need to integrate multimedia management in the workflow for the common good. In fact, management and many employees are surprised to discover the parallels in needs and practices in the programming, art, marketing, and legal groups. With the help of the in-house technician and support from the chief executive officer (CEO), Mary is able to configure a database application and establish a process that addresses everyone's needs.

Mary's perception of the cohesiveness of the organization changes when she shifts her focus from reengineering the handling of multimedia to managing the intellectual capital of the company. The first thing that she notices is that there is an entrenched, corporate-wide practice of sharing information only within informal, job-specific cliques. For example, the programmers communicate regularly among themselves, tend to go to lunch together, some socialize outside of work, and all keep the discussion of their relative productivity and responsibilities to themselves. Similarly, the artists generally don't interact with employees in other departments unless they are meeting on specific projects that require the coordination of artwork deliverables.

Mary is painfully aware that the cooperation she initially enjoyed from employees regarding *what* they do doesn't extend to the details of exactly *how* they do it, especially from employees with the most specialized knowledge. For example, when Mary interviews the chief graphic artist, Jane, regarding exactly how she archives the images that she and others in her group creates, Jane begrudgingly maps out the process detailed in Exhibit 2.1. In the process that Jane outlines, she takes her images and any associated sounds and indexes them using a controlled vocabulary culled from a textbook—in which all images related to the heart are referred to as "cardiac," for example. She then assigns the indexed multimedia a version number that reflects the generation of the content. The multimedia, now indexed and tagged with