



Negotiating collaboration: Four case studies from grant-funded GLAM projects

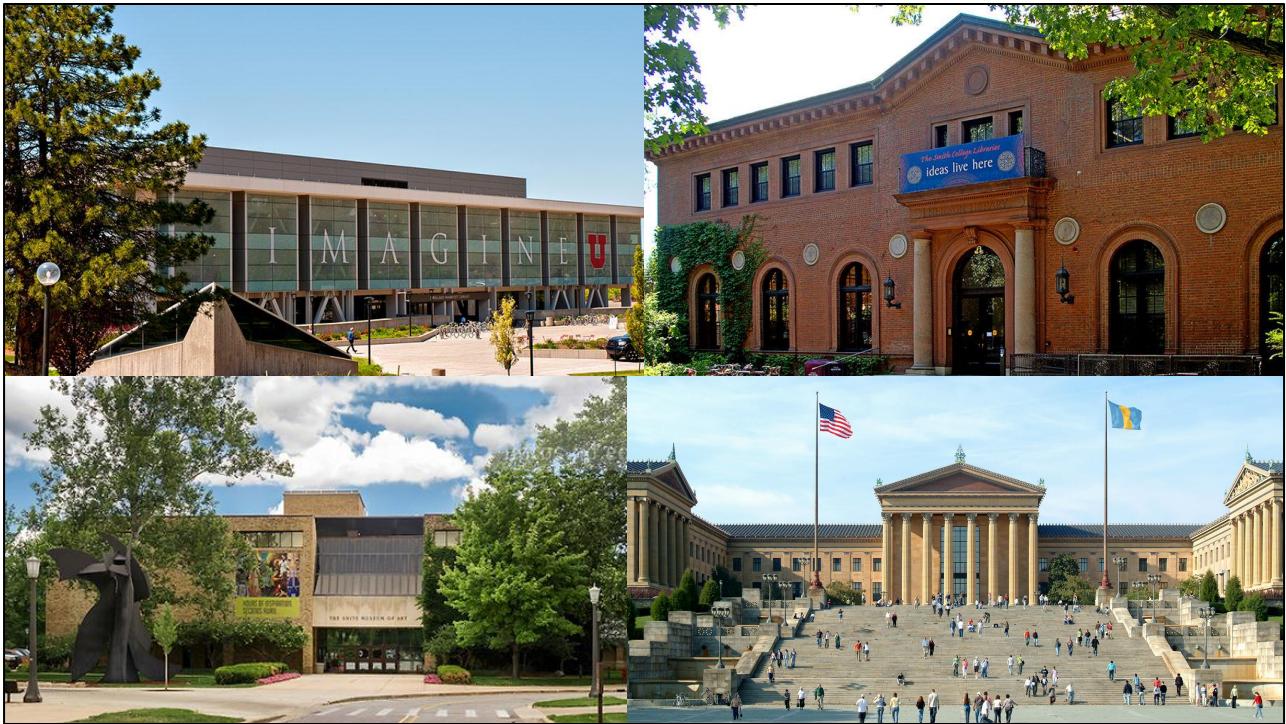
November 7, 2019

Juliet Vinegra

Welcome all! I am Juliet Vinegra, the moderator for this session and Project Manager for the Art Information Commons at the Philadelphia Museum of Art--an initiative that will be reviewed during this discussion.

Today we are talking about negotiating collaboration through four case studies from grant-funded GLAM (Gallery, Library, Archive, Museum) projects.

As museum, library, and digital practitioners, we work regularly with many diverse communities. The desire to best serve curators, researchers, students, faculty, and staff is built into the core mission of cultural heritage institutions. On cross-functional and cross-institutional projects, we need internal collaboration to bring our external offerings to the next level. On collaborative digital projects, we not only have to mediate how we interface with each other, often across disciplinary boundaries, but also how technological systems and infrastructure interface as well.



Juliet Vinegra

So how do we negotiate between the often competing needs of our communities and make decisions that move our work forward? In this panel, participants from four institutions with different perspectives, circumstances, and processes address how they have approached negotiating among interfaces and communities. All of the institutions have embarked on projects supported by the Andrew W. Mellon Foundation to encourage collaboration between libraries and museums, and to make arts and cultural heritage resources more widely discoverable and available. Our aim in this panel is not to present “one-size-fits-all” solutions but to reflect the range of communities, decision-making processes, institutions, and choices available to museums and libraries embarking on collaborative digital projects.

Image sources (left to right):

<http://togetherwereached.org/images/departments/marriott-library.jpg>;

<https://cdn.archpaper.com/wp-content/uploads/2015/04/smith-college-library.jpg>;

https://sniteartmuseum.nd.edu/assets/189421/original/7_2_14_snite_museum_of_art.jpg;

https://s3.amazonaws.com/pma-api-prod-public/public/2019-01/visit_mainbuilding2x.jpg

Speakers

Karina Wratschko, Assistant Director of Library and Digital Strategies

Philadelphia Museum of Art

Adrienne Figus, Project Manager, Mellon Museum and Library Collaboration Grant

Smith College Libraries

Jessica Breiman, Mellon Art and Archives Metadata Librarian

J. Willard Marriott Library, The University of Utah

Abigail Shelton, Outreach Specialist, Mellon Museum and Library Collaboration Grant

Snite Museum of Art, University of Notre Dame

Juliet Vinegra, Project Manager, Art Information Commons (moderator)

Philadelphia Museum of Art

Juliet Vinegra

Our speakers today include:

Karina Wratschko, Assistant Director of Library and Digital Strategies

Philadelphia Museum of Art

Adrienne Figus, Project Manager, Mellon Museum and Library Collaboration Grant

Smith College Libraries

Jessica Breiman, Mellon Art and Archives Metadata Librarian

J. Willard Marriott Library, The University of Utah

Abigail Shelton, Outreach Specialist, Mellon Museum and Library Collaboration

Grant

Snite Museum of Art, University of Notre Dame

Each institution is in a different phase of the grant process--some of us with planning grants and others with implementation grants. We will begin the session with an introduction to each initiative by our speakers and then a panel discussion with time for audience Q&A. First up is Karina Wratschko, who will discuss the Art Information Commons at the Philadelphia Museum of Art, which is in the planning grant stage.

Philadelphia Museum of Art

Art Information Commons



The Breezy Commons. (c. 1894–97). Maurice B. Prendergast (American, 1858–1924). 1964-205-3.

Philadelphia
Museum of
Art

Karina Wratschko

- AIC - an initiative supported by a 3 year planning grant from the Mellon Foundation
- We aim to leverage and evolve the existing ways we create, work, share, and store our art information
- Dig deeper into our common activities, needs, and workflows
- Create a framework for holistic management of the museum's art information that's held in curatorial and registrar files, library and archives, collections and image databases, conservation records, and other collections-related data and content
- This is an inwardly-focused initiative to improve the lives of the museum internal communities. It will eventually become an external facing initiative, taking lessons learned from starting work internally.
- Through looking at the information management holistically and improving our internal work experience, we are putting the museum in a better position to reach its strategic goals in terms of things like digital offerings and collaborations, but really, it's about taking the time to look at opportunities to be more coordinated in our stewardship of information resources

Philadelphia Museum of Art

Institutional Background



- 500 staff members at the Philadelphia Museum of Art, across 2 buildings, 8 curatorial departments
- 150,994 objects from our art collection of 240,000 (60%) is online
- 285,000 library volumes added to WorldCat and Aleph (Ex Libris)
- 4,200+ linear feet of archival materials, including 70,000 digitized items from the archives
- 1.5 mil+ digital images including object, exhibition, and program photography (no DAMS yet)

Preparing the Steadicam to track the "Rocky" shot up the steps of the Philadelphia Museum of Art. Image Credit John Avildsen.



Karina Wratschko

- There are just under a ¼ million objects in the museum collection
- The library and archives staff usually ranges at about 12 people in a museum of about 500

Art Information Commons

Who We Are

Kristen Regina, Arcadia Director of the Library and Archives

William Weinstein, The John H. McFadden and Lisa D. Kabnick Director of Information and Interpretive Technologies

Juliet Vinegra, Art Information Commons Project Manager

Bree Midavaine, Taxonomist

[Data Integration Developer]

Karina Wratschko, Assistant Director of Library and Digital Strategies

Margaret Huang, The Martha Hamilton Morris Archivist

Design for Context, consultant

AIC Advisory Board



Steering Committee



Metadata and Governance Group



(1) "Valentine" Typewriter. (1969). Designed by Ettore Sottsass and by Perry A. King. Made by Olivetti, Ivrea, Italy. 2005-102-5a,b. Gift of Collab. (2) Elephant in Battle. (c. 1750-1770). Artist unknown, Indian. 1994-148-394. Stella Kramrisch Collection, 1994. (3) Ornamental Fruit in Quatrefoil. (1580-1620). Artist/maker unknown, Dutch. 1979-50-463-469. Gift of Mrs. Francis P. Garvan, 1979.

Philadelphia
Museum of
Art

Karina Wratschko

- Kristen Regina is the Principle Investigator
- We have an external Advisory Board that shares their experience and expertise with us
- Our internal Steering Committee is crucial for alignment; they're our advocates, bring knowledge of their work, and provide feedback
- We also established a Metadata and Governance Group - this group is thinking broadly about metadata and governance and is beginning with advising us on the implementation of the digital asset management system

Art Information Commons

Work to Date

- Internal Data Gathering and Analysis (Oct 2018 - Sept 2019)
 - Met with most museum departments
- Hired a Project Manager and Taxonomist
- Staff engagements
 - Coffee with the Commons:
regular report out to the staff
 - Panel on digital trends in cultural heritage and
public lecture '[Sharing Data Across Memory Institutions](#)'
- Met with Advisory Board (July 2019)
- Documented Vision, Scope, and Team Roles
- Gathered resources for an environmental scan and wrote a [White Paper](#)
- Established Steering Committee and Metadata and Governance Group
- Created a public-facing page to share updates and resources
<https://artinformationcommons.github.io/>



Ben Patterson: Methods & Processes with The Arcana New Music Ensemble performing Paper Piece. Image by Philadelphia Museum of Art.

Philadelphia
Museum of
Art

Karina Wratschko

- The Mellon support has enabled us to hire a Project Manager and Taxonomist
- A lot of energy has gone toward communications in general
 - Both internal communication, setting up groups and corresponding charters for the groups, essentially project charters by way of roles and responsibilities/project scope/and roadmap
 - I should say much of what we've done this last year, will soon go out as a Toolkit - Juliet has been working on this
 - We have a monthly meeting we call Coffee with Commons- an open forum for staff to come talk to us and hear about our progress
- We've had lots of internal conversations; met with most departments and through this we've analyzed our current state and informed next steps
- We've been outside for inspiration and reaching out; We have an [Environmental Scan](#) of the state of the field which is a spreadsheet where we are tracking lots of the exciting projects out there; it's published on our site and we do welcome feedback if you know of things we should add there

Art Information Commons

Next Steps

- Hire: Data Integration Developer
- Further Staff Engagement
 - Ask a Taxonomist/Between Two Ferns
 - Symposia (Feb/July 2020 and ongoing)
 - Project Management training
- Identify projects and test cases (we have potential test cases in mind: DAMS, Conservation, Underrepresented Artists)
- Drafting system maps; process and workflow mapping
- Areas of Exploration:
 - Content
 - Governance and Collaboration
 - Linked Data Development
 - Prototyping



Philadelphia
Museum of
Art

Almanac Dance Circus Theatre performing at Friday Night Remix. Image by Philadelphia Museum of Art.

Karina Wratschko

- We're still working on hiring Data Integration Developer
- As we get into the 2nd year, we are getting into prototyping and testing
 - Identify key areas of siloed art information
 - Model and plan the use of common taxonomies
 - Investigate ways metadata and governance can help us
 - Evaluate systems and develop comprehensive systems map
 - Use the lens of 3 test cases: DAMS, Conservation, and Underrepresented Artists as we do these activities; these 3 test cases are already existing initiatives in the museum; so we want to work with them; and try to extend them so we are approaching them with a more holistic view

CONTENT: Art Information and Data Capture

1. Identify key areas of siloed/segregated, existing content
2. Model and plan the use of common taxonomies and crosswalks for discovery
3. Determine how to capture/catalog contextual metadata
4. Steering Committee feedback and dissemination

GOVERNANCE AND COLLABORATION: Staff Workflows and Processes

1. (DAMS) Metadata and Governance Group
2. Standardize file naming conventions
3. Evaluate systems and develop comprehensive systems map: document how staff gather and share data with one another and where they store their work

4. Communications: Continue internal communications and collaboration

LINKED DATA DEVELOPMENT: System and Technical Documentation

1. Develop Systems and Processes Map
2. Build foundations for linked data environment
3. Identify and test the infrastructure needed to build a hub

Art Information Commons

Get In Touch | Learn More



*The true and truly P[er]f[ect]rature of Valentine Greatrakes Esq
of Affane in the County of Waterford in the Kingdom of Ireland
famous for curing several Diseases and distempers
by the streake of his Hand only*

Portrait of Valentine Greatrakes, Esq. Artist/maker unknown, British. From the edition published by William Richardson (London, 1794). Published by W. Richardson, Castle Street, Leicester Square, London. 1666. 2004-99-18. The William H. Helfand Collection, 2004.

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juliet.vinegra@philamuseum.org

Visit our website <https://artinformationcommons.github.io/>

Sign up for the [AIC Google Group](#)

Philadelphia
Museum of
Art

Karina Wratschko

We will continue to host internal and external professional development opportunities. Check out our page and join our Google Group to stay up to date.

Smith College Museum and Library Collaboration Planning Grant

18-month planning grant, funded by Andrew W. Mellon Foundation.

Goal:

Identify and plan collaborative project(s) and infrastructure for digital collections and digital scholarship at Smith College.

Collections and Departments:

Smith College Libraries (including Special Collections),
Smith College Museum of Art, Botanic Garden of Smith College, ITS, Imaging Center



Victor de Grailly (attributed), *The Ox Bow of the Connecticut River from Mount Holyoke* ca.1840
Smith College Museum of Art 1978.12



Smith College Museum and Library Collaboration Planning Grant



Outcomes

- Map the technical and support ecosystem for digital collections at Smith
- Create a technical strategy and implementation plan to meet shared needs
- Draft proposal for an implementation grant

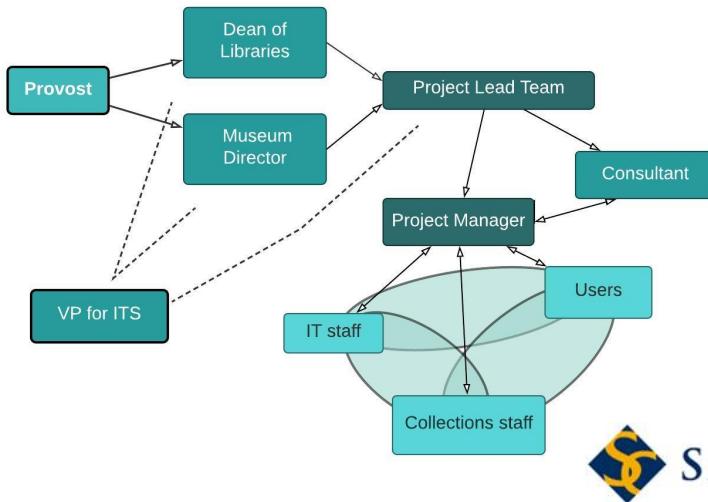
What we did

- Internal data gathering (June 2018 - Feb 2019)
- Convening of experts (March - April 2019)
- Analysis and planning consultant (June - Sept 2019)
- Reports and proposals for next phases of work (Aug - Nov 2019)

Smith College Students, 1953
Photographer: D.I. Crossley; Special Days--Mountain Day Files, Smith College Archives



Smith College Museum and Library Collaboration Planning Grant



"How did we initiate, sustain, use collaboration across institution?"

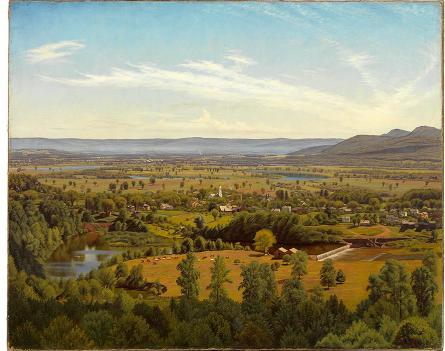
Smith College Museum and Library Collaboration Implementation

Grant proposal under consideration, 4-year plan

Vision:

Sustainable governance and infrastructure for collaboration and stewardship in digital collections

- Governance Structure
- Metadata Model
- Preservation Program - staff, system, processes
- Access Enhancements
- Sustainable framework



Thomas Charles Farrer, *View of Northampton from the Dome of the Hospital* 1865
Smith College Museum of Art 1953.96



Smith College Museum and Library Collaboration

Learn More

Created by Licorne Photo
Over Stock Project

Adrienne Figus, Project Manager
afigus@smith.edu

Created by Licorne Photo
Over Stock Project

<https://libraries.smith.edu/about/projects-initiatives>
<https://libraries.smith.edu/research-tools smith-digital-collections>





Landscape, Land Art, and the American West: A Joint
Research and Engagement Initiative of the J. Willard
Marriott Library and the Utah Museum of Fine Arts

Jessica Breiman
Art and Archives Metadata Librarian

Grant Goals

4 year subject-based implementation grant to
“transform the professional culture from
intermittent collaboration to structurally aligned
research and engagement practice.”

The Institutions

- Utah Museum of Fine Arts (UMFA): Campus art museum with a collection of 20K+ objects and approx. 35 FT staff
- Marriott Library Special Collections: Largest public archives in the State, w/ thousands of collections incl. AV, Photographs, Rare Books, and Manuscripts. Marriott has approx. 250 FT staff, w/ 15 FT staff/faculty
- University of Utah: T1 Research institution w/ 30K+ students

Grant Objectives

- Data integration: Integration of Special Collections digital collections, finding aids, and catalog records with Museum digital collections into a new joint discovery tool.
- Research and scholarly engagement: Research and documentation of both collections.
- Integration of collections into teaching, learning, and scholarship: Regranting of funds for faculty/staff/students to use both collections for research/creative projects. Joint exhibitions + other activities.

Accomplished So Far

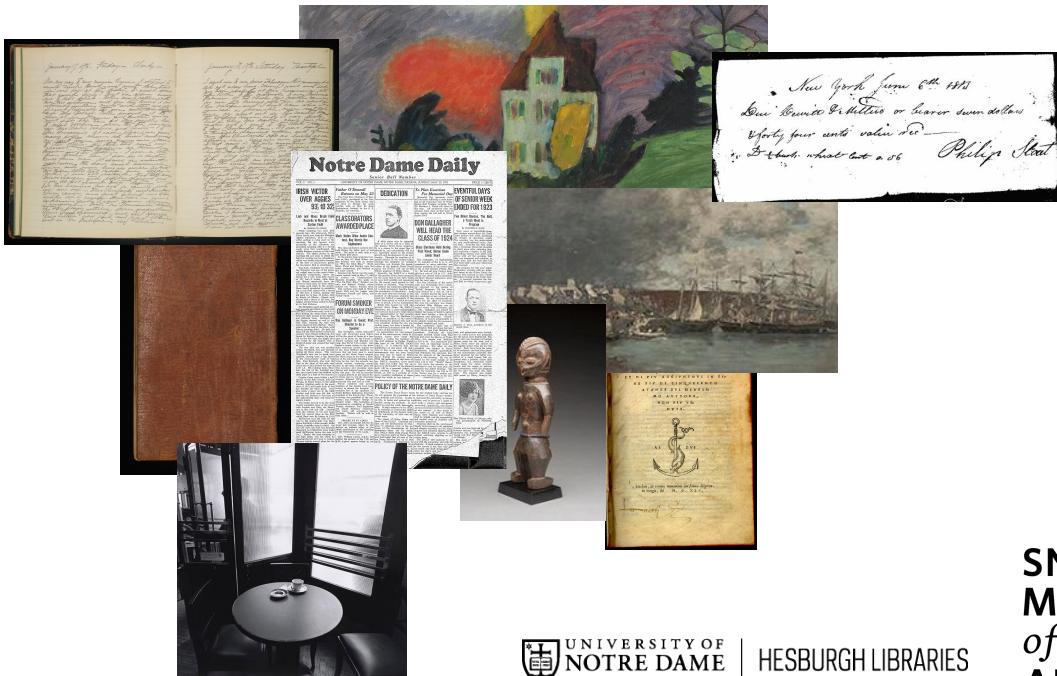
- First round of Fellowship in Collections Engagement re-grants awarded
- Initial round of user experience focus groups completed
- Planning for two joint exhibits in 2020: Anniversary of women's suffrage and 50th anniversary of Spiral Jetty
- Testing of Primo as an aggregator for museum/library objects w/ static XML files

Coming up in 2020

- New CFP for Fellowships - January 2020
- Metadata remediation
- Joint exhibits
- Additional user testing
- API Harvest testing w/Primo

Call me maybe?
(or email: jessica.breiman@utah.edu)





HESBURGH LIBRARIES

**SNITE
MUSEUM
of
ART**

Abigail Shelton

A. Who are we?

1. Very quickly, the University of Notre Dame has, like other institutions represented here, an art museum, rare books department and university archives in their library system.
2. The [Snite Museum of Art](#), where I work, is a small museum with a full time staff of 18. And we have 1 full time staff person devoted to technology, 2 if you count me. We steward around 29,000 objects, with strong collections of European works on paper, African, and Mesoamerican art.
3. The [Hesburgh Library](#) system has around 200 faculty and staff, with around 30 developers and technologies, spread across 9 campus branch libraries and 3 international branches.
4. The Library has a [Rare Books and Special Collections](#) department and the [University Archives](#) department. These departments together steward has around 132,000 volumes and thousands of linear feet of archival material, in addition to over 100 years of AV materials
5. Like other institutions on this panel, we know that we have faculty, students, researchers, public school educators, and community members that use these collections together for

1. classes, research assignments, genealogical research, and to teach. However, this means that faculty, students, and educators have to go to a multitude of online and print sources, curators or reference librarians, and physical spaces to access these materials.
2. In addition to our prime user groups incorporating collections from across the university in their courses, we have our own internal use case in that we often exhibit our materials together. One of [our current shows at the art museum](#) features Irish books and ephemera from the Rare Books and Special Collections department alongside twentieth century Irish photography and modernist Irish paintings from the museum collections..
3. Although our community and our colleagues are using these collections together, access and information about these important materials remains siloed and disparate. What if we could start to work together?

The Hesburgh Libraries and Snite Museum of Art at the University of Notre Dame received a grant from The Andrew W. Mellon Foundation in December 2017 to develop a unified online collections platform to encourage comparative research, innovative joint exhibitions, and deeper integration of artwork, rare books, archival resources, and cultural artifacts into University teaching.



**SNITE
MUSEUM
of
ART**

Abigail Shelton

1. Enter THE GRANT. Like many institutions with a problem to solve, the University of Notre Dame applied for and received an [Andrew W. Mellon Foundation](#) implementation grant in 2017 to bring together library and museum collections online, so we're about halfway through our three year project. As alluded to a minute ago, we're tackling a few challenges in this project.
 - a. The first is the problem of decentralized information-as described earlier. We're attempting to build the cross-institutional relationships, digital infrastructure, and workflows that will streamline our users' access to unique collections at the university.
 - b. The second, and more museum-focused problem, is that the museum has no online collections catalogue, a problem that has long been inhibited by some really messy legacy metadata. In order to put our collections online, we're now having to get serious about metadata clean-up. Happy to talk further about that side of things during Q&A if you're interested.
2. Our essential outcomes of this grant (if you get past the grant-ese on this slide) are:
 - a. A collections portal where you can explore the cultural heritage collections at the University of Notre Dame

- a. Strengthened relationships between the library and museum
- b. Better metadata and a more active digital presence for the museum

What have we done so far?

- Gathered requirements
- Formed sub-teams
- Built and tested prototype
- Created [microsite](#)
- Museum metadata clean-up



**SNITE
MUSEUM
of
ART**

Abigail Shelton

1. What have we done so far?
 - a. If I was to distill this list into an idea it would be that we've laid the groundwork, in the first year and a half, to do something really useful and neat for our community.
 - b. I've only included the highlights of our work here and since our panel today focuses on collaboration, I want to focus on one of our first key decisions on this project. This next to impossible to see graphic represents a set of teams we formed to empower experts from the museum and library to make decisions and move work forward for this project. The grant provided for three positions, but is much bigger than three could accomplish. These teams-leadership, content, metadata, workflow, and development-have meant that permanent colleagues are invested in this project, an investment we hope last beyond the grant period.
 - c. If I had to choose the most important factor in successful collaboration on the project, it would have to be these teams. Not only are the permanent experts empowered, we also have an appropriate overlap between the teams, meaning that information has, for the most part and not without its bumps, flowed pretty smoothly between groups.
 - d. These curators, metadata libraries, collections database experts,

- a. software developers, museum, and library leadership also serve a built-in ambassadors for the project. While I am responsible for most of the communication efforts, I can't reach everyone all the time, nor do I hear every conversation about this project. Our sub-team members, however, are in those places and in those conversations I can't be in and are able to step in and provide information and context to those on campus who are curious.

What will we do next?

- Student UX work
- IIIF v. 3 integration
- Public Beta
- Museum metadata clean-up
- Finalize digital collections workflows
- Training and teaching documentation

Edward Maybridge, The Domes, Valley of Yosemite from Glade Rock, 1872, albumen silver print. Sainte-Adèle, Musée d'Art, Université de Montréal. Acquired with funds provided by Willy Käser in memory of Fritz Käser, 2001-045.



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| HESBURGH LIBRARIES

SNITE
MUSEUM
of
ART

Abigail Shelton

1. What will we do next?

- Again, there's a lot on this slide so I'll just highlight a few things that particularly point to how we're structuring collaboration on this project. One of the collaborations I haven't highlighted yet is the relationship with our users. One of the most exciting things we're doing over the next year is reaching out in a concerted way to our students for their perspectives on what we're building. We held a few participatory design sessions with student groups and will be continuing this work through a donut UX pop-up station in our library lobby over the next month.
- How has this been helpful for our museum-library collaboration? Well, it's been an incredibly useful advocacy strategy, and maybe this is mostly because we're an academic institution, but if we can demonstrate to our leadership that certain features, metadata work, or interface decisions are important to students, we can easily get the resources to make it happen. Since this is a shared community, both museum and library can get behind collaborative decision made for their benefit.
- The final collaboration I want to highlight on this slide has been around metadata remediation in the Museum. Like EVERYONE here at

- a. the conference, we are working with really, really messy legacy data leftover from years of inconsistent standards, database migration, you name it. BUT we've persuaded our museum leadership and curatorial staff to work with the collections staff (myself, database administrator, Registrar) on a remediation workflow and after many meetings, we have buy-in and forward progress on that front. This has been another collaborative initiative where the relationship-building has been slow and taken lots of active listening, but we're now at the point where we finally start to provide actual data to our developers to create IIIF manifests and populate our online collections website.
- b. I'll just mention briefly that we also have some workflow work to do! The library is still operating in a siloed environment when it comes to workflows for digital collections. Also, we need to work out our rights management workflows and potential open access policies. But that could be its own session. Baby steps!

Who should I talk to?

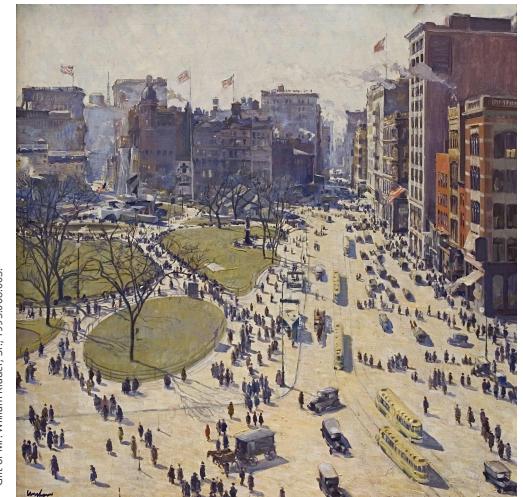
Abby Shelton, Outreach Specialist

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@aecshelton (Twitter)

Web:

<https://innovation.library.nd.edu/marble/>



Walter Ufer, The Battery, 1919, oil on canvas. Snite Museum of Art, University of Notre Dame.
Gift of Mr. William Rafter, Sr., 1995/08/003.



HESBURGH LIBRARIES

**SNITE
MUSEUM
of
ART**

Abigail Shelton

1. Slide 4: Who should I talk to?

- a. If you're interested in hearing more, let me know! IF you have thoughts or feedback from a similar project that you're working on, let me know!
- b. The thing I've learned on this project is that this sort of collaboration is not new-plenty of orgs are experimenting with GLAM collaboration and there are many here today who are farther along in that process. But it's worth doing if you're considering it. We have learned so much as a museum from our library friends and vice versa. As a museum, we're becoming a little more open, and little more risk-tolerant, and little more able to give up control over our collections data.

Panel Discussion

Juliet Vinegra

Thank you all for sharing your experience with us today. We will now move into our panel discussion, where I will ask questions of the participants about their experience on such cross-museum collaborative projects and initiatives.

How did each of your teams/institutions initiate, sustain, and use collaboration across your institution to enable success?

Juliet Vinegra

For these projects, our main and most important theme is collaboration. With that in mind, how did each of your teams/institutions initiate, sustain, and use collaboration across your organization to enable success?

How are you working on defining, creating, and negotiating scope for your specific project, and what successes and struggles have you encountered?

Juliet Vinegra

In the beginning phases, it seems these projects try to take on a lot within their scope. Can you explain how you are or have been working on defining, creating, and negotiating scope for your specific project, and what successes and struggles you have encountered?

What would you do differently?

Q&A

Thank You!

<http://bit.ly/GLAMcollab>