presence uses TMS. You can see the artists constituents, classifications, culture, and it's a little bit bare-bones, as I was leaving, they were working on a landing page, FAQ to help folks who might not be professional researchers, might not know all the terms we know is collections people.

And when we started at the beginning of the pandemic, there were about 12,000 of the 24,000 objects in the online platform, which is pretty good. But the pandemic gave us the chance to clean data, which I will be going into a little bit later and that was exciting. It was nice that this was all set up when I got there.

The Anchorage Museum is part of a consortium of libraries. So you hopefully can see here this is the library landing page, you can see the Anchorage Museum, municipal libraries, laborers and Fairbanks, all throughout the state. It's all part of this online platform which make that really great for visitors and constituents to be able to search across all platforms to find the different resources they need.

This is again Alaska's digital archives. Another platform. I think the Anchorage Museum has about 10,000 photographs, and both the library system is managed elsewhere by the city. And digital archives are managed by the University of Anchorage.

Again, it's one-stop shopping for visitors, at least a place to jump off of your researching a particular topic. It's a great resource to search across everything across the state because if you're traveling from one part of the state to another it's a big investment in time and money. So resources like this helps as they start their research so they can focus it better and use their time wisely.

This is the new Anchorage Museum archive search. June is the release date, so this is kind of a sneak peak. You can see here that it's a little bit more user-friendly, might get a little more modern user interface for us then some of the other -- like the first object database I showed you. When I left, we were talking about we want to move the object online side into this platform, again it was done by an amazing member of the staffers. we were very lucky to have him.

So this is the photo archive online that will be available soon. I know it's very small, but you can see a clipboard there. It links you to the finding aid so you don't leave and lose context here so we are really excited. You can see, the Art and Object side uses TMS, the photo archives and library don't really have an internal database yet, so we were trying to figure out doing move everything into TMS, or do you have specific formatting for cataloging, finding things. So do we use a different platform? Again, it kind of started in the middle of the project and ended in the middle of the project. So I'm showing that

snapshot of these are conversations that come up and there's no easy answer. You have to figure out -- figure it out as we go.

Now, I want to talk a little bit about the photography project. I worked on during the past 18 months. So when the pandemic started in March, our team was working on inventory. So there were three of us full-time and a part-time person working on inventory. I noticed as we went through, that not everything had a great image sometimes up here or sometimes they didn't have images at all which I feel is a very universal experience. So I created an object package in TMS kept a running list of things I could you quickly when we were allowed back on site. And that was obviously one of the issues during the pandemic, so our on-site project was cleaning up data for the online database and when we were allowed to go in and stagger schedules we need a project we could do ourselves. I hope you all can relate to that.

So anyway, I haven't done photography in probably about five years. I've been a collections tech, but I was out of it, so all of this is very much standing on the shoulders of my colleague, Becky Bachelor, who is now at the MET. She did a presentation for AAM a while ago about object photography on a budget. Has been a great resource to me. The Anchorage Museum has been able to buy some stuff like lights, tripods, and copy stands with grant funding. So I was lucky to inherit these wonderful tools.

But you don't really need them. You can get by without them. So you can kind of see here on my shoestring budget backdrop. I like to use paper because paper gets dirty or wriggled or creased, you can recycle it.

Fabric backdrops sometimes get wrinkled. They retain dirt more. You have to wash them. So if you have a piece of poster board, you have a nice background.

You can also see I used white foam core as a reflector because the light would bounce off of it. And my backdrop was a great piece of paper taped to some foam core, with some string running over it. These tables were used quite often so they needed to be pretty mobile. That was my set up. Couple of pieces of paper, some foam core, and some string.

I will go through these images and the next slide might make more sense. These are all fake objects, by the way, for another project I was working on. So nothing here is real. I just thought it would be funny.

Here you can see in this first image I had my set up, with the camera it was a little high. The object was not at the center of the field. So I thought, put a box under it. And here when I properly position the camera, you can't tell how terrible my set up is.

This is what it actually looked like I had paper attached to magnets on a cabinet. It's all on a cart. And I have a little box underneath the paper. I did have the nicer tripod, but you can use yourself. It will still work.

So this is for bigger things. Again, the fancy lights and the fancy stand, but overhead lights and yourself works. As you can see here, I have my colleague standing on a box, taking a photo. You will get a very similar image.

So lay down some foam and tissue, have a plain backdrop on the ground. It's a very economical way to take nice photographs for your online database or behind the scenes stuff.

My last example, it's a mistake I made and I'm sharing with you so that you can learn from it. Nowadays, I know people buy tents, nylon tents to take photographs of highly reflective things. So a trick I learned was if you take a piece of poster board or paper, cut a hole in it, stick the camera lens through, you can kind of see these, there is more reflective noise in this image than this one. Get a white piece of poster board because I forgot that gray absorbs light and will not be as reflective. Black absorbs light, white reflects it. So that's why this photo was not very good, it's very dark.

So you can see here, very mobile. I'm on a worktable. I have a coffee table and some string. Tacking it to a wall will work just as easily.

And I don't think -- I don't know how expensive the little tents are, they might be a little more reasonable now, but two pieces of poster board and some cardboard will get you there.

So takeaways, make the best of what you have. Whatever you inherit, try to make the best stuff. I was lucky to have things that we got grants for and we got to trial and error like that little Stegosaurus photograph, it didn't work this way, so I had to find other ways to make it work. And I think it's worth taking on – I know everyone is a little rushed and everybody is overworked, especially now – but it's worth taking the time to make those mistakes so you can develop a really good work experience. Stumbling along as you go. To time to figure out how you want to do it project and do it properly.

You can do it. It's going to be okay, everybody. I want to say thank you to the Museum learning hub. You're very welcome to follow me on social media or email me if you have any questions. My Instagram handle is on the slide. Alaska is very beautiful and I feel guilty that I get to experience it and a lot of my family and friends don't. If you like to take a break and look at some mountains, you're welcome to follow me, but I probably won't have a lot of Museum information. Thanks a lot, everybody.

>> Hi, everyone. Thank you for attending and thank you to all at the Museum Learning Hub for inviting Carlyne Hart and I to speak to you today. Thanks to Ann, because some of your tips I was taking notes on. And I'm learning a lot about these collections things. My name is Taylor McKeown and I am the collections curator at South Dakota Art Museum. My pronouns are he/him, I am a white male with short wavy brown hair and I'm wearing a blue and white plaid button up shirt today seated in my office in front of a row of filing cabinets.

>> And my name is Carolyn Hart. And I am marketing and membership coordinator for the South Dakota Art Museum. I'm a light-skinned 62 year young white female with straight short brown hair that is growing increasingly salt-and-pepper gray. I think it just give me a more distinguished look. I am wearing navy blue rimmed glasses that are often referred to as cat eye style, and today I'm wearing a black and white blouse that has wavy bubbles and is accented dangling pearl earrings. I am in my office at the museum with posters and work shelves behind. But no window because as many of you probably also experience, our offices are in the basement.

>> So the South Dakota Art Museum is located in Brookings, South Dakota. We are way on the east side, far from the Black Hills and we are a state art museum. Housed on the South Dakota State University campus. We have five full-time staff members supported by part-time student workers and a volunteer corps from our Museum Guild. Our mission statement reads as stewards of the state art treasures, the South Dakota Art Museum collects, preserves, exhibits, and interprets visual art to provide access and education, to foster appreciation of the visual arts for the people of South Dakota and its visitors.

Our collection is comprised of about 7000 visual art objects. Our cornerstone collections include the works of South Dakota born illustrator Harvey Dunn, -- artist Oscar Howe,

children's book illustrator Paul Goble, we have a Native American collection and the Cockerline collection.

Digitization last year, pre-pandemic, seems like another world now, but the collection's digital presence before the pandemic was pretty scant. You can see an example on this slide other collections webpage on the right there that would include basic biographical information and really no images. Although we had been working for many years with the intent that we wanted to share the collection online, securing copyright permissions and images and inputting clean data into our PastPerfect collection database, we really hadn't made the leap, as of last year. And some of that, developments digitization are somewhat slow because we are a small staff size and have limitations with our website. And with that background, I will turn it over to Carolyne.

>> So pre-pandemic, the museum was it were of activity with 12-15 exhibitions a year. Lots of in person events. A Museum store that is just wonderful and features regional, local and regional art, pottery, books, beads, so normally my focus is just keeping that marketing machine worrying with social media, the website, newsletters, and physical mailings around our activity.

And I am also the membership coordinator, so that means keeping membership going. On Friday March 13th, 2020, we were working things return to bubble up with COVID, but the announcement came in the morning that the University's President that starting Saturday we would be temporarily closed to the public. So this post on social media went out around noon announcing that we would be closed for a while. But if you wanted to hurry in for the afternoon, we would have a virtual private viewing.

Later, I encourage people to come in and shop on Friday and stock up on spring essentials. But of course, no toilet paper or cleaning products, that had already become an issue by that time.

And then by the afternoon, the staff concluded that March events need to be canceled at this point. So that announcement went out and then we packed up at 5:30 on Friday afternoon with our laptops and a few office supplies, heading home for what we thought would be just a few weeks potentially working from home. So this is my snow-covered birdfeeder. We would continue to do our best to bring the museum into their homes and give them some behind the scenes looks. And as always, our South Dakota, folksy, low-

key style. In the morning, the post featured one of the artworks from the Harvey Dunn exhibit that was hanging at the time. And I searched yesterday, and it turned into the baby boom that didn't materialize. These traditions that there could be an uptick in early spring and summer and fall.

So the opportunity that came our way was thanks to the director of our local arts Council, who very quickly put together a daily art challenge with prompts for art themes that people could work on at home and share through social media. So as a team, we put our heads together, and there are some things that we could maybe tap into with works from our collections and exhibits that were on display. So things like the Badlands, Buffalo, there are a number of topics there that piqued our interest.

>> My role in that art challenge had been to review all those prompts and see if there was anything in the collection that I knew we could share and if we had copyright permissions and if we had maybe an artist bio available that we could easily share. So I pulled a list together for Carlyne based on those prompts. For instance, one prompt was a family photo. I knew that we had a terrific photograph from one of our photography collections and a bio that our exhibits curator had previously written for a show. So I just pulled those together and shared them with Carlyne so she could kind of translate them to social media posts.

>> And we started building up a website and our collections area of our website, as Taylor mentioned, we're located on the South Dakota State University campus and we used to their web platform, it's really quite vanilla and doesn't give us quite the look and feel of many art museum web pages, but it enabled us to start sharing content and images from images Taylor had access to. Slowly but surely, we started using what we had access to and building out our web content which could then be turned into regular social posts shared on a smaller scale and linked back to the website for the in-depth review.

It gave me content for a newsletter which reaches often a different audience than the folks who are connected to social media.

So over the course of that month we were able to tap into these art challenge topics and helped us reach a broader audience throughout the state of South Dakota. Also by using the museum from home hashtag, we are seeing visitors from all around the world.

This was an important ways of sharing our collection and the very important sharing of artwork from home co-authors.

Over the course of the five months that we were closed, we really doubled down on social media and web content because I personally wasn't having to spend so much time promoting exhibitions and new events. And I also was able to learn a ton about how you make the most of the website that we had access to. It's a way to get more and more content out to visitors.

But when we did reopen, on August 17, we had just missed celebrating in person our 50th anniversary, who was May 31. But we reopened to a museum full of permanent collection, exhibitions, and celebrating that 50 years. And Taylor is going to tell you a little bit about that.

>> One of those exhibits, we had been planning was 50 works for 50 years. Which included 50 works from the collection, one acquisition from each year of the museum's history. Our curator laid out the show in chronological order. So in the upper right photo, you see the panel for the show on the right where you enter the gallery, and the worked next to it is an acquisition from 1970. Next to that is 1971, 1972, and so on.

Having shared more collections content for that challenge, throughout our closure and knowing that may be close again in the fall, which luckily never happened, we decided to share the 50 works exhibit online, which led into a larger project that went from that August to March while that was open.

So on this slide you see how Carolyne was able to translate the exhibit to a digital version. So we wanted to a rep hit the experience one would have in the gallery when people didn't feel safe in visiting us in person at the time or you're somewhere else. So with the limitations of our website, Carolyne devised this really great layout that worked will on the left is the exhibit homepage with a view of the gallery. The exhibit text panel, text, and links to decade pages.

An online visitor could select any decade and be brought to a page that looks like the image on the right. So Carolyne created object cards for each of the 50 works that can be clicked allowing the visitor to learn more information about each work.

We wanted to show you one example of an object that we developed this content for that Carolyne got on the website. So the one we selected what this Oscar Howe

painting. And the individual object page gives a bio of the artist, information about the artist, and related archival images. It was a big goal of the exhibit to accelerate these 50 works, but also to celebrate our museum history and people connected to it.

Carolyne had really devise a schedule for the project where we would share 1-2 objects per week on the website and she would share them via social media here for my role, for this piece specifically, I secured the copyright permissions from the artists estate, and here we really recycled an artist bio, working with what we had.

And secured those archival images. So this process really largely relied on what we already had developed and we were just sharing it online, making it more accessible.

Carolyne can really speak more to how she set up the web pages.

>> In the environment that SDSU uses, I had some variety of choices and configurations. What I learned quickly as I did more and more of these, is document was probably six or seven layout styles that worked, depending on the orientation of the artwork that we were featuring. And the other content that we had available.

Once I had developed those, as I went, the chrome tool was actually introduced mid pandemic. Some things that pay dividends were a URL structure, and it's very clean and replicatable above as we ultimately became these pages which had URL copy paste on many other pages within the website.

We really took advantage of this to link to other content that was already on our website or to content that was useful and as we said before, also then was able to support our social media posts. For example, with the Oscar Howe piece, we couldn't really share a beautiful image, but these wonderful historic photos, which I would love to know what colors those women stresses are and even I'm sure Oscar Howe standing above them had a beautifully colored outfit on.

Again, this was really a joy as a staff to learn ourselves more about our history through this work. And make many people who had connections to the artwork for the artist or the owners, who had given us these pieces. So it was fun through social media to get an action within.

>> There has been a lot of dividends after going through this project. It was a lot of fun, and I know it's energized me to want to make the collection even more accessible. And I look forward to the rest of this program to see what I can learn. Because we would love

to get the collection online in a broader form. Like Carlyne said, we made so many connections during this process with artist and donors and just lots of fun experiences that this project brought about. And it's all about accessibility.

>> For me, it's all about connecting. It helped us connect for our regular visitors and the donors that have been so supportive over the years. But also broadened the outreach that we have two new constituents. And we learned to mechanized the website that we had access to and come up with a an implementation that is not all that bad.

>> It was funny when we were doing planning for this programming, they ask what resources we use, and I think what Ann said, we use what we have and start from where you are. These additional resources are likely what we had through our university system. We use what we had on hand pick what we were working from home for much of that time.

>> Taylor made that schedule sound very complex.

>> And all of us work from our homes for five months, and after we reopened we were on a rotating schedule. Didn't see Taylor for quite a long time physically.

So key takeaways, I think echo Ann's.

>> Feel free to contact us.

>> Definitely.

>> We would love to have you following us on social media. Visit our website and we are always open to feedback about how we can improve that with the limitations what we have. We really appreciate this time and we look forward to answering some questions. Hats off to the Museum Learning Hub folks, who are amazing.

>> Thank you so much. All right.

>> It is time for some questions. Just as a reminder, please place your questions in the chat area. If you are watching us on Facebook or YouTube you are able to post your questions in the comments. We do have people in their capturing them. So they will capture those and pass them along to us. Great presentation, everybody. I think we can all say that resourcefulness was a key takeaways as well. Ann, you provided some great tips for how to do digitization on a budget and Carlyne, Taylor, you reminded us that does not only collections digitization affects the fact of getting our stuff into virtual

spaces, but it can be a tool for us in times like the pandemic to engage with our members. So thank you all for your time and dedication on these presentations.

To get started with questions, this is kind of a big one, and I will leave it open to any of you who would like to respond. If a digitization effort is limited, it should be prioritize first? Or should people start in a digitization project.

>> I think for me there are two ways you can approach it. Under what gets use the most , you have a digital version to version of it so it doesn't get damaged, or things you have no information about because then at least you'll have some information about them.

But I can see the benefits of both. What you guys think?

>> I'm kind of working through that question right now with thinking about getting the collection accessible. I kind of settled onto our Harvey Dunn is probably our cornerstone collections that we get the most questions about. So I would really like to get that online just to get more accessible and start there anyway.

>> Lots of law gathering, two.

>> This is a question for all of you as well. How do you get buy-in from stakeholders such as board members and committee members, and what are the best ways to educate them on what this process looks like? How do you involve them? Or do you involve them?

>> With photography, it was something that I kind of notice that I just took up with my supervisor. I thought it was a thing that would take too much of my time. I also completely forgot to say the art and objects site is now fully on line. I think accessibility is so big in all forms, bringing the connection the collection out into communities, education programs and things like that. The board had a pretty big buy-in for excess ability, so it makes people it easy for people to get to the collection, it wasn't that hard of a sell. But the infrastructure, I was so impressed with you at the South Dakota Art Museum, being able to change so frequently, I would love that. If you have the infrastructure in place, that is a big task sometimes.

>> I think numbers speak volumes, too, like Google Analytics. Carolyn might know this, how many visitors to our website we have had in the past year compared to pre-last March. It would be interesting to present that to our board and show the results of this work and how much broader the reach is.

>> The page that Taylor showed initially that was nothing, is one of the highest pages on our website because it has its -- in Google analytics. Now, people land on that direct page and they are directed to a lot more content on our website rather than just going to a webpage that they could access pretty quickly.

>> This question might be more suited for the South Dakota Art Museum folks, but Ann, feel free to jump in as well but one of the questions we got was to making your collection searchable to scholars. And I'm wondering if at any time in your efforts if that has been addressed as to how students or scholars or academics might access your work. Have they done at your institution? What are some of the benefits of that and are you aware of any tools that might be available for folks to use or try to get the collections available to those scholars?

>> Sure. Accessibility to the collection is largely on-site right now for us. But we are looking for a database that will fit what we use past perfect to manage the collection on-site. They have an online function, add-on that I think would be a good fit for us and our specific collection, the size of it.

But we also partner a lot with the SDSU archives, they have what is called the digital library of South Dakota. It's really more archives based, but we have archives here as well and I would like to see more of our archival material uploaded to that. I hope that answers the question.

>> Ann, I have two questions for you. Somebody wants to know what TMS is.

>> I'm so sorry. It's the Museum system. It's a collections management system. I apologize for not telling you that.

>> Not a problem. And we have another question that I will direct to you, Ann, but feel free to jump in as well, Taylor or Carolyne, person says I help with a project in a previous infant turn ship where I photographed 2D art like paintings, and I was told not to take them out of the glass to photograph, but it made it extremely difficult to take photos without any glare. Is that the answer, to take them out of the glass?

>> No, I completely sympathize because it's really tough to photograph paintings or prints that have glazing's. I don't think you want to take them out. You can try to control the light - I included a bunch of resources that I hope will go out to all of you, but there are some in there like I would use foam core often to try to block the reflections as best I

could because the quite is reflected at least. It's really tricky, yet just have to be aware of where you are, where the camera is. You can probably try the poster board trick. I haven't tried it with two-dimensional glaze works, but it might work. If you had something big enough. I'm sorry. That is a tricky one. You are right to be frustrated.

>> I'm going to use that poster board trick on a couple pieces we have in the collection to see if it works for me.

>> This is a question answer many of us have, is there a specific type of affordable portable photo or document scanner that any of you would recommend?

>> We basically use a bed scanner here. Aside from that, I don't have much on-site.

>> I have used the Epson scanners, but I think they run about three grand. They are really good and they're work horses, so maybe you could write a small grant want to get one. It's definitely worth it. But I'm sorry. I don't have a good answer for that.

>> As a follow-up, our phones can do some really amazing things in terms of taking pictures and scanning. Are there any apps or anything on your phone that is either free or low cost that you have used that you have been very effective in managing these projects?

>> I have definitely looked into how to make a book scanner with your phone at a point and shoot. There are a bunch of tutorials online that tell you how to do that. Adobe Bridge is free, and that's really good for editing. Not so much the aching of the photograph, but prepping and stuff like that.

>> What about you, Taylor? Heavy found apps or software that you found really useful?

>> To be honest, I'm taking notes from what Ann said.

>> That's why we're here. We are learning.

>> Outside of that, I use a lot of Photoshop here I can't say I used to much on my phone.

>> I think for android phones, this is way too detailed, but you can get to a mode where you can change the ISO if you want to get really into it. I don't have an iPhone so I'm not as familiar with those. Snap seed is good for androids.

>> Another person has asked, how would you go about starting to digitize among staff? Who does what, essentially. Perhaps this is a caution for both of you to answer.

>> I have a great volunteer group that has helped with that in the past. In trying to think of projects they have done for digitization to they have helped with data in the past, so identifying keywords to put into past perfect and some data entry for us. Volunteers are always great if you have a small staff.

>> And you have also used interns, summer interns to help.

>> Divide and conquer, I think.

>> Any other advice, Ann on getting started with a limited staff?

>> I guess just being very clear about what everyone should be doing so that nothing falls through the cracks. It's really fortunate in Anchorage, there was a bigger staff than I was used to working with.

>> And we will try to get through two more questions before we are out of time. One is, is there a good resource out there for digitization standards, things like file size and type that you have come across?

>> Yeah. The FADGI. Can't remember what all the letters stand for. But they are federal guidelines, and it's really long and really confusing, but they have handy charts and it is like, this is what you should be doing. But if you can't do that, here's maybe the bare minimum. And that chart really helped me out with standards. Because sometimes you don't have digital space to save the files. So I used that chart all the time.

>> That's what I work from, too.

>> That's great. What was that acronym? FADGI. Federal, something, guidelines, something.

>> That's great. Last question before we do some closing remarks. What do you wish you would have known before you jumped into a project like this?

>> We will admit we thought our project would be shorter. We thought we would end a lot earlier. And a lot of other projects got started, and we finished sharing the 50 works I think the week that the show closed. But we made it.

>> I don't know if I would wish this, but we really ended up having so much fun in spite of all that was going on around us. So I am super thankful for that. And reflecting on it this week as we put this program together, we feel really honored that we had that opportunity. It was fun.

>> I learned that is much as I plan to do all the research I do, once I start doing it, things are going to change. And it's okay to be flexible and say this is what I said, but actually it's better to do it this way. So that's okay. It's so impressive all the work he did with all those objects getting that exhibit off the ground. It's amazing.

>> I feel like your key takeaways in your presentations, trial and error is going to happen and when that really stuck to me was take heart at the end. I think that is important as we go into these projects and it's a great not to and on for introductory an inspiration session. So thank you for all of your time and effort and doing things on a budget. So great work and we look forward to seeing more from your institutions.

Thank you all for attending today's program the Introductory session of our Managing Digitization Projects module, and thank you to today's instructors.

As we mentioned prior, a satisfaction survey will be sent out to so feel free to give us feedback and let us know how we are doing. It will take just a few minutes to complete.

After each module, all four videos will be available on our website, as well as a complete toolkit of resources provided by our presenters. If you would like the pre-broadcast toolkit, those are only sent out to those that register through Eventbrite. So, signup for next week's webinar, and the toolkit will be emailed to you ahead of time.

If you need to watch any of our previous videos, those can be found on our past webinars page.

Please remember to:

1. Visit the forum on our website to ask questions
2. Follow us on social media to stay aware of future programs. Links provided in the chat.
3. Complete the post event satisfaction survey
4. And join us next week on Tuesday, June 15th at 2pm Eastern/11am Pacific Time for Technical Workshop 1 of the Managing Digitization Projects module. This covers Strategy and Purpose with Dr. Rhonda D. Jones, The University of North Carolina-Greensboro.

Thank you all for joining us. Be safe, be well, and we will see you next week. Thank you.