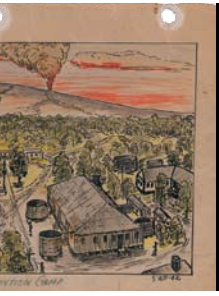
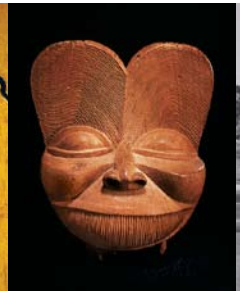
L.A. ART ONLINE:

Learning from the Getty's Electronic Cataloguing Initiative

A REPORT FROM THE GETTY FOUNDATION, LOS ANGELES, CALIFORNIA



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A REPORT FROM THE GETTY FOUNDATION, LOS ANGELES, CALIFORNIA

WRITTEN BY ANN SCHNEIDER

WHY DO IT AT ALL?

ABOVE LEFT: **Kobayashi Kiyochika**, *The Great Fire at Ryogoku Bridge, Viewed from Asakusa Bridge*, 1881. Color Woodblock print, print: 8 7/16 × 13 7/16 in. (21.4 × 35.7 cm); sheet: 9 5/8 × 14 1/16 in. (24.4 × 35.7 cm). Los Angeles County Museum. Gift of Carl Holmes. M.71.100.50
ABOVE: Jack Wiant in front of **Dave Muller**, *Quick Picks (twenty-six)*, 2004. Acrylic on paper, each (6 parts): 84 × 36 in. (213.4 × 91.4 cm). The Museum of Contemporary Art, Los Angeles. Purchased with funds provided by The Buddy Taub Foundation, Jill and Dennis Roach, Directors, 2005.7A–F. Photograph by Mimi Haddon

LESSONS LEARNED

ABOVE: Diana Folsom, Manager, Art and Education System, Collections Management and Information, Los Angeles County Museum of Art

WHERE DO WE GO FROM HERE?

ABOVE RIGHT: **Albrecht Dürer**, *Saint Michael Fighting the Dragon*, ca. 1496/98, Woodcut. Collection of the Grunwald Center for the Graphic Arts, University of California, Los Angeles. Purchased with funds provided by the Wolfen Family Acquisition Fund, Charlene and Sanford Kornblum, and Various Donors

INTRODUCTION

The Getty's Electronic Cataloguing Initiative was designed to help Los Angeles museums and visual arts organizations make information on their collections available online. The six-year initiative was launched in 1997, at a time when museums were just beginning to develop Web sites. Although the possibility of harnessing the Web to provide collections access quickly surfaced, few in the field had a clear understanding of how this might be achieved. Getty funding provided an incentive for developing and implementing plans for making online collections access a reality.

Today, a Web-savvy public expects immediate user-friendly access to visual arts collections. Although many museums have at least a part of their collections available online, organizations still struggle with how to fund, develop, and justify these programs. What, after all, is the relationship between collections access and a museum's core responsibilities? Can online access have a meaningful impact on an institution's broader mission and programs? How will online access affect an organization's budget and operations?

By focusing on these key issues and by providing candid accounts of the challenges encountered by both the Getty and its grantees, we hope to address the concerns of museum leaders and their staff—and to thus give back to the field from which we have learned so much. In addition, we hope that the lessons learned during this initiative—as well as the many successes of its grantees—will inspire other funders to support the ongoing efforts of museums and other cultural organizations internationally to provide online access to their permanent collections.

The impact of these projects depends, as always, on the institutions and staff members who undertake them. The Los Angeles-area grantees who took on these projects deserve credit not only for their vision and sheer tenacity but also for their willingness to share their experiences with us and with the broader field. The Getty is grateful to all of you.

I would also like to thank Christina Olsen, Program Officer of the Getty Foundation, and the advisory team that worked with report author Ann Schneider in the development of this report: Ken Hamma, Executive Director of Digital Policy and Initiatives, Getty Trust; Murtha Baca, Head of Digital Resources, Getty Research Institute; Erin Coburn, Manager, Collections Information, Getty Museum; Kathleen McDonnell, Program Officer, Ahmanson Foundation; and Joan Weinstein, Associate Director, Getty Foundation.

Deborah Marrow
Director, Getty Foundation

FROM A MUSEUM DIRECTOR

In 2000, the Japanese American National Museum was honored to receive a grant from the Getty Foundation to provide online access to key works from our visual arts collection as part of the Getty's Electronic Cataloguing Initiative. In those early years, our museum community had little knowledge about how to put collections information on the Web. It was a daunting project and took tremendous perseverance and commitment from our staff. Looking back from 2007, however, I see how important this grant was to our institution and how much we gained in ways we could not even have anticipated when we started. Providing online access to collections information has enabled students, teachers, scholars, filmmakers, and the general public to appreciate the works of important but little-known Japanese American artists. As a result of this Getty-funded project, we have been able to significantly broaden our public outreach nationally, strengthen our education programs, and build a stronger international profile.

From my perspective as Chair of the American Association of Museums' Board of Directors, I am most appreciative of the collective impact the initiative had on Los Angeles. It increased our community's understanding of the value of online collections, and the staffing, resources, and leadership required to be successful. When I speak with museum colleagues across the country, I still hear how many of them—especially at small to midsized museums—are grappling with questions around why and how to make their collections information accessible. This report will be invaluable in answering those questions, and encouraging others to see the long-term value of the investment in this work so that we can remain more relevant and beneficial to the public we serve.

Irene Hirano
President/Chief Executive Officer, Japanese American National Museum, Los Angeles
Chair, Board of Directors, American Assocation of Museums


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WHY DO IT AT ALL?

"Our mission is all about collections access and preservation—and in today's world, online collections information is central to both. LACMA's Collections Online program is vital to so much that we do—from scholarship and exhibitions to education and development. It's central to our mission, and a priority for our museum."

Michael Govan, Chief Executive Officer and Wallis Annenberg Director, Los Angeles County Museum of Art (LACMA)

OPPOSITE: **Edward Ruscha**, *Phillips 66, Flagstaff, Arizona,* 1962 (print 1989). Gelatin silver print, edition 7/25, 19 ½ × 23 in. (49.5 × 58.4 cm). The Museum of Contemporary Art, Los Angeles. Gift of Gilbert B. Friesen. 90.13.9

WHY DO IT AT ALL?

REASON 1: INCREASE ACCESS

Museums typically exhibit no more than a fraction of their collections in their physical galleries. As a result, visitors are rarely aware of the extent of these collections. In contrast, online access provides unlimited "virtual" gallery space where entire collections can be displayed—and where the public, as well as specialists, can gain a broader understanding of those collections.

> "At the Huntington, we used to find that the public knew very little about our art collection. For us, online access is a wonderful means of showing the varied riches of our European and American collections, not only in paintings but also in sculpture, decorative arts, prints, and drawings.
>
> **JOHN MURDOCH**, Hannah and Russel Kully Director of Art Collections, Huntington Library, Art Collections, and Botanical Gardens, San Marino

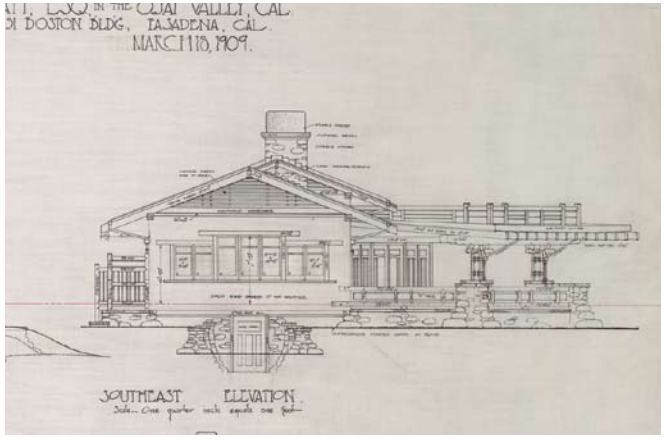
Online access can also overcome geographic restrictions. The Greene and Greene Virtual Archives reach beyond the collections of the University of Southern California's Gamble House to provide online access to documents of the famous Greene and Greene architectural team—drawings, sketches, photographs, and historical records—located in four major archival collections in California and New York.

REASON 2: EXPAND AUDIENCES

Once collections information is available online, grantees report almost immediate—and often dramatic—increases in Web site traffic. At Los Angeles County Museum of Art, Collections Online attracts a high percentage of the museum's online visitors, whose input is now being used to improve the Web site. Furthermore, for some organizations online traffic is leading to increased numbers of actual visitors and donors.

"The Greene and Greene Virtual Archive has dramatically increased the number of people who know about the Gamble House—and now see us as a resource for all things Greene and Greene. Fortunately, the number of people who find us online also seems to be a factor in increasing the number of actual visitors to the Gamble House—and the number of donors."

TED BOSLEY, Director, Gamble House, Pasadena



ABOVE: Ted Bosley. Photograph by Mimi Haddon.
TOP RIGHT: *Sideboard,* 1909–10. William R. Thorsen House, Berkeley, California. Honduras mahogany and ebony with oak, fruitwood, and abalone inlay, 36 ½ × 79 ¼ × 24 in. (92.7 × 201.3 × 61 cm). Huntington Library, Art Collections, and Botanical Gardens, San Marino, The Gamble House, University of Southern California. Photograph by Ogdan Borrisov, Interfoto USA (www.interfotousa.com).

MIDDLE: *The Gamble House, upper sleeping porches projecting from the north elevation,* 1908. Pasadena, California. Photograph ©Douglas Keister.
BOTTOM: *Charles Millard Pratt House, southeast elevation,* March 18, 1909. Nordhoff (Ojai), California. Ink on tracing cloth, 24 × 38 in. (61 × 96.5 cm). Greene & Greene Archives, The Gamble House, University of Southern California.

REASON 3: SUPPORT TEACHING AND LEARNING

"Online collections information essentially provides a scaffolding for learning."

RENEE MONTGOMERY, Assistant Director, Collections Management and Information, Los Angeles County Museum of Art

Rich with information and images, online collections are educational by their very nature. As such, they can provide the basis for developing specialized programs for teaching and learning.

Two grantees—the Pacific Asia Museum in Pasadena and the Antelope Valley Indian Museum in Lancaster—used electronic collections information to develop online educational modules for teachers and students. These modules are now available for use by local teachers in tandem with classroom museum visits or as independent learning tools by teachers outside the Los Angeles area.

At the Ruth Chandler Williamson Gallery at Scripps College in Claremont, electronic collections information inspired faculty member Bruce Coates to develop an exhibit, a catalogue, and a scholarly symposium in 2006 on Japanese printmaker Chikanobu Toyahara. Coates also developed courses on Japanese prints and the Meiji period in Japan, enabling students to explore the collections via the gallery and its electronic catalogue.

"As steward of a permanent collection at a college, we are always looking at how our collections can support our central mission of teaching . . . how we can expand our audience of teachers, students, and researchers. Online access makes this much more possible"

MARY MACNAUGHTON, Director,
Ruth Chandler Williamson Gallery, Scripps College, Claremont

Yoshu Chikanobu, *Enumerated Blessings: Blessed with Children,* 1890. Ink on paper, 14 × 9 ⅜ in. (35.6 × 23.8 cm). Scripps College, Claremont, California. 98.4.43.

Online access can also spur more collaborative approaches to research. At the Autry National Center in Los Angeles, curators wanted to use online resources to help build a new understanding of the multiple cultural influences that converged in the American West. To this end, outside researchers are invited to provide online input about objects in the collections, from questions about attributions to new interpretations.

"Our goal is to use the Web to connect researchers, tribal communities, and others interested in these collections—and to connect the objects in our collection with related collections across the country."

DUANE KING, Director, Southwest Museum of the American Indian, Autry National Center, Los Angeles

Large tapestry, Navajo, 1900–1917. Finely woven, plain, weft-faced tapestry weave with lazy lines; aniline-dyed machine-spun cotton string warp, and weft of several types of machine-spun wool yarns, 136 ½ × 135 ½ in. (346.7 × 344.2 cm). Courtesy of the Autry National Center, Southwest Museum, Los Angeles. Gift of Mrs. Edward Laurence Doheny. 761.G.32 (CT.911)

Online collections access also offers the public, from casual visitors to potential donors, a better understanding of the museum's multiple roles in the areas of scholarship, collections care, and education. Providing core documentation about an object and its maker is the beginning. Deeper information—such as scholarly interpretations, information on historical context, conservation details, and educational materials—can further expand this understanding. As such, online access provides a new avenue for increasing institutional transparency.

"We view online access as one of the primary ways we can show people what it is we do. Most people have no idea of what it takes to understand and care for such a broad range of art objects."

SUE ANN ROBINSON, Director of Collections, Long Beach Museum of Art

REASON 4: IMPROVE DOCUMENTATION

Prior to their Getty-funded projects, most grantees recorded cataloguing information on a combination of paper-based or home-grown spreadsheet systems. Usually available only to the registrar, the data in these systems was often inconsistent and incomplete.

A museum's collection is often referred to as its primary asset. But collections require ongoing care and preservation, so they can also be an institution's primary liability. Creating basic catalogue and image documentation for each art object creates the kind of baseline inventory information that ensures collection security and is a necessary precursor to long-term preservation.

"Security was a central issue for our board. Because our collection has not been widely published and our own documentation was limited, the increased security afforded by digitizing and cataloguing the collection represented a huge step forward in ensuring its preservation."

DAVID KAMANSKY, Senior Curator and Director Emeritus, Pacific Asia Museum, Pasadena

David Kamansky. Photograph by Mimi Haddon.

"For the first time, staff across the museum have access to consistent and accurate information about our collections. It might seem basic, but it's helping our institution on a daily basis."

JACK WIANT, Chief Financial Officer, Museum of Contemporary Art, Los Angeles

Katsushika Hokusai, *Mount Fuji from Isawa*. Japan, twentieth century. Woodblock print; ink on paper, 10 × 14 ½ in. (25.4 × 36.8 cm). Pacific Asia Museum Collection. Photograph by Julian Bermudez. Gift from the Henrietta Hill Swope Collection. 1981.12.117

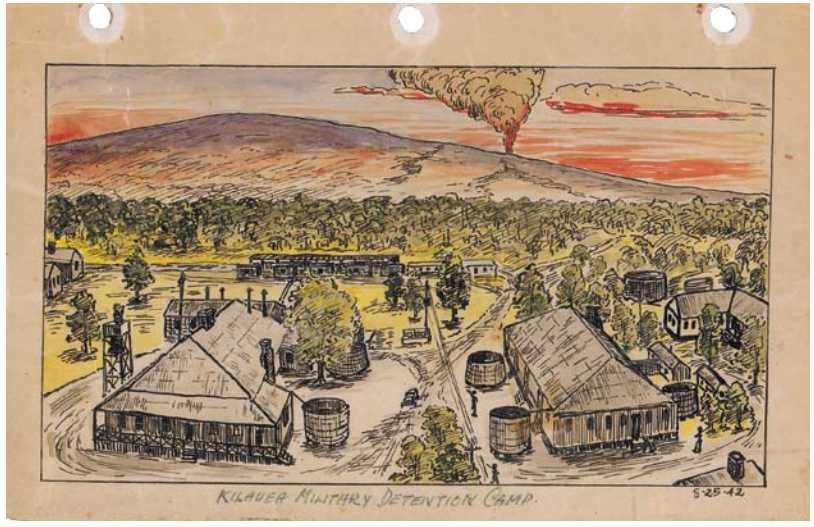
REASON 5: PRESERVE COLLECTIONS

Virtual access to collections reduces the need for handling the actual objects, minimizing wear and tear, and contributing to the long-term preservation of the collection. Online access can also improve a museum's ability to respond to those researchers who require deeper access to collections information, especially when those collections are difficult to see and study because of their fragility or size.

"Since the political posters in our collection are large and often very fragile, we saw electronic cataloguing as a way to increase access while reducing handling of the actual posters. To accomplish this, we created high-resolution scans to ensure that all of the text—key to understanding the poster's meaning and intent—is legible. On-site researchers are thrilled with this level of access."

CAROL WELLS, Executive Director,
Center for the Study of Political Graphics, Los Angeles

G. Stowe Jr., *Harper's Bazaar* magazine cover, 1970, 30 ½ × 22 in. (77 × 56 cm).
Los Angeles, California, Center for the Study of Political Graphics.



George Hoshida, *Amatuer [sic] Show: 10-3-42,* 1942. Ink and watercolor on paper, 9 ½ × 6 in. (24.1 × 15.2 cm). Japanese American National Museum. Gift of June Hoshida Honma, Sandra Hoshida, and Carole Hoshida Kanada. 97.106.1C

TOP: **George Hoshida**, *Kilauea Military Detention Camp, 8-25-42,* 1942. Ink and watercolor on paper, 9 ½ × 6 in. (24.1 × 15.2 cm). Japanese American National Museum. Gift of June Hoshida Honma, Sandra Hoshida, and Carole Hoshida Kanada. 97.106.1AC
BOTTOM: **George Hoshida**, *Ameteur [sic] Show: 10-3-42,* 1942. Ink and watercolor on paper, 9 ½ × 6 in. (24.1 × 15.2 cm). Japanese American National Museum. Gift of June Hoshida Honma, Sandra Hoshida, and Carole Hoshida Kanada, 97.106.1

Online access also helps preserve objects that are difficult to display. The Japanese American National Museum's Web site allows visitors to accomplish what would be impossible in a gallery setting—to leaf through a notebook created by Japanese American George Hoshida during his imprisonment in World War II.

At the Otis College of Art and Design in Los Angeles, online access has made available images and information about the library's previously uncatalogued and very fragile collection of two thousand artists' books, such as contemporary feminist artist Cheri Gaulke's foldout book titled *Im-'ped-e-ment* (1991), which includes a seed envelope, a miniature shoe, and instructions on foot binding.

Cheri Gaulke, *Im-'ped-e-ment,* 1991. Artist book. From the Otis College of Art and Design Library's Artists' Books Collection.

REASON 6: STREAMLINE WORKFLOW

"Exhibition checklists for permanent collection shows that used to take days to prepare can now be put together in minutes. People forget that we used to rely on paper files or viewing the works in storage."

SUSAN JENKINS, Manager of Exhibition Programs, Museum of Contemporary Art, Los Angeles

Electronic access benefits museum staff as well, transforming exhibition planning and other activities, which relied in the past on physical access to the collections. Staff members are now free to brainstorm during the early stages of planning an exhibit by manipulating images and information, rather than the objects themselves; even off-site curators can easily participate in the process. Once in place, electronic cataloguing can also streamline the processing of new acquisitions and works on loan, making information and images about these works more readily available to curators, educators, and exhibition staff.

"I'm now a zealous convert . . . having seen how our electronic cataloguing system helped streamline the hundreds of details involved in tracking loans and logistics for a large exhibition we're planning that will travel internationally."

STEPHANIE BARRON, Senior Curator, Modern Art, Los Angeles County Museum of Art

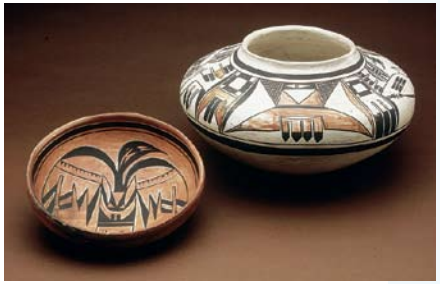
Online access also reduces the amount of time staff spend responding to outside inquiries abot the collection. As staff at the Center for Political Graphics saw, with online access most researchers can locate the information they need with little or no assistance.

Mary Cassatt, *Woman and Child,* late nineteenth or early twentieth century. Oil on canvas, 28 ¾ × 23 ⅝ in. (73 × 60 cm). Los Angeles County Museum of Art. Gift of Deborah and John Landis. Photograph © 2006 Museum Associates/LACMA, AC1996.164.1

CASE STUDY: **Southwest Museum — Access during Renovation**

Online access becomes critical when physical access to collections is restricted. During the current renovation of the historic Southwest Museum site, less than two percent of the museum's collection of over 280,000 Native American artifacts are on view, and gallery hours are extremely limited. To increase access during this period, the museum—now part of the Autry National Center in Los Angeles—has made nearly 40,000 objects available online. Museum staff expect that number to increase significantly in the coming year.

Much of the collection was originally stored in the museum's seven-story Caracol Tower, accessible only through a narrow stairway. A necessary move to temporary storage was combined with a concurrent preservation project, designed to reverse damage caused by pests and moisture. To streamline the complex process, the museum utilized its electronic catalogue combined with an integrated bar-coding module to help curators track the location of objects as they move in and out of storage. Condition and conservation treatment information is also being documented electronically.



TOP: Unknown photographer, *Untitled* (photograph of a "W" Yellow Line electric trolley passing below the Southwest Museum, Los Angeles, California), 1920. Black-and-white copy print from a copy negative, 3 ¼ in × 4 ¼ in. (9.5 × 12.1 cm). Courtesy of the Autry National Center, Southwest Museum, Los Angeles. S1.189

MIDDLE: Nampeyo (Hopi), *Ceramic Bowl,* ca. 1900. Paint, clay. 8 × 14 ½ in. (20.3 × 36.2 cm). Courtesy of the Autry National Center, Southwest Museum, Los Angeles. Gift of Mr. Peter Goddard Gates. 268.G.59 (CT.135)

BOTTOM: Tlingit, *Raven Rattle,* 1860. Carved wood with paint; bound with a leather thong. 4 ½ × 14 ¼ × 5 in. (11.4 × 36.2 × 12.7 cm). Courtesy of the Autry National Center, Southwest Museum, Los Angeles. Gift of Mr. Peter Goddard Gates. 1983.P.10.2 (CT.135)

LESSONS LEARNED

The central lesson of the Getty's initiative is that there is no single path to success. Each organization—and its collections, resources, needs, and priorities—is unique; therefore, each online access project is also unique. There are common issues and challenges, however, and common factors within individual success strategies. A series of "lessons learned," applicable to both museums and funders, can be drawn from these experiences.

OPPOSITE: **Adolph Strakhov Offset,** *Women's Emancipation Day* Poster (detail), 1920 (reprinted 1970s). Offset, 22 × 16 in. (55.9 × 40.6 cm). Bread and Roses Bookshop, San Jose, California. CENTER FOR THE STUDY OF POLITICAL GRAPHICS.

LESSONS LEARNED

LESSON 1: TAKE TIME FOR PLANNING

"Planning was critical to the success of our online access project . . . without it, our project would have been hopelessly naïve."

TED BOSLEY, Director, Gamble House, Pasadena

Taking the time to develop shared goals and realistic strategies for online collections access is critical, particularly given the inherent complexities of collections management, cataloguing, digitization, and Web delivery. Not surprisingly, grantees credit the most successful aspects of their projects to effective planning. Similarly, the least successful aspects of their projects were usually attributed to inadequate planning.

Hand puppet, *The Blind Scholar,* Chinese, Taiwan, early to mid-twentieth century. Wood, paint, synthetic fabric, rabbit fur, H: 7.5 in. (19 cm). Courtesy of the Fowler Museum at University of California, Los Angeles, Photograph by Don Cole. Anonymous gift. X77.1391A–C

With the benefit of hindsight, those grantees that opted not to apply for Getty planning funds now acknowledge the need for planning, Few funders support project planning, reasoning that applicants should complete planning on their own. Grantees are often similarly results-oriented and eager to move on to implementation. The experience of the Getty's initiative suggests, however, that funding formal planning projects can significantly improve implementation results, thereby leveraging the impact of dollars spent on planning.

"We thought we were ready for implementation because we were already doing electronic cataloguing and digitization. But planning would have helped us reassess where we were and where we were going—and might have helped us avoid problems that came up later."

SARAH KENNINGTON, Registrar,
Fowler Museum at the University of California, Los Angeles

Sarah Kennington in front of **Edouard Duval-Carrié**, *Danbalah la Flambeau*, 2000. Oil on canvas, wood, and metal, 114 × 76 in. (289.6 × 193 cm). Courtesy of the Fowler Museum at University of California, Los Angeles. Photograph by Mimi Haddon.

Involve Staff

Many grantees began the planning process by creating "wish lists" of possible uses of collections information and technology, others used a more formal assessment process; however, all stressed the importance of seeking broad staff input as early as possible. The planning process can then be used to identify priorities and develop realistic goals that serve the institution's programs and mission.

"Brainstorming with staff was an important part of our planning. Because we are a contemporary art museum interested in new uses of technology in art, we initially had ambitious ideas about cutting-edge projects . . . but the planning process helped us winnow our project down to what we really needed, and what we could actually do."

JACK WIANT, Chief Financial Officer,
Museum of Contemporary Art, Los Angeles

Jack Wiant in front of **Dave Muller**, *Quick Picks (twenty-six)*, 2004. Acrylic on paper, each (6 parts): 84 × 36 in. (213.4 × 91.4 cm). The Museum of Contemporary Art, Los Angeles. Purchased with funds provided by The Buddy Taub Foundation, Jill and Dennis Roach, Directors, 2005.7A–F. Photograph by Mimi Haddon.

Get Outside Input

Many museums found that early input from outside experts—including colleagues at other institutions—helped to get them past initial stumbling blocks, particularly in the areas of technology and institutional readiness. At the Pacific Asia Museum, project staff looked to colleagues at other institutions and to outside consultants for fresh perspectives. Although the process was discouraging at times, it also helped them develop a realistic strategy for achieving online access.

"It took a leap of faith for us to launch this project. The biggest challenge was our lack of understanding of technology. But bringing in an outside consultant familiar with everything from databases to online delivery made all the difference."

MARCIA PAGE, Deputy Director for Collections, Pacific Asia Museum, Pasadena

Marcia Page in front of *Wedding Ensemble,* China, Qing dynasty, ca. 1860. Silk and couched gold threads, robe: 43 × 38 in. (109.2 × 96.5 cm); skirt: 39 × 46 in. (99.1 × 116.8 cm). Pacific Asia Museum Collection. Gift of Dr. and Mrs. Milton Rubini. Photograph by Mimi Haddon.

Identify System Needs

For most grantees, assessing information needs—how collections information is used throughout the institution—and translating those needs into requirements for a collections management system formed the core of the planning. At Los Angeles County Museum of Art, the size and diversity of the collections, as well as the number of curatorial departments, highlighted the need for new workflow strategies as the museum struggled to make the transition from independent departmental databases to a centralized resource.

"Doing a thorough systems analysis is the one of the most important things you can do, even if you keep the same system. It's the only way to ensure that staff who need collections information can get it—accurately and efficiently."

RENEE MONTGOMERY, Assistant Director, Collections Management and Information, Los Angeles County Museum of Art

Renee Montgomery in front of **Alexandre François Desportes**, *Landscape with Dog and Partridges*, 1719. Oil on canvas, 44 × 56.5 in. (112 × 144 cm). Los Angeles County Museum of Art. Gift of the Ahmanson Foundation, AC1993.39.1. Photograph by Mimi Haddon.

Plan Online Delivery

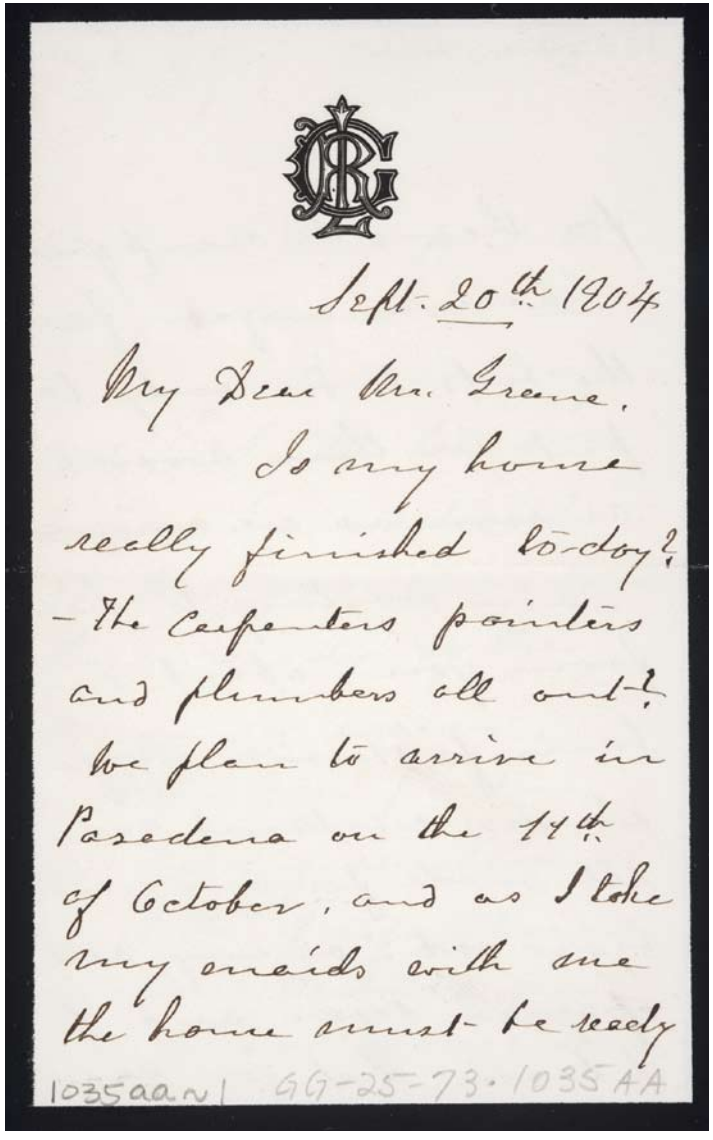
Both the Getty and its grantees found the actual online delivery of collections information more challenging than anticipated, suggesting the need for more attention to planning in this area. On the funding side, staff at the Getty Foundation realized that application requirements had not adequately addressed the need for planning, testing, and budgeting for online delivery.

Problems arose for some grantees when online delivery strategies—particularly off-the-shelf Web access modules—did not function as expected. Other grantees encountered difficulties in integrating collections access into their existing Web sites. Furthermore, in some cases grantees found that they had not anticipated the need for content and editorial review prior to "publishing" their collections, a time-consuming process in which curatorial involvement is key.

While some grantees were able to overcome these challenges, others have seen their projects come, at least temporarily, to a standstill. All of them point to the need, however, for more time spent planning online delivery details during the early stages of their projects.

"The one major issue we overlooked during our planning project was the need to redesign our Web site for user interface. We were so focused on the database itself that we initially neglected to consider the importance of making the Web interface accessible to users."

TED BOSLEY, Director, The Gamble House, Pasadena


Sept. 20th 1904

My Dear Mr. Greene,

Is my home really finished to-day? - The carpenters painters and plumbers all out? We plan to arrive in Pasadena on the 14th of October, and as I take my maids with me the home must be ready

1035aa.nl GG-25-73-1035 AA

Letter from Lucretia R. Garfield to Charles Sumner Greene, 1904. Lucretia R. Garfield House, South Pasadena, California. Print and ink on paper, 5 ¾ × 3 ¾ in. (14.6 × 9.5 cm). Greene & Greene Archives, University of Southern California. Huntington Library, Art Collections, and Botanical Gardens, San Marino.

LESSON 2: GET INSTITUTIONAL BUY-IN

Making electronic cataloguing relevant to the broader organization can be challenging, particularly within a large museum, university, or other multidisciplinary organization. Grantees at organizations of all sizes agreed, however, that institutional "buy-in" was essential to the success of both the initial project and the ongoing program. Although buy-in from all levels of staff is important, the support of institutional leaders is most critical.

"At Scripps, I have found that the best way to involve our institutional leaders is to try to think like they do . . . to demonstrate to them the specific ways that online collections access at the Gallery contributes to the university's broader educational goals."

MARY MACNAUGHTON, Director, Ruth Chandler Williamson Gallery, Scripps College

Grantees stress that senior staff with decision-making responsibilities must be involved from the project's inception. These key players need to understand the specific requirements and benefits of online access—on both a short and long-term basis. With their input and guidance, online access goals can be aligned with the broader mission, ensuring that the project is viewed as an institutional priority.

Other staff—from collections management and registration, as well as curatorial, technology, education, marketing, development, operations, and other administrative departments—must also be involved, ideally from the beginning of the project. Their input is often critical to redesigning the many "people processes" involved in online access projects and, at the curatorial level, to providing cataloguing content.

"Having the curators involved is essential because it motivates them to take the project seriously. It shows them, firsthand, how vital their knowledge of the collection is to building the database."

JOHN GRAY, Chief Executive Officer, Autry National Center, Los Angeles

Mary MacNaughton. PHOTOGRAPH BY MIMI HADDON.

John Gray. PHOTOGRAPH BY MIMI HADDON.

LESSON 3: CATALOGUING IS KEY

Although visitors to museum Web sites often focus on the images, the real key to online access is cataloguing; that is, the consistent documentation of information about works in the collection. Getting cataloguing right—and conforming to appropriate standards and good practice—is critical. Without effective cataloguing, there is simply no point in providing online access. The reason for this is that today's online users increasingly expect to be able to locate online information and images instantaneously. Without careful cataloguing, users will not be able to find the information they are looking for quickly, or at all.

Effective cataloguing makes it possible for museum works to be "found" through more general searches using public search engines like Google and Yahoo (as long as the museum has made its collections information available to those search engines). Cataloguing standards also ensure that collections information can be located by "harvesting" programs (like Google Images), which search Web sites and extract relevant information in response to user searches.

Researching and identifying the most appropriate cataloguing standards was a crucial part of the Getty-funded projects. Today, broader acceptance of cataloguing standards is making it easier for museums to determine what information should be included in a catalogue record, and how to organize and format that information and related digital images. Related tools—called "vocabularies"—are also readily available to standardize such common terms as artist and place names.

Set Realistic Goals

Several grantees scaled back their initial cataloguing plans—either in terms of the number of objects to be catalogued or the extent of cataloguing information to be included in each record—because they found they had underestimated the amount of time and labor necessary to accomplish their cataloguing goals. Most also realized that the accuracy and consistency of cataloguing "core" data was far more critical than the quantity of data entered. Understanding that cataloguing is an ongoing process, many grantees deferred more expanded cataloguing to future phases.

Cataloguing as a Work in Progress

Electronic cataloguing and its online corollary of public access will always be works in progress. Additional data—from provenance and conservation data to interpretive and contextual information—can be added at any time as needed. In fact, the broader and deeper the cataloguing information, the more uses it will have and the more valuable it will ultimately be. Understanding and communicating this reality has been an essential lesson of the initiative, but one that is often difficult for institutions to accept, since it challenges the notion of collections cataloguing and online access as discrete projects.

> "It's difficult to convey the notion that our collections management system is a dynamic, living process—that it will never be 'done.'"
>
> **BRIAN MAINS**, Art Information Manager, Huntington Library, Art Collections, and Botanical Gardens, San Marino

Brian Mains. PHOTOGRAPH BY MIMI HADDON.

Why Cataloguing Matters: Examples

Q: An online visitor searches for "painting" on a museum's Web site, but comes up with no records although the museum has hundreds of paintings. Why?

A: The museum failed to include the standard term *painting* in their cataloguing system (usually this would be included as the "type of work"). As a result, its paintings cannot be "found" by searching on the term *painting*.

Q: A scholar doing online research searches for sculptor Giovanni Bologna on a museum's Web site, but comes up with no records, even though the museum has several works by this Belgian artist who worked in Italy. Why?

A: Many artists have one or more variant names. In this case, Giovanni Bologna is an Italian variant name for artist Jean Boulogne (who is commonly known as Giambologna). Unless the museum has included all of those names when cataloguing the artist's works—ideally by loading the Union List of Artists Names Online (ULAN) into its database—many online searches will be unsuccessful.

LESSON 4: DIGITIZATION IS A PROCESS

Many museums have discovered that online access involves much more than simply creating digital images. During their Getty-funded projects, grantees also discovered that even the digitization process itself was more complex than they had imagined. For example, due to rapid changes in available technology, many grantees found themselves reevaluating their digitization strategies only months after completing their digitization plan.

> "During implementation, we reassessed the costs of outsourcing the digital photography. We found that the costs had gone down so much that we could do it more cheaply ourselves. Although a flood in our building made space a challenge, we made it work."
>
> **MARCIA PAGE**, Deputy Director for Collections, Pacific Asia Museum, Pasadena

Grantees also found that the multiple steps involved in digitization—color correction, saving the necessary multiple versions of the image, and linking the images to the appropriate records within the collections management system—required more time and tracking than anticipated.

In some cases, the digitization process became so complex that a separate database was needed to manage the images. At the Museum of Contemporary Art, newly available digital images were soon being accessed and used across the institution. As a result, multiple copies and versions of the same image were being saved on different servers. Even more alarming, images were often separated from relevant copyright restrictions. To regain control of image use at the museum, the staff is now planning to centralize image storage and install a state-of-the-art database (a "digital asset management system") to manage the images and information about them.

"At first, we didn't foresee the breadth of image use—but it has exploded in the last few years. Because of the image use and storage issues, managing digital files is now an institutional priority."

ROBERT HOLLISTER, Director of Collections and Registration, Museum of Contemporary Art, Los Angeles

Robert Hollister in front of **Carl Ostendarp**, *Untitled (Couple Painting—Black)*, 1999. Acrylic on linen. 68 × 77 in. (172.7 × 195.6 cm). The Museum of Contemporary Art, Los Angeles. Gift of the artist. 2005.3. Photograph by Mimi Haddan.

Tim Hawkinson, *Untitled (Pedestal with Knots)*, 1992. Enamel on wood, 42 ½ x 27 x 14 ½ in. (108 x 68.6 x 36.8 cm). The Museum of Contemporary Art, Los Angeles. Gift of Gary and Tracy Mezzatesta. 2003.37

Theodore Robinson, *La Débâcle,* 1892. Oil on canvas, 18 × 22 in. (45.7 × 55.9 cm). Scripps College, Claremont, California. Gift of General and Mrs. Edward Clinton Young.

LESSON 5: HELP IS AVAILABLE

During and after completing their grant projects, many grantees attended conferences organized by the Museum Computer Network (MCN), the Institute of Museum and Library Services (IMLS), and Archives and Museum Informatics. Most grantees also attended Getty-sponsored workshops in 1997 and 1999. Led by experts in cataloguing and digitization from the Getty Research Institute and the Getty Museum, these workshops provided technical guidance and a forum for discussion. Many grantees also developed informal information sharing networks with their colleagues in Los Angeles and across the country.

Looking back, most grantees believe that the information they gained from the broader museum community was critical in preparing them for the challenges of their projects. From the Getty's perspective, this interaction helped ensure that projects conformed to developing standards for good practice in the field.

"Connecting with others in the field showed us that we weren't alone. And the Getty workshops reinforced the importance of cataloguing standards—and really helped us understand how to use those standards."

MARY MACNAUGHTON, Director, Ruth Chandler Williamson Gallery, Scripps College, Claremont.

LESSON 6: SEEK SUSTAINABILITY

Online access projects offer myriad benefits to museum staff and operations, and can serve as building blocks for future projects. Nevertheless, the institutional commitment and resources required to shift from discrete projects to ongoing programs can be daunting. As a result, institutional leaders are still tempted to think of these projects (even when they become programs) as "add-ons:" optional activities to be undertaken if and when funding is available. Despite the challenges, however, several grantees were successful in what may be the most important measure of their success—transforming their grant-funded projects into vital and ongoing programs.

Keep Communicating

Grantees speak persuasively about the need to maintain institutional buy-in, particularly at the senior, decision-making levels. Since institutions and their staff are in a constant state of change, grantees learned, both through their successes and their failures, that a combination of ongoing cheerleading and damage control is usually necessary.

> "Don't underestimate the need for repeated communication about the impact of electronic cataloguing, how it saves time and money over the long run, and how it forms the basis for 'sexier' projects."
>
> **RENEE MONTGOMERY**, Assistant Director, Collections Management and Information, Los Angeles County Museum of Art

Keep Current with Technology

One of the ongoing challenges of online access is that the underlying technology—hardware as well as software—has to be monitored, supported, and periodically upgraded. Fortunately, most grantees report that the process of planning and implementing online access has increased their institution's ability to manage technological change. It has also shown them the cost, in terms of both dollars and staff time, of falling behind.

Keep Planning

Cataloguing, digitization, and online access can never be complete; therefore, grantees have found that the best way to sustain their programs is to periodically reassess them—to revisit the planning process. In some cases, this has meant planning future phases of online access or fighting budget battles. In other cases, it may take the shape of a more formal evaluation of successes and opportunities, ranging from statistics on Web site use to broader analyses of how online access serves specific programmatic goals. At the same time, revisiting planning can provide new opportunities for gathering staff input and developing institutional consensus around shared goals. By maintaining the momentum of online access programs, organizations can also maximize their usefulness as building blocks for new projects of all kinds, extending the value of these projects far beyond their original parameters.

> "Because of their essential flexibility, online databases will be used in ways we can't imagine."
>
> **JOAN MARSHALL,** Executive Director, Pacific Asia Museum, Pasadena

LESSON 7: UNDERSTAND THE COSTS

Costs for the Getty-funded electronic cataloguing projects varied widely. In most cases, Getty funding represented only a fraction of the total costs of providing online access, and was never more than one third of implementation costs. Although raising the necessary funds was often a challenge, most grantees were successful in developing projects that were scaled to their needs and resources.

The overriding factors affecting overall costs are the institution's online access goals and the resources it can dedicate to the project. In other words, it is vital to understand what the institution wants to achieve with online access and what resources are available. Other important factors, as described on the right, relate to collections, staffing, technology, cataloguing, and digitization. Initial and ongoing costs (see page 32) can also be differentiated.

Factors Influencing Project Costs

ONLINE ACCESS GOALS

Depth of information to be provided online
How information will be accessed

AVAILABLE RESOURCES

Funding

COLLECTIONS

Type, size, and fragility of collections
Ease of physical access to collections

STAFFING

Availability and expertise of in-house staff

TECHNOLOGY AND SYSTEMS

Level of internal Information Technology (IT) support
Hardware and infrastructure needs
Collections management system needs
Data conversion needs

CATALOGUING

Accuracy and completeness of existing information
Cataloguing goals
Availability of experienced cataloguers
Availability of curatorial expertise

DIGITIZATION

Type and availability of existing images
Format, size, and resolution of digital images needed
In-house or outsourced scanning and photography
Digital asset management needs

Find Ways to Reduce Costs

Faced with the reality of ongoing costs and limited funding, grantees have demonstrated repeatedly that where there is a will, there is a way. Creative solutions, compromises, and persistence abound. The most common strategy is simply to work opportunistically—to incorporate cataloguing and imaging additions into any and every project possible—as seen in the following projects:

- **HUNTINGTON ART COLLECTIONS**—Midway through its implementation grant, the Huntington received an important collection of works by William Morris. The collection's significance deemed it a cataloguing priority and added to the project. By adding high-level volunteers and curatorial associates to the project team, cataloguing of the new collection was completed during the grant period.
- **PACIFIC ASIA MUSEUM**—Proposed in-depth cataloguing was taking significantly longer than expected, forcing the museum to reasess its implementation goals. The collection is not well known, however, so museum staff decided that providing access to (and gaining intellectual control of) a large percentage of the collection was more important than in-depth cataloguing of a smaller number of objects. By opting for breadth over depth, the museum exceeded its initial cataloguing target by 1,000 records for a total of 16,000 records catalogued.
- **POMONA MUSEUM OF ART, POMONA COLLEGE,** and **RUTH CHANDLER WILLIAMSON GALLERY, SCRIPPS COLLEGE**—Both Pomona and Scripps Colleges use the same collections management software and often share information. Following the completion of their projects, both sought to retain their full-time database managers. Recently, they arrived at a compromise solution in which they now share a single full-time database manager who is familiar with both collections.

Peter Voulkos, *Sculpture (Walking Man),* 1957. Stoneware, low-fire overglaze, 17 × 12 × 8 in. (43.2 × 30.5 × 20.3 cm). Scripps College, Claremont, California. Gift of Mr. and Mrs. Fred Marer. 92.1.136

Initial Costs

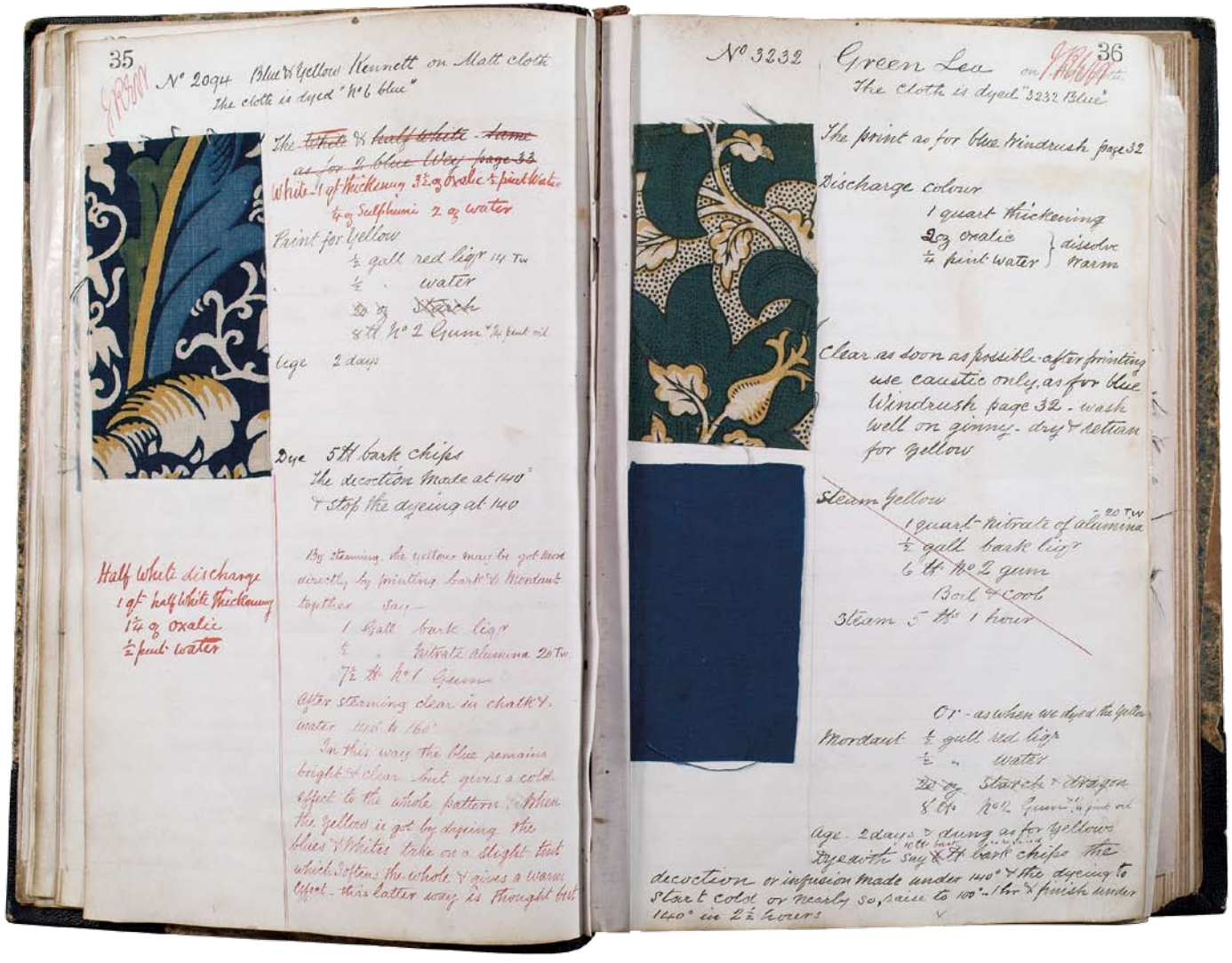
Based on the experiences of grantees, initial project costs for online collections access include the following:

- **PLANNING**—A key requirement is staff time; other expenses can include short-term consultants (from $5,000 to $15,000) and occasional staff travel for professional development and surveys of other institutions (approximately $1,500).
- **INITIAL CATALOGUING**—Cataloguing costs depend on the availability of existing staff for cataloguing and the amount of cataloguing to be completed. Most grantees hired one or more cataloguers; some also hired project or database managers to oversee the project. Cataloguing costs for a three-year project ranged from $30,000 for museums with small collections to more than $300,000 for larger museums with ambitious cataloguing programs.
- **DIGITIZATION**—Costs for services and equipment for photography and digitization ranged widely, from under $10,000 to nearly $100,000, depending on the goals and extent of the digitization project.
- **SOFTWARE**—Many grantees used grant funds to purchase new or upgraded collections management systems. Smaller institutions purchasing new systems spent approximately $40,000, while larger institutions spent approximately $100,000.
- **HARDWARE**—Funds expended for hardware—from computers and printers to servers—ranged from $2,000 to $100,000, with larger institutions significantly outspending smaller ones.
- **ONLINE ACCESS**—Costs associated with online access included Web interface software, Web design for user interface, and related technical expenses. Organizations using off-the-shelf modules designed for use with their collections management systems generally spent less than $5,000; organizations with customized solutions spent up to $100,000.

Ongoing Costs

Ongoing costs include the following:

- **STAFFING**—Due to the new functionality and opportunities online access projects create, they invariably place new burdens on staff and workflow. As a result, nearly all of the grantees have identified new staffing needs; only a few, however, have succeeded in actually adding new staff.
- **MAINTENANCE AND SUPPORT**—With new collections management software comes additional annual maintenance and support. Most grantees have absorbed these new costs, which range from $2,000 to $25,000 per year.
- **ONGOING DIGITIZATION COSTS**— Few grantees were able to digitize their entire collections during the grant period, due to the time and expense involved. All face the ongoing expenses of digitizing new acquisitions; those with in-house digital equipment will also face necessary equipment upgrades. Annual costs vary widely, depending on digitization strategy and goals.
- **OCCASIONAL SOFTWARE ADDITIONS**—Organizations occasionally find that they require additional functionality within their collections management system or in related areas (such as managing digital images). These costs are generally budgeted on an as-needed basis, but most are under $5,000.
- **ONGOING IT COSTS**—Like most nonprofits, the grantees tend to defer IT costs as long as possible—or to fund them opportunistically.
- **ONLINE DELIVERY IMPROVEMENTS**—Most grantees hope to improve aspects of their online collections access, such as the user interface, search capabilities, and Web site design. Since these improvements can be addressed as discrete projects, they are usually funded opportunistically. A few have budgeted small amounts ($2,000 or less) for gradual, ongoing improvements; only one has budgeted significantly more.



Morris and Company, *Merton Abbey Book of Dye Recipes for Printed Textiles,* 1882. Ink with printed fabrics glued to paper, pages: 12 ⅛ × 8 in. (32.5 × 20.3 cm.); book: 13 ⅜ × 8 ½ in. (34 × 21.6 cm). The Huntington Library, Art Collections, and Botanical Gardens. 2000.5.3387

CASE STUDY: **The Fowler Museum — Pioneering Grantee Faces Challenges**

In 1988 the Fowler Museum at UCLA became an early adopter of electronic cataloguing and a pioneer in incorporating digital images with catalogue records. By 1997 the Fowler had completed basic cataloguing for 150,000 objects in its core collections and added linked digital images for over half the collection. Based on these successes, the Fowler opted to forgo a Getty planning grant and proceed immediately to implementation. With Getty funding, the Fowler was able to upgrade its collections management system. Since the majority of core catalogue records were already complete, the project team's primary focus was on digitization. Given the size and breadth of the collection, expanding the catalogue records was considered impractical.

Challenges arose when a long-awaited Web delivery module did not function as expected. Plans for online access via the museum's Web site were put on hold, and collections information was exported to the Museum and Online Archives of California (MOAC), a digital resource providing access to collections throughout the state.

Fowler curators, however, soon began questioning the quality of the data available in MOAC, citing concerns about the need for more careful data review and, in some cases, updated attributions. "We thought we could just put our data out there," explains Fowler Museum Project Manager and Registrar Sarah Kennington. "We soon realized that Web delivery is a lot like another data conversion, and that

we needed to rethink our strategy." Eventually, the museum withdrew its data from MOAC.

Recent projects, including an installation of highlights from the permanent collection that includes new interpretive materials, have made updating portions of the Fowler's electronic catalogue a priority. Staff members hope that they will be able to integrate work on future projects, such as print publications, with additional updates to their electronic catalogue. Eventually, they hope to find a more effective strategy for online access via their Web site. "It's difficult for our small staff to maintain information for such a large and diverse collection—all the while keeping pace with technology," explains Sarah. "But that's the reality of online access."

Yombe peoples, Power figure *(nkisi nkondi),* Democratic Republic of the Congo, eighteenth–nineteenth century. Wood, metal, nails, mirrors, cloth, cordage, beads, and cowrie shells. H: 10 in. (25.5 cm). COURTESY OF THE FOWLER MUSEUM AT UNIVERSITY OF CALIFORNIA, LOS ANGELES. GIFT OF THE WELLCOME TRUST. PHOTOGRAPH BY DON COLE. X65.5837

CASE STUDY: The Los Angeles County Museum of Art — Finding the Path to Sustainability

The Los Angeles County Museum of Art's Collections Online project began with a planning grant and broad staff involvement. "Since there was no precedent for a project of this scale, getting people on board during the planning process was crucial," explained Diana Folsom, Art and Education Systems Manager at LACMA. The project was complex, involving the conversion of more than eighty years of "legacy" data from multiple departmental databases, and rolling out a new system to hundreds of users.

ARTICULATE THE BENEFITS

Assistant Director of Collections Management and Information Renee Montgomery compares her role as project leader to that of a door-to-door salesman, and emphasizes the importance of constant communication. "We thought we could roll out the new system all at once, but soon realized we had to do it one department at a time. Each department was essentially a new 'installation.'" Using this approach, Montgomery and her team completed twelve "installations," using testimonials and "healthy peer pressure" from newly converted advocates of the system to spread the word.

PROMOTE THE PROJECT

On a broader institutional level, Montgomery found that both internal and external promotion was necessary to keep the project alive, from promotional emails celebrating successes to highlighting funding needs and long-term benefits in budget meetings and grant applications.

USE ONLINE ACCESS AS A BUILDING BLOCK

Using LACMA's Collections Online as a building block for other projects has also helped maintain the program's momentum. In early 2006 online access was expanded to LACMA's archive and formed the basis for the archive's first Web-based exhibition, *Edward Kienholz—Back Seat Dodge '38*. Combining news clippings, photographs, letters, and video footage, it explores both the title work and the public controversy created when it was first exhibited in 1966.


L.A.'s Unseen Art Exhibit

1966

Los Angeles County Art Museum guard stands beside one of displays in exhibition of modern art. Comics viewers labeled this display and another pornographic and obscene but museum put on exhibition by artist Edward Kienholz, anyway. Guard prevented viewers from opening car door, thus concealing from the public view a couple embracing on car's seat.

START SMALL, GATHER SUPPORT

Today, online access has an important place within the museum's operations and is embraced as part of LACMA's core mission. When asked what advice she would offer to other institutions interested in online access, Montgomery replied with characteristic candor, "My advice would be to start small, with known players; develop model areas for show and tell, and gather support. And keep in the director's face."

TOP: **Edward Kienholz**, *Back Seat Dodge '38*, 1964. Paint, fiberglass, flock, 1938 Dodge, recorded music, music player, chicken wire, beer bottles, artificial glass, and plaster cast figures, 66 × 120 × 156 in. (167.64 × 304.8 × 396.24 cm). PURCHASED WITH FUNDS PROVIDED BY THE ART MUSEUM COUNCIL FUND, LOS ANGELES COUNTY MUSEUM OF ART. M.81.248A-E
BOTTOM: "L.A.'s Unseen Art Exhibits," *San Diego Union*, March 31, 1966. THE ASSOCIATED PRESS ©1966.


Ceci n'est pas une pipe.
Magritte

WHERE DO WE GO FROM HERE?

Not surprisingly, many of the lessons learned by the Getty's grantees are also relevant to funders with interests in the visual arts. Today, the increasing importance of online access programs makes a compelling case for the need for funding, while the breadth of institutional need means that grants of all sizes can make a difference. Finally, the tools and resources now available to support online access efforts can serve funders and grantees alike.

OPPOSITE: **René Magritte,** *La Trahison des images (Ceci n'est pas une pipe)* [The Treachery of Images (This is not a pipe)], 1929. Oil on canvas, 25 ⅛ × 37 in. (64.45 × 93.98 cm). Purchased with funds provided by the Mr. and Mrs. William Preston Harrison Collection, Los Angeles County Museum of Art, 78.7

WHERE DO WE GO FROM HERE?

Increasingly, institutional leaders are discovering that online access—and the electronic cataloguing on which it depends—is a fundamental requirement for collections access and preservation. Online access also provides a new framework on which to build museum education, outreach, and other programming. As the Web becomes ubiquitous, specialists as well as the general public expect to be able to access collections online.

The experience of the Getty's grantees provides a powerful demonstration of the many ways in which online access—and the cataloguing on which it is built—is critical to core programming and operations of museums. For most, online access is now mission-critical.

Tools and Resources

Today, museums and funders alike can benefit from the range of tools available to support online access programs. Established cataloguing guidelines, such as the Art and Architecture Thesaurus (AAT), the Union List of Artist Names (ULAN), and Cataloguing Cultural Objects (CCO), now support museum efforts, and provide standards for funders to evaluate online access projects. Both funders and museums can now also look to a growing community of professional staff and consultants for expertise in developing and managing online access programs, or in providing technical expertise to grantees. A number of professional development opportunities, designed to assist museums in addressing the programmatic, technological, and operational issues involved in providing online access, are also available through the Museum Computer Network and other organizations that serve the visual arts.

Lessons for Funders

The many lessons learned from grantees, as described in the preceding pages, have relevance for funders as well as museums. While there is no single path to success, both grantees and the Getty learned that investing time and grant dollars in planning is a critical component of a successful project. In particular, the Getty came to understand how important it was for grantees to plan online delivery:

> "We learned so much as the initiative progressed, but the real lesson for us was how important it was to make sure in our application process that grantees had thought through the issues of online delivery—from how to integrate their collections data into an existing Web site, to the design of the interface and usability testing. We really didn't understand at first how central, and complex, all of those issues could be."
>
> **JOAN WEINSTEIN**, Associate Director, Getty Foundation, Los Angeles

At the same time, it is critical to ensure that senior staff are actively involved from the planning stages forward. And while digitization plays an important role in online access, careful cataloguing—cataloguing that conforms to appropriate standards and good practice—is the real key to online access.

Finally, the overarching lesson that online access projects are, by their very nature, dynamic and ongoing, underscores the ongoing challenges that museums and other visual arts organizations face in sustaining these programs. The experiences of the Getty's grantees suggests that institutions of all sizes are up to this challenge, and that outside funding can have a significant and lasting impact.

Funding Still Needed

Despite the progress made by grantees and many other collecting institutions, there is still an urgent need for funds to support online collections access. Many small- to mid-sized museums and visual arts organizations have not yet initiated online access programs. Others have started the process, but need time to evaluate their progress or to address specific challenges (such as image management or user interface) and investigate solutions. Still others need financial assistance to continue cataloguing and digitization; some would like to provide broader access to their collections while others seek to deepen or update existing information. Finally, many museums are now looking for ways to use collections information to build or expand core programs.

For funders, the wide range of needs means that small grants from $3,000 to $20,000, as well as larger gifts, can have a significant impact in advancing an institution's online access goals. Online access provides the basis for core programs as well as new projects. Support for online access programs can therefore further a variety of funding goals.

Pablo O'Higgins, Alberto Beltrán; Taller de Gráfica Popular, *Primero de mayo de 1947,* 1947. Linocut, 32 × 24 in. (81.3 × 61 cm). Mexico City, Center for the Study of Political Graphics. 12477

GETTY ELECTRONIC CATALOGUING INITIATIVE—AT A GLANCE

The Getty's Electronic Cataloguing Initiative was launched in 1997 to assist Los Angeles-area museums in making information about their visual arts collections available online. Grants were offered to assist in the planning and implementation of online access projects. A total of $4.9 million was awarded to twenty-one organizations.

Planning Grants

• Planning grants provided the gift of time—time to identify needs, seek outside expertise, conduct research, and build consensus. The goal of planning grants was to develop a comprehensive plan for online collections access.

• Planning grants ranged from $15,000 to $56,000; the average grant amount was $30,000.

• During the five-year initiative, thirteen planning grants totaling nearly $400,000 were awarded. Of these, eleven organizations went on to complete implementation grants.

Implementation Grants

• Implementation Grant funding helped grantees put their plans for cataloguing, digitization, and online access into action. Getty funding was used for hardware, collections management software, digitization costs, Web interface software, staff release time, and cataloguing assistance.

• Implementation grant amounts ranged from $40,000 to $600, 000, with most under $300,000.

• During the course of the initiative, implementation grants totaling nearly $4.5 million were awarded to nineteen organizations (see list on page 43).

Grantee Accomplishments

• Increased public and scholarly access to their collections. This access in turn bettered these audiences' understanding of their holdings, and served as a building block for deeper interpretive content and resources for teachers and students.

• Increased their own staff's access to collections' information, thereby improving their knowledge and intellectual control of the collections, and their understanding and experience in the areas of cataloguing, digitization, and online access.

• Helped preserve their collections by reducing the need to handle them, especially collections that are fragile and light-sensitive.

• Improved workflow and staff efficiency by bettering collections information for core programs and administration, and by reducing the need for staff to answer basic inquiries about the collection.

Specific accomplishments include the following:

• Grantees catalogued nearly one million objects—nearly one-third of the three million objects in their collections, collectively.

• By 2007 ten grantees had catalogued their entire collections.

• Grantees created more than 250,000 digital images.

• Grantees are currently providing online access to 185,000 objects.

• Sixteen grantees implemented new or updated collections management systems.

List of Grantees

Antelope Valley Indian Museum

Autry National Center—Southwest Museum of The American Indian

California State University Long Beach—University Art Museum

Center for the Study of Political Graphics

Huntington Library, Art Collections, and Botanical Gardens

Immaculate Heart Community—Corita Art Center

Japanese American National Museum

Long Beach Museum of Art

Los Angeles County Museum of Art (LACMA)

Los Angeles County Museum of Natural History—History Department Collections

Museum of Contemporary Art (MOCA)

Norton Simon Museum of Art

Otis College of Art and Design

Pacific Asia Museum

Pomona College Museum of Art

Scripps College—Ruth Chandler Williamson Gallery

Skirball Cultural Center

UCLA Fowler Museum of Cultural History

UCLA Hammer Museum of Art

University of Southern California—Gamble House

FRONT COVER (left to right): **Winslow Homer**, *Four Fishwives*, 1881. Watercolor on paper, 18 × 28 in. (45.7 × 71.1 cm). Scripps College, Claremont, California. Gift of General and Mrs. Edward Clinton Young. 402.4 • **Jacci den Hartog**, *The Edge of Water*, 2002. Polyurethane and steel, 39 × 26 ⅓ × 18 in. (99.1 × 67.3 × 45.7 cm). The Museum of Contemporary Art, Los Angeles. Purchased with funds provided by the Curatorial Discretionary Fund. 2002.35. • **Charles and Henry Greene**, *Drop-Front Desk for Living Room*, 1906, Mrs. L.A. Robinson House, Pasadena, California. Mahogany, 70 × 46 × 24 in. (177.8 × 116.8 × 61 cm). Greene & Greene Archive, University of Southern California. Photograph by Ogdan Borrisov, Interfoto USA (www.interfotousa.com) • **Weegee (Arthur Fellig)**, *I wanted good pictures, so for two days I wore a clown suit and fooled around in the ring*, ca.1940. Gelatin silver print, image: 4 ⅜ × 6 ½ in. (11.7 × 16.5 cm); sheet: 5 × 7 in (12.7 × 17.8 cm). Los Angeles County Museum of Art. M.2000.39.10. • **Yoshu Chikanobu**, *Western Clothing* (detail), 1889. Ink on paper, 14 × 9 ⅛ in. (35.6 × 23.8 cm). Scripps College, Claremont, California. 2003.1.65. • **Chancey Bradley Ives**, *Pandora*, 1858. Marble, 65 × 25 ½ in. (165.1 × 64.8 cm). The Huntington Library, Art Collections, and Botanical Gardens. Gift of the Virginia Steele Scott Foundation.
INSIDE FRONT COVER: **George Hoshida**, *Kilauea Military Detention Camp, 8-25-42*, 1942. Drawing on paper, 9 ½ × 6 in. (24.1 × 15.2 cm). Japanese American National Museum, Gift of June Hoshida Honma, Sandra Hoshida, and Carole Hoshida Kanada. 97.106.1AC. • **Cheri Gaulke**, *Im-'ped-e-ment*, 1991. Artist book. From the Otis College of Art and Design Library's Artists' Books Collection. • **Alexej Jawlensky**, *Head. G. II*, ca. 1917. Oil on cardboard, 15 ¾ × 12 in. (40 × 30.5 cm). Collection of the Long Beach Museum of Art. Gift of the Estate of Milton Wichner. 79-2.0. • Bamileke peoples, *Mask (tsesah)*, late nineteenth century, Bamendjo, Cameroon. Wood, paint, iron dowel, plant fiber, and plant gum, H: 48.5 in. (123.1 cm). Fowler Museum at University of California, Los Angeles. • **Edward Ruscha**, *Phillips 66, Flagstaff, Arizona*, 1962 (print 1989). Gelatin silver print, edition 7/25, 19 ½ × 23 in. (49.5 × 58.4 cm). The Museum of Contemporary Art, Los Angeles. Gift of Gilbert B. Friesen. 90.13.9. • Tlingit, *Raven Rattle*, 1860. Carved wood with paint; bound with a leather thong, 4 ½ × 14 ¼ × 5 in. (11.4 × 36.2 × 12.7 cm). Courtesy of the Autry National Center, Southwest Museum, Los Angeles. 1983.P.10.2.
PAGE 1: *Armchair with Upholstered Seat*, 1909–10. William R. Thorsen House, Berkeley, California. Honduras mahogany, ebony, brass, fruitwood, oak, abalone inlay, and leather, 43 × 25 × 22 in. (109.2 × 63.5 × 55.9 cm). Huntington Library, Art Collections, and Botanical Gardens. Photograph by Ogdan Borrisov, Interfoto USA (www.interfotousa.com) • **Morris & Company**, *Jasmine Wallpaper*, first issued 1872, designed by William Morris. Block-printed in distemper colors. Huntington Library, Art Collections, and Botanical Gardens. • **Dana Bartlett**, *May 15th*, 1941. Oil on canvas, 30 × 36 ¼ in. (76.2 cm × 92.1 cm). Collection of the Long Beach Museum of Art, Gift of the City of Long Beach. 85-6.08. • **Magdalene Odundo**, *Vessel*. Ceramic. Fowler Museum at University of California, Los Angeles. Museum purchase. • **Helen Levitt**, *Untitled (A girl entering a building with a flower in her hands)*, ca. 1942. Gelatin silver print, image: 6 × 8 ½ in. (15.2 × 21.6 cm); framed: 21 ⅛ × 17 ⅛ in. (54.9 × 44.8 cm); 11 × 14 in. (27.9 × 35.6 cm). The Museum of Contemporary Art, Los Angeles. The Ralph M. Parsons Foundation Photography Collection. 95.41.47. • **Kobayashi Kiyochika**, *The Great Fire at Ryogoku Bridge, Viewed from Asakusa Bridge*, 1881. Color woodblock print, print: 8 ⅞ × 13 ⅛ in. (21.4 × 33.1 cm); sheet: 9 ⅝ × 14 ⅛ in. (24.4 × 35.7 cm). Los Angeles County Museum of Art. Gift of Carl Holmes. M.71.100.50.







THIS PAGE: **Kiki Smith**, *Untitled*, 1989. Glass and rubber, 3 × 108 × 108 in. (7.6 × 274.3 × 274.3 cm). The Museum of Contemporary Art, Los Angeles. Gift of the Lannan Foundation. 97.106. • **J.M.W. Turner**, *The Grand Canal: Scene—A Street in Venice*, ca. 1837. Oil on canvas, 59 ¼ × 44 ¼ in. (150.5 × 112.4 cm). The Huntington Library, Art Collections, and Botanical Gardens. 27.61. • **Albrecht Dürer**, *Saint Michael Fighing the Dragon*, ca. 1496/98, Woodcut. Collection of the Grunwald Center for the Graphic Arts, University of California, Los Angeles. Purchased with funds provided by The Wolfen Family Acquisition Fund, Charlene and Sanford Kornblum, and various donors. • **Thomas Lawrence**, *Sarah Goodin Barrett Moulton: "Pinkie,"* 1794. Oil on canvas, 58 ¼ × 40 ¼ in. (148 × 102.2 cm). The Huntington Library, Art Collections, and Botanical Gardens. 27.61. • *Daoist Priest's Robe*, China, Qing dynasty. Silk and gold thread, 55 × 37 in. (139.7 × 94 cm). Pacific Asia Museum Collection. Gift of Mr. and Mrs. Everett A. Palmer, Jr. 1990.3.1. • *Krishna and Gopis Celebrating the Holi Festival*, ca. 1700–1720. Opaque watercolor, gold, and ink on paper, 8 ⅛ × 7 ⅛ in. (20.8 × 18.1 cm). Los Angeles County Museum of Art. Gift of Jane Greenough Green in memory of Edward Pelton Green. Photograph © 2006 Museum Associates/LACMA. • **Louis-Léopold Boilly**, *Profile of a Young Woman's Head*, ca. 1794. Oil on paper on canvas, 10 ⅛ × 8 ¾ in. (25.7 × 22.2 cm). Los Angeles County Museum of Art, The Ciechanowiecki Collection. Gift of The Ahmanson Foundation. M.2000.179.33.
INSIDE BACK COVER (opposite): *Interior of Dining Room*, n.d. Miss Cordelia A. Culbertson House, Pasadena, California. Black-and-white photograph, 8 × 10 in. (20.3 × 25.4 cm). Charles Sumner Greene Collection, Environmental Design Archives, University of California, Berkeley. EDA.1959-1.III76.007. • **Adolph Strakhov Offset**, *Women's Emancipation Day* Poster (detail), 1920 (reprinted 1970s). Offset, 22 × 16 in (56 × 40.6 cm). Bread and Roses Bookshop, San Jose, California. Center for the Study of Political Graphics. • *Charger*, second half of the fourteenth century, Yuan/Ming dynasty, China. Porcelain, Diam: 18 ⅝ in. (47.3 cm). Pacific Asia Museum Collection. Gift of the Honorable and Mrs. Jack Lydman. 1991.47.6. • **Claire Falkenstein**, *Structure and Flow*, 1971. Copper tubing and venetian glass, 168 × 264 × 264 in. (426.7 × 670.6 × 670.6 cm). Collection of the Long Beach Museum of Art. Gift of Dr. Louis L. Heyn. 72-3.48. • **Theodore Robinson**, *La Débâcle*, 1892. Oil on canvas, 18 × 22 in. (45.7 x 55.9 cm). Scripps College, Claremont, California. Gift of General and Mrs. Edward Clinton Young. 4052.
BACK COVER: **Sharon Ellis**, *Winter*, 1994. Alkyd on canvas, 28 in. × 40 in. (71.1 × 101.6 cm). Collection of the Long Beach Museum of Art. Purchased with funds contributed by the National Endowment for the Arts and the 1995 Long Beach Museum of Art Collectors Circle. 95.39. • **Llyn Foulkes**, *Lucius, State II*, 1994. Lithograph on paper, 17 × 21 in. (43.2 × 53.3 cm). Pomona College, Claremont, California. Museum purchase with funds provided by the Estate of Walter and Elise Mosher. P97.6.2. • **Peter Voulkos**, *Sculpture (Walking Man)*, 1957. Stoneware, low-fire overglaze, 17 × 12 × 8 in. (43.2 × 30.5 × 20.3 cm). Scripps College, Claremont, California. Gift of Mr. and Mrs. Fred Marer. 92.1.136. • **Louise Nevelson**, *Night Landscape*, 1955. Wood, black paint, 35 ½ × 38 ½ × 15 in. (90.2 × 97.8 × 38.1 cm). The Museum of Contemporary Art, Los Angeles. Gift of Mr. and Mrs. Arnold Glimcher. 85.8. • **G. Stowe Jr.** • *Harper's Bazaar* Magazine Cover, 1970. Offset, 30.5 × 22 in. (77 × 56 cm). Center for the Study of Political Graphics, Los Angeles, California. • *Buddha*, seventeenth century, Sagaing, Burma. Gilded lacquer, wood, 48 ½ in. (123.1 cm). Courtesy of the Fowler Museum at University of California, Los Angeles. Photograph by Don Cole.

Design: www.phdla.com, Santa Monica. Color Separations: echelon, Los Angeles. Printing: Primary Color. Paper: Mohawk Options, which is 100% recycled and 100% post-consumer waste and made with 100% windpower.



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