Museums Empowered

Sample Application ME-252033-OMS-22
Project Category: Digital Technology

Phillips Collection

Amount awarded by IMLS:	$239,688
Amount of cost share:	$255,913

The Phillips Collection will improve staff understanding of digital asset management (DAM) practices and build consensus around how best to steward these assets. A cross-departmental staff team will engage in informal and formal training designed to develop skills that will allow them to select and rollout the museum's first digital asset management system (DAMS). The staff team will participate in a professionally facilitated needs assessment, attend DAM-related conferences, and meet with peer institutions that use DAMS. The team will hire a digital asset manager and develop a digital asset management policy. As a result of this project, staff will have the skills, knowledge, and infrastructure to incorporate a DAMS in their daily work, mitigating the risk to museum digital assets through loss, lack of use, or misuse.

Attached are the following components excerpted from the original application.

- Narrative
- Schedule of Completion
- Digital Product Plan

When preparing an application for the next deadline, be sure to follow the instructions in the current Notice of Funding Opportunity for the grant program and project category to which you are applying.

NARRATIVE

I. PROJECT JUSTIFICATION

The Phillips Collection requests a $239,688 grant from the IMLS Museums Empowered – Technology program to build staff capacity for digital asset management. The Phillips Collection, America's first museum of modern art, possesses and continues to create a significant volume of digital assets pertaining to the museum's 5,000-piece art collection, archives, public programs, concerts, and institutional public-facing digital information and marketing platforms. The two-and-a-half-year **Digital Asset Management Learning Project** will improve staff understanding of digital asset management practices and build consensus around how best to steward digital content, streamline workflows, and improve discoverability and accessibility of institutional digital assets. The skills developed by staff throughout the project will inform the selection and rollout of the museum's first digital asset management system (DAMS). Five project leads and a 13-person Learning Group comprised of staff from operations, curatorial and collections, marketing and communications, and programming departments will:

- Participate in a professionally-facilitated needs assessment
- Attend digital asset management-related conferences and training
- Engage in meetings with peer institutions that have adopted DAMS
- Hire a Digital Asset Manager
- Procure a DAMS based on skills learned, needs assessment outcomes, and guidance from external consultants
- Engage in training designed to successfully onboard staff as DAMS users
- Develop a digital asset management policy that the museum will adopt going forward

This project addresses IMLS's agency goal to champion lifelong learning by supporting the professional development of the museum and library work force (Goal 1, Objective 1.2). This project will also realize the Museums Empowered – Digital Technology program's goal to "provide museum staff with the skills to integrate digital technology into museum operations."

Advancing the Strategic Plan

The Digital Asset Management Learning Project aligns with two of the key goals in our 2020-2025 Strategic Plan: "Financial and Operational Sustainability—Build and sustain a resilient organization that strives for peak performance by investing in people, systems, and infrastructures." And, "Leverage Technology—Create a comprehensive digital strategy to identify and implement digital and new media initiatives that enhance the visitor experience accessibility on-site and online." As described in the Strategic Plan Summary, the plan's action items define activities that advance each goal. The Digital Asset Management Learning Project directly advances four action items within the Leverage Technology goal:

- Audit current technology, staff capacity, skills, and job descriptions
- Audit shared drives and institute a system for sharing content across departments
- Require proper tech training for staff
- Institute a due diligence acquisition process to ensure that potential technology will meet museum and audience needs, align with the budget, and be sustainable

This project will play into the museum's forthcoming Digital Strategic Plan, the development of which will begin prior to the start of this grant period. Once enabled, the Digital Strategic Plan will support and inform the Digital Asset Management Learning Project as a strategic priority for the museum.

Addressing the Need

The Digital Asset Management Learning Project will address The Phillips Collection's inconsistent digital asset management practices, which, if not addressed, may result in the loss of important cultural patrimony. The museum's digital assets are varied in purpose, format, and storage method. Examples of assets include collection images; exhibition installation images; art conservation images; digitized archival materials; audio guides and tours; artist interviews; concerts; marketing and promotional materials; teacher resources; event photos; and more (see Supporting Doc 1). Assets are stored by the content creator in their department's preferred method: shared institutional drives, external hard drives, Dropbox accounts, Google drives, CDs and cassettes, cloud storage, and collection databases like Mimsy XG. The Chief Information Officer uses AWS S3 as a cloud-based file backup and archive to prevent loss, but this has limitations (see Supporting Doc 2). In this current landscape, the museum's digital assets are not easily discovered, accessed, identified, and are at risk of loss and/or misuse. Developing a staff culture that supports best practices in digital asset management is critical for a 21st-century museum, especially as digital engagement becomes more prevalent in the field.

The need to address the museum's lack of digital maturity has become increasingly urgent in recent years as shown in the following instances:

- **The 2020-2025 Strategic Plan**, developed with staff-wide participation, resulted in the above action items that demonstrate an internal need for tech-based training, investment in infrastructure, and improved systems of content sharing.

- **The museum's pivot to virtual programming during the COVID-19 pandemic** resulted in an unprecedented dependence on digital assets. For example, in 2021 the Phillips launched a new museum guide on the Bloomberg Connects app to improve public access to and engagement with the museum's art and humanities content. Gathering *existing* content for inclusion on the app was a massive cross-departmental undertaking that would have been streamlined with a DAMS and shared understanding of how and where to find digital assets.

- **The museum continues to produce a significant amount of *new* digital content**—audio tours, installation videos, and marketing materials—that is publicly accessible but internally mismanaged. For example, in 2020 curators conducted interviews with leading contemporary artists Whitfield Lovell, John Edmonds, Alyson Shotz, and David C. Driskell. Edited versions are accessible on the museum's website and Bloomberg Connects app, but the raw footage, b-roll, and stills are saved on the videographer's OneDrive, the curator's external hard drive, the marketing team's shared and external drives, and the institution's AWS cloud backup. In another example, the Phillips presented its 2019-2020 music season virtually during the pandemic, which produced over 20TB of raw footage that is currently saved on an external hard drive managed by the music department.

- **The Phillips recognizes the need for additional human and technical resources to sustain digital work** in the long term, and therefore hired the museum's first Head of Digital Experience, a new position to take a holistic view of our digital initiatives. In the last year, the Phillips also expanded the scope of two existing roles—the Audio-Visual Media Production Manager and the Music Administrator and Production Assistant—to reflect the museum need for expertise in digital program development. Since joining the Phillips in June 2021, Head of Digital Experience Neal Johnson has worked closely with Chief Information Officer Darci Vanderhoff to review the museum's digital landscape and identify high-risk areas. The most significant threat is the potential loss of digital patrimony due to inadequate staff awareness and skills, hardware failures, staff turnover, lack of descriptive metadata and documentation, and loss of institutional memory.

According to the Forrester Digital Maturity Model 5.0 highlighted in the Museums & the Web 2018 conference paper "Structuring for Digital Success," organizations fall into one of four digital maturity segments: skeptics, adopters, collaborators, or differentiators[1]. As indicated by the examples above, The Phillips Collection falls into the "Adopters" category: we have embraced digital, but progress is slow and siloed. Technology projects are happening in various places, but are not necessarily connected, or adhering to a long-term strategy. The Phillips's digital work is largely decentralized with individuals or small groups of digital staff dispersed across the different departments creating content without a formally unified vision.

Target Group and Beneficiaries

The target group includes the project leads: Director of Strategy and Operations, Micha Winkler Thomas; Chief Information Officer, Darci Vanderhoff; Head of Digital Experience, Neal Johnson; as well as a Digital Assets Manager to be hired during the project. Ms. Winkler Thomas and Ms. Vanderhoff participated in the strategic planning process that resulted in the relevant goals and action items. Mr. Johnson and Ms. Vanderhoff conducted an informal analysis of the Phillips's digital landscape; conducted preliminary DAMS research; and secured proposals from consultants who will facilitate the needs assessment, collaborate with the staff Learning Group, and guide the museum in procuring a DAMS.

The ultimate beneficiaries include the project leads and the cross-departmental staff that make up the project Learning Group. This 13-person Learning Group will include staff that produce, use, and manage the bulk of the museum's digital assets, including:

- *Marketing & Communications*: Chief Communications Officer; Head of Editorial and Design; Design and Digital Communications Manager; Special Events and Gala Manager; Audio-Visual and Media Production Manager
- *Curatorial & Collections*: Chief Curator; Manager for Exhibitions; Registrar for Collection; Digital Assets Librarian (archives-specific); Associate Conservator
- *Programming*: Director of Education; Head of Public Programs; Director of Music; Music Manager and Production Assistant

The majority of those in the target group and ultimate beneficiaries were part of a cross-departmental Digital Experience Team which formed as a working group in 2020 to identify tech needs, equipment, and practices required to produce virtual programming during the pandemic. Many also collaborated on launching The Phillips Collection guide on the Bloomberg Connects app. Newer positions such as the Head of Digital Experience were created as a result of lessons learned from the Digital Experience Team.

II. PROJECT WORK PLAN

Project Activities, Tracking, and Staff Engagement

The Digital Asset Management Learning Project will take place in four phases. The results and outcomes of each phase will inform the next. Researchers involved in the One by One project, which aims to improve digital literacy in cultural institutions, found that the museum sector's approaches to understanding and building digital skills and literacy need to be *person-centered,* led by individuals' needs rather than technologies or other

[1] Price, Kati and Dafydd James. "Structuring for digital success: A global survey of how museums and other cultural organizations resource, fund, and structure their digital teams and activity." *MW18: Museums and the Web 2018. https://mw18.mwconf.org/paper/structuring-for-digital-success-a-global-survey-of-how-museums-and-other-cultural-organisations-resource-fund-and-structure-their-digital-teams-and-activity/*

external drivers; *purposeful and values-led,* clearly related to organizational missions; and *nuanced and contextualized* to help people understand and relate skills to their own practice and setting[2]. The project workplan aligns with this guidance.

Phase 1: Needs assessment & Capacity Building (September 2022—May 2023)
The Phillips Collection will engage ATSPIN Consulting to facilitate a digital asset management needs assessment with the Learning Group. The goals of this process are to 1) understand the current reality of digital asset creation, management, access, and storage across museum departments; 2) articulate staff needs for a DAMS; 3) define the functional requirements and use cases for a DAMS; and 4) grow staff knowledge of digital asset stewardship via peer-to-peer learning. The project leads selected ATSPIN consulting to conduct this assessment because of their emphasis on holistic, human-centered facilitation, which is critical to building consensus and shared understanding amongst staff (see Supporting Doc 3).

The Learning Group will further develop their understanding of digital asset management by participating in conferences and webinars produced by Henry Stewart Events, a specialist in DAM training. Representatives from the Learning Group will participate in the following opportunities:

- Conference: DAM New York – The Art and Practice of Managing Digital Media
- Conference: DAM and Museums | Heritage Collections Management
- Webinar: Achieving DAM Success Through Effective Change Management
- Webinar: Incorporating Digital Preservation Into Your DAM Program
- Web-only conference: DAM for the New Age of Great Digital Experience

The Learning Group will also connect with peer institutions and engage with the Museum Computer Network's DAMS special interest group to glean insight and lessons learned about digital asset management in an informal setting. Project leads have connected with Isabel Meyer, Branch Manager of the Smithsonian Institution's DAMS User Group, who has suggested Smithsonian DAMS program managers we could meet with throughout the project.

Phase 2: DAMS Manager Recruitment and Onboarding (March–September 2023)
The Phillips will recruit a Digital Asset Manager to collaborate with the cross-departmental Learning Group and lead the selection, procurement, implementation, training, and management of the museum's first digital asset management system based on findings from Phase 1. The Digital Asset Manager will develop and direct the proper cataloguing, managing, and protection of the museum's digital assets by developing and enforcing usage policy and procedure; defining and managing digital asset metadata schemas and controlled vocabularies; establishing efficient mechanisms for easy search, retrieval, and use of digital assets; and more as detailed in the attached job description (See Resumes). At this time, the Phillips plans to hire a full-time, term Digital Asset Manager for this project, with the likelihood of staying on beyond the grant period to ensure sustainability. The Phillips will use the Phase 1 needs assessment deliverables to inform the recruitment and onboarding activities for this critical position. The Digital Asset Manager will take a lead role in the subsequent project phases in collaboration with the project leads.

Phase 3: Product Selection, Purchase, and Planning (September 2023–March 2024)
Based on skills developed in Phase 1, and the expertise of the Digital Asset Manager hired in Phase 2, the Learning Group will begin to select a DAMS that best suits the museum's needs. The DAMS marketplace is

[2] Malde, Sejul; Kennedy, Anra; Parry, Ross (2019): Understanding the digital skills & literacies of UK museum people – Phase Two Report. University of Leicester. https://one-by-one.uk/2019/05/21/phase-2-findings/,

extraordinarily vast and complex. The Digital Asset Manager and the project leads will work with Real Story Group (RSG), a vendor-neutral research and advisory firm focused on digital workplace and marketing technologies (See Supporting Doc 4), to procure a DAMS. RSG developed and maintains an in-depth market report on DAMS that distills the myriad options and is beyond the scope of what the Learning Group could synthesize internally. RSG will advise the Learning Group and develop a short-list of DAMS vendors based on the needs and functional requirements identified in Phase 1. They will also support the Chief Information Officer and Digital Asset Manager in communicating with potential vendors, scheduling and participating in DAMS demos, refining selection criteria, comparison, product selection, and contract negotiation. Concurrent with the work with RSG, the Digital Asset Manager will begin developing the governance structure and prep work needed for implementing a DAMS in Phase 4.

Phase 4: Implementation and Training (March 2024–January 2025)
The Chief Information Officer will contract and onboard the DAMS vendor selected in Phase 3. The Digital Asset Manager will develop the system configuration and controlled vocabulary, engage in system tests, and provide administrative training for the Project Leads. The Digital Asset Manager and DAMS vendor will roll out three tiers of user training for Learning Group participants—the staff who produce, use, and manage the bulk of the museum's digital assets. The training will utilize content most relevant to their specific roles at the museum. Beyond the grant period, Learning Group members will help champion broader DAMS training and adoption.

It is important to note that the proposed project emphasizes day-forward processing. While a number of higher risk legacy assets identified during the needs assessment may be ingested into the DAMS during the grant period, the back-cataloging of legacy digital assets is a long-term effort beyond the scope of this grant. However, as a result of this project, Phillips staff will have the training, tools, and institutional policies necessary to begin tackling the management of legacy assets over time.

The project leads will hold regular monthly meetings to check that the project is still occurring on schedule and within budget in order to allow for any necessary course corrections. Additionally, Director of Strategy and Operations Micha Winkler Thomas will conduct of staff surveys during each of the four project phases to establish baselines and track changes in staff comfort with and understanding of digital assets management practices throughout the project.

Potential Risks

Failing to secure staff buy-in. Rather than acquiring the latest DAMS and asking staff to adapt to it as needed, the proposed project emphasizes a holistic *people-centered* culture shift focused on digital asset management, in keeping with the One by One guidance on improving digital literacy in museums. The cross-departmental Learning Group's involvement from the beginning of the project encourages their ownership, control, and influence over a major institutional decision and new ways of working. The project will also be purposeful and values-led as it directly advances action items within our strategic plan.

Choosing the wrong DAMS. There is a plethora of commercially available DAMS to choose from, and institutional needs we have yet to define. Based on preliminary research and Mr. Johnson's experience with DAMS at other cultural institutions, big-name DAMS products like OpenText MediaBin may be too complex and costly for our needs and budget. Value-tier products like Piction may not be effective long-term. Broader records management systems and open systems like ContentDM may require customization to meet the museum's DAM requirements thus incurring unnecessary cost and risk. The Phillips will mitigate this by conducting the needs assessment with ATSPIN to help us define functional and technical DAMS requirements, and thoroughly vetting vendors with guidance from a Real Story Group DAMS expert to ensure that we choose the best system for our institution.

Lack of user adoption. The DAMS rollout will be nuanced and contextualized, allowing reasonably-sized staff user factions of the Learning Group to train on the DAMS as related to their specific roles at the museum. The Learning Group's participation in the needs assessment provides an opportunity for them to influence the selection, scope, and pace of DAMS adoption. The DAMS rollout will be co-led by the Chief Information Officer, Digital Asset Manager, and the designated System Owner—a current staff member chosen to take responsibility for the DAMS on behalf of the museum and oversee the new Digital Assets Manager. The System Owner will be determined based on Phase 1 findings, though based on preliminary research we anticipate that the Phillips's Chief Communications Officer and Director of Marketing, Renée Littleton, will take on this role. The museum's IT support specialist will also assist staff with technical needs during the rollout to support user adoption.

Unforeseen challenges. While the project leads diligently crafted a thoughtful work plan, the phased, capacity-building nature of the project means that the timing of activities or the cost of a DAMS may change. The rapid evolution of the museum's needs and the DAMS market is a challenge as well. For example, our budget for a DAMS is based on a good faith estimate made with the understanding that our needs have not yet been fully defined. The Phillips is prepared to take on the variance if the cost of procuring and maintaining the DAMS best suited for our staff's needs is higher than expected. Additionally, the museum's first Digital Asset Manager will influence the activities in project phases. We have mitigated these possibilities by engaging expert consultants, creating an extended project timeline and reflection checkpoints within each phase to allow the project leads to course correct.

Project Team Organization

Director of Strategy and Operations Micha Winkler Thomas will serve as the Project Director, providing oversight as a representative from the museum's senior leadership and direct supervisor for both the Head of Digital Experience and Chief Information Officer. She will also work with the museum's part-time evaluations manager to develop and conduct pre- and post- phase assessments to track skill development and attitude shifts pertaining to digital asset management. Chief Information Officer Darci Vanderhoff will play a key role in hiring and onboarding the new Digital Asset Manager and oversee the IT Support Specialist who will assist with staff user trainings. She will also work closely with the new Digital Asset Manager to develop new policies and shepherd the culture shift around digital asset management. Head of Digital Experience Neal Johnson will lend his experience with DAMS and digital asset production to implement the project in close consultation with Chief Information Officer Darci Vanderhoff in Phase 1 and 2 before transitioning to a stakeholder role. The to-be-hired Digital Asset Manager will implement the project in Phase 3 and 4 with support from the other project leads.

Resources

Given the importance of the Digital Asset Management Learning Project, the Phillips has established a project budget of $495,601 over two-and-a-half years. The staff, consultants, and DAMS described above are the key resources required for this project. The Phillips will contribute $255,913 in the form of staff time, fringe, shared expenses such as the market report and the digital asset management system itself, and indirect costs. A $239,688 grant from IMLS will support professional development event fees and travel, digital asset management training, consultant expenses, a digital asset manager position, shared expenses such as the market report and the digital asset management system itself, and indirect costs.

III. PROJECT RESULTS

The two-and-a-half-year **Digital Asset Management Learning Project** will improve staff understanding of digital asset management practices and build consensus around how best to steward digital content, streamline workflows, and improve discoverability and accessibility of institutional digital assets. Expected results of the

proposed project are therefore marked improvements in staff comfort with and capacity for digital asset management, consensus around how to best steward digital assets, and the successful implementation and adoption of a digital assets management system across the institution. The products that will result from the project include a needs assessment report and set of DAMS functional and technical requirements (Phase 1); a set of selection criteria and vendor recommendations (Phase 3); a contract with the museum's first DAMS vendor, and a digital asset management policy that governs system metadata, permissions, workflows, and practices (Phase 4). Combined, the project results and products will significantly improve the security of mission-critical digital assets for future use and streamline staff workflows.

The skills, behaviors, and attitudes of the Learning Group will evolve on the Forrester Digital Maturity Model 5.0 from "Adopters" to "Collaborators," demonstrating a breakdown of traditional silos and the use of technology to their advantage. By training staff how to apply digital asset management practices and use the museum's first DAMS, the project will spark a true culture change at the Phillips—shifting our digital work structure from decentralized to something more akin to a hub and spoke model, which allows for a central vision and strong editorial control while involving other departments in digital activity[3]. The Phillips Collection will sustain the benefits of the Digital Asset Management Learning Project in several ways. Beyond the grant period the Learning Group members will help champion broader DAMS adoption across departments and functions. The Digital Asset Manager will provide user group training for additional staff members who may produce or utilize digital assets less often than those identified in the Learning Group. The museum will abide by the new DAMS governance policy, and train new staff members on usage as part of our standard operating procedures. The Phillips will evaluate the term status, responsibilities, and impact of the Digital Asset Manager role to determine its status beyond the grant period. Similarly, the Phillips may consider revising job descriptions to formally embed digital asset management practices into cross-departmental roles. Finally, the museum will build on skills learn to prioritize legacy media for ingest into the DAMS.

Federal investment in the Digital Asset Management Learning Project supports the training and professional development of the museum and library workforce. At The Phillips Collection, we believe that through art, every visitor can explore the most pressing ideas of our time. Financial support from IMLS for this project will ensure that the Phillips has the skills necessary to meet our society's 21st-century demands for digital engagement.

[3] Price, Kati and Dafydd James. "Structuring for digital success: A global survey of how museums and other cultural organizations resource, fund, and structure their digital teams and activity." *MW18: Museums and the Web 2018*

WORK PLAN

Digital Asset Management Learning Project

YEAR 1: September 1 2022 - August 31 2023													
Phase	**Tasks**	**Sep**	**Oct**	**Nov**	**Dec**	**Jan**	**Feb**	**Mar**	**Apr**	**May**	**Jun**	**Jul**	**Aug**
1	Grant Awarded												
	Project Lead Administrative Prep												
	Learning Group Kickoff Meetings, Baseline evaluation												
	Needs Assessment with ATSPIN Consulting with Learning Group												
	Learning Group Conferences, Webinars, Meetings with peer institutions												
	Determine System Owner												
	Phase 1 Evaluation												
2	Digital Asset Manager Recruitment and Hiring												
	Digital Asset Manager Onboarding and Prep												
	Develop DAM policies												
Ongoing	Monthly meetings with Project Leads												

YEAR 2: September 1 2023 - August 31 2024													
Phase	**Tasks**	**Sep**	**Oct**	**Nov**	**Dec**	**Jan**	**Feb**	**Mar**	**Apr**	**May**	**Jun**	**Jul**	**Aug**
2	Digital Asset Manager Onboarding and Prep (continued)	■											
	Develop DAM policies (continued)	■											
	Phase 2 Evaluation		■										
3	Contract RSG for procurement guidance	■	■										
	Purchase and review RSG Market Research Report		■										
	RFDS and Demo Meetings with RSG guidance			■	■								
	DAMS Selection and contracting					■	■	■					
	Phase 3 Evaluation								■				
4	DAMS Vendor Contracting and onboarding							■	■				
	System Configuration								■	■	■	■	■
	Learning Group/User Group 1 Training												■
Ongoing	Monthly meetings with Project Leads	■	■	■	■	■	■	■	■	■	■	■	■

YEAR 3: September 1 2024 - August 31 2025													
Phase	**Tasks**	**Sep**	**Oct**	**Nov**	**Dec**	**Jan**	**Feb**	**Mar**	**Apr**	**May**	**Jun**	**Jul**	**Aug**
4	System Configuration continued												
	System Management and Maintenance												
	Learning Group Tier 1 Training (continued)												
	Learning Group Tier 2 Training												
	Learning Group Tier 3 Training												
	Phase 4 Evaluation												
Ongoing	Monthly meetings with Project Leads												

DIGITAL PRODUCTS PLAN

TYPE

Digital Asset Management Systems (DAMS) are "common off the shelf" (COTS) products represented by a diverse vertical market of commercial systems that range widely in price, functionality, and scale of implementation and use. Given the rich pool of COTS options, this project does not seek to create a new or unique digital asset management product. Instead, our research into the recent history of cultural heritage organization selection of DAMS gives us confidence that we'll find and successfully implement the COTS DAMS.

The COTS DAMS system implemented by this project will ingest a wide variety of historical and newly created digital assets. The creation of these digital assets would not be subsidized by this grant. However, DAMS systems often include functionality that automatically generates "derivative" assets from master asset files added to the system. In this way, the system will create new assets that will be stored, discovered within, and exported for use from the DAMS. Historic and current digital asset types being produced by The Phillips Collection include, but are not limited to, images, audio, and video, that ranging widely in format. The project's needs assessment will document the location, quantity, size, and format of our existing collection of digital assets, building upon the information provided in Supporting Docs 1 and 2.

Digital records will be created documenting digital asset attributes along with additional metadata such as indication of association with a particular museum project or event, an "asset owner" identifying who created and/or used the asset, and more. This data would be collected in a format structured to facilitate ingest into the system when the digital assets are cataloged in the DAMS. There may be instances of legacy digital media (e.g., DV video tapes, CDR discs, etc.) discovered which can only be read using hardware or software no longer available to the museum. The associated metadata would still be collected and stored appropriately so that it could be utilized at a future date (after the Digital Asset Management Learning Project project and not included in the scope of this grant request) when ingest of legacy digital assets into the DAMS is activated as a project. Metadata standards used in the collection of asset information and structure of the DAMS system data schema would include but not necessarily be limited to:

- FADGI guidelines
- XMP, IPTC, EXIF
- ISO (e.g., date/time formats)
- METS/MODS
- Dublin Core
- Controlled vocabularies (e.g., attribute pick lists, Getty and other art historical, geographic, and named entity vocabularies)

The project will pursue appropriate representation of three types of metadata: Structural/technical (physical properties of an asset), Descriptive (description of content and context), and Administrative (rights, internal rules, access/preservation, analytics). Development of certain metadata details would be iterative over the life of the project and the long-term lifecycle of the DAMS as we discover and learn more about the unique attributes of our digital assets and the needs of end users attempting to discover assets, producers of assets contributing to the asset catalog, and DAMS administrators. Due to limits of Phillips Collection IT infrastructure and staffing, the museum will rely on the DAMS vendor to host the system and associated asset storage.

AVAILABILITY

The Phillips Collection is America's first museum of modern art. As such, it takes seriously its responsibility for careful management of rights and reproduction permissions and related licenses of images and other media. Given strict limitations on our ability reproduce, share, and reuse digital assets of all types, the museum would

commit the DAMS system as an authoritative system of record on the rights status of a given asset. Metadata documenting asset rights status would inform system contributors and users in the limits of reuse of a given digital asset. Based on preliminary assessment of current digital asset production and use workflows within the museum and between itself and its partners (e.g., marketing agencies, digital and print designers, consulting curators and educators, and more), the system needs to provide web-based access control at the user level so that the availability of information and assets is controlled in an appropriate manner. This level of control may extend to limits on basic discovery of assets or limits on available sizes or resolutions of certain assets until asset rights status changes or the user is explicitly granted elevated system privileges according to system use policy developed by the museum. In the event that the museum's digital assets are deemed to be in the public domain or could be freely previewed within acceptable limitations (e.g., image thumbnails, audio/video outtakes, declarations of "fair use"), the museum might in future pursue public discovery and availability of said assets. General public access is beyond the scope of this internal staff capacity-building project but will be considered as a set of functional and technical requirements that will inform selection of the DAMS vendor in order to facilitate future implementation.

ACCESS

The Phillips Collection will assert copyright over certain digital assets produced as part of any original media productions (e.g., audio guide recordings, installation videos, location photography, etc.). The museum will acknowledge 3rd party rights holders as required. The museum will consult the AAMD Guidelines for Use of Copyrighted Materials. Reproductions of art objects in the public domain would be publicly offered as such through the museum's website. Copyrighted artworks would display rights holder information according to any specific format the rights holder defines. As stated above, the museum would limit discoverability and representation of digital assets in accordance with privacy law and established industry standards and practices. The museum would use established systems of record such as our collections management system (CMS), Mimsy XG to determine how personal privacy concerns should inform discoverability and display of personally identifiable information of persons or organizations. For example, if metadata in Mimsy XG declares that a donor requests to be identified as "Anonymous Donor," digital asset management workflows could flag, record, and apply the appropriate suppression or substitution in the DAMS. Assets such as digital scans of archival documents will be screened for personally identifiable information of living persons and redacted and/or have their discovery controlled through system security. We do not expect our digital assets to implicate cultural sensitivities.

SUSTAINABILITY

The museum will establish and consistently enact digital asset preservation standards and protocols to ensure assets are managed according to records' established retention schedules and managed with the expectation of permanent preservation for assets deemed to have either permanent active value to the museum or archival value. The museum will establish and enforce processes for system management and upkeep to ensure peak system performance. Training in appropriate use of the DAMS will be provided to all system users to ensure appropriate and successful levels of system usage in accordance with the museum's system performance goals. Museum leadership will commit to the necessary funding for system lifecycle management and maintenance and assess the need for a digital asset manager position in perpetuity at the conclusion of this grant period. This may include but not be limited to paid technical support from the DAMS vendor, a Service Level Agreement (SLA) guaranteeing system uptime and disaster recovery timelines, appropriate levels of system and user licensing, accurate prediction of storage costs over time.