

**University of North Carolina at Greensboro
Visual Resources Library**

Student Information Packet

**Prepared by T. Cunningham, Visual Resources Curator
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Visual Resources Library Staff Policies and Procedures

The Visual Resources Library at the University of North Carolina at Greensboro is committed to staffing its library through the employment of Graduate Assistants, Work Study employees, student workers, and interns.

In return, it is expected that all staff members will follow the rules and regulations outlined below, as well as the general Visual Resources Library Policies and Procedures.

These policies are not all-inclusive and may be added to or amended at any time without notice.

General Policies – For All Staff Members

- All staff members are expected to act in a professional manner at all times.
- Food and Drink is not allowed in the Visual Resources Library.
- The use of cell phones is not permitted in the Visual Resources Library.
- You may not use the computers for personal reasons during your scheduled hours.
 - This includes checking email, social networking sites (Myspace, Facebook, etc.), printing items off MDID or other sites.
 - You may come in at unscheduled times to use the VRL facilities
- Talking is permitted in the Visual Resources Library as long as it is done in a low volume.
- No student staff member will be granted after hour's access to the Visual Resources Library, nor will they be granted a key.
- Staff is expected to appear to work their scheduled shifts and work diligently and efficiently.

Scheduling

- All staff members will provide the Visual Resources Curator with a copy of their course schedule printed from UNCGenie.
 - It is the responsibility of the staff member to provide the curator with a new official copy of their schedule if they drop or add courses.
- All Staff members will work with the Visual Resources Curator to create a weekly schedule that is appropriate for their required number of hours of employment, the needs of the Visual Resources Library, and the staff members' class schedule.
- Requests off for previously scheduled University or Departmental events must be made in writing at the beginning of the semester.
- No hours will be assigned after 4:45 pm Monday through Friday.
- No hours will be scheduled on the weekends.

- Staff members may not come in early to work scheduled hours early in order to leave early.

Missed Hours

Illness

- If a staff member must miss hours due to illness it is their responsibility to provide a doctor's excuse to the Visual Resources Curator.
- If a staff member must miss hours due to illness it is their responsibility to notify, in writing, the Visual Resources Curator at least 2 hours prior to the shift being missed and at the same time provide a schedule for when they intend to make up the missed hours.

Non-Illness Related Emergencies

- If a staff member must miss hours due to an unforeseen emergency (family, pet, etc.), it is their responsibility to notify the Visual Resources Curator, in writing, as soon as it is feasible. At this time the staff member must also provide a written schedule for when they intend to make up the missed hours.

Last Minute Events, Opportunities, and School Responsibilities

- If a staff member must miss hours due to extracurricular events and opportunities that are announced less than one week in advance it is up to the staff member to notify, in writing, the Visual Resources Curator of the upcoming event, the hours that are to be missed, and provide a written schedule for when the hours are to be made up. This does not include time to study for tests, or exams, time to work on projects, or time to work in the studio.
- All make-up hours are subject to approval by the Visual Resources Curator and must be coordinated with the existing/upcoming Visual Resources Library schedule.

Work Study and Hourly Student Workers

- Work Study students and Hourly Student Workers may not work over the hours allotted them by the Office of Financial Aid or the Department of Art.

Interns

- Interns are not allowed to work over the hours they registered for. Interns are expected to follow the guidelines set for them in the Intern Guide Sheet provided for them, by the Visual Resources Curator.

Graduate Assistants

- Graduate Assistants are expected to follow all of the policies and procedures outlined here and in the General Visual Resources Library Policies.
- Graduate Students are expected to set an example for all other students in the Visual Resources Library at all times. This includes other staff members as well as student patrons of the Library. As Graduate students you have placed yourself

in the position to act as role models for undergraduate students, who may one day aspire to be Graduate students as well. You are expected to act accordingly.

- Follow all rules without exception.
- Be a leader when the Curator is out of the room.
- Be pro-active and not reactive as far as assigned tasks.
- Let other staff members know when they are not acting in a professional manner within the VRL and be sure to report said instances to the Curator.
- Be a model staff member for others to emulate.
- It is the responsibility of the Graduate Assistant to check the UNCG, Department of Art and Weatherspoon Art Museum schedules at the beginning of the semester and notify the Curator, in writing, of any hours they will miss, due to previously scheduled events, that conflict with their work schedule. (Examples include Visiting Artist Lectures and Critiques, Graduate Reviews, School Trips, etc.) Failure to notify the Curator at least one week in advance of all previously scheduled conflicts will result in notification to the Head of the Department and it will be noted in the Curator's Semester End Report.
- Graduate Assistants will keep Time Sheets in the VRL.
 - The Curator will review these time sheets weekly; any scheduled time not accounted for in the week will be added to the following week at the discretion of the Curator.

Failure to follow the outlined policies could affect your assistantship with the Department of Art. The Visual Resources Curator will keep the head of the Department apprised as to the performance and attitude of its Graduate Assistants on a regular basis.

Conclusion

- The Visual Resource Library understands the many demands that are made upon your time as a student here at UNCG. However, you made the decision to accept this appointment and are therefore expected to follow all of the guidelines and procedures explained both here and in the general VRL policies, to continue your position.
- At midterm and the end of each term the Visual Resources Curator will also forward to the Head of the Department of Art a report on each Graduate Assistant's performance. This report will include, but is not limited to, a record of days missed, when notification was made to the Curator, reasons and documentation provided, and schedules of make-up hours.
- If, at any time, you believe you have special circumstances that are not covered by these policies, please contact the Curator and she/he will be happy to discuss the situation with you on a one-on-one basis.

I, _____, have on this date, _____ been granted global administrative rights to the University of North Carolina, Greensboro's version of the Madison Digital Image Database (MDID). I understand that as a representative of the University of North Carolina, Greensboro, having been granted global administrative rights into MDID, that I may have access to collections that are outside my administrative roles, such as collections falling under the administration of the Department of Art, and that with this access comes certain rules and responsibilities. Neither I, nor anyone working in my name or under my supervision will access any collection that I am not the directed administrator of. I will not tamper with, alter, or change, in any way any of the information or structure of any collection outside my immediate administration. I will not grant access or user status to any individual within any collection outside those I am specifically responsible for.

I _____, on this date, _____, have read, understand, and agree to comply with the VRL Staff Policies and Procedures. By signing this document I understand that I am forming a binding contract with the Visual Resources Library and the Curator. Failure to abide by the stated policies and any reasonable additions that made therein be made, can cause written or verbal reprimand, and possibly the termination of my position.

Staff Signature

Date

Curator Signature

Date

MDID Workshop

Bookmark this web address	http://libmdid.uncg.edu
Username	
Password	

To Create a New Slideshow:

1. Log in to MDID
2. Under “My MDID” Select “My Slideshows”
3. Select “Create New Slideshow”

Under Slideshow Properties.....

1. Title your slideshow (if you do not do this your slideshow will be titled “new slideshow”)
2. Click the “Rename” button
3. NEVER EVER set a password for your slideshows
4. Select “add images”
5. Your slideshow is automatically “archived.” If you want students to have access to the slideshow you need to “unarchive” it. This can be done now, or at any time by going to the “slideshow properties” page.

There are two primary ways to find images to add to your slide shows: You can either search for specific images or you can browse the collection by certain criteria.

To Search for a Specific Image:

1. Select “search.”
2. Choose the collection(s) you wish to browse. under the Collection heading.
3. You can search by one field or any combination of the fields listed on the search page.
 - a. You will be most successful if you use primarily the keyword and artist combination.
 - b. Searching by date, culture, period, etc., will bring you very limited results.
 - c. Be aware that a search for example just under Michelangelo will bring up every slide by Michelangelo Buonarroti and Caravaggio, as well as any other artist with Michelangelo as part of their name.
4. Once you have found an image you would like to put in your slide show Check the “selected” box.

5. Click “add selected Images to slideshow.” (You can do this for each image you “selected” or you can wait and do this step after you have “selected” a number of images for your slideshow.
6. Under Add selected images to (Your slideshow name), click “add selected images.”
7. This will take you either directly to the Light Table or to the slideshow properties page where you can navigate to the light table or perform other tasks.

To Browse the Collection:

1. Select “Browse.”
2. Choose the collection(s) you wish to browse. under the Collection heading.
3. Under Field choose how you would like to browse.
 - a. It is easiest to browse by artist, culture, or period.
 - b. Browsing under the other headings will give you very limited results.
 - c. Keep in mind culture and period has not been entered for every image yet.
4. Once you have found an image you would like to put in your slide show Check the “selected” box.
5. Click “add selected Images to slideshow” (you can do this for each image you “selected” or you can wait and do this step after you have “selected” a number of images for your slideshow.
6. Under Add selected images to (Your slideshow name), click “add selected images.”
7. This will take you either directly to the Light Table or to the slideshow properties page where you can navigate to the light table or perform other tasks.

You can also use the “Browse Terms” button to see a list of terms used throughout the entire collection. Each term is a button that will retrieve everything associated with the selected term. The larger the term is the more often it is searched within the collection.

The Light Table

The Light table is where you arrange your images into the order you would like them to project.

When you select images to be added to a slideshow they are placed on the light table in one of two places:

1. They will either go directly onto the table (the large open area)
2. Or they will go to the scratch area (the area to the left of the table)

You may select and drag slides from either of these two locations and place them in any order you wish on the main light table surface.

Even though you may have chosen 20 images for your slideshow, they will only project as part of the slideshow if they have been removed from the scratch area and placed on the main light table.

Once you have arranged your images in the order you wish be sure to “save changes” before you “leave the light table.”

Leaving the light table will take you directly back to the slideshow properties page where you may select to view your slideshow, resume looking for images, create a new slideshow, or leave MDID.

To Access a Slideshow Created Previously

1. Log in to MDID
2. Under “My MDID” Select “My Slideshows”
3. Select the slideshow you wish to work on
4. Select the operation you wish to perform: Slideshow viewer, Light Table, Add Images, Properties, Archive, Unarchive, etc.

Helpful Hints:

If you archive a slideshow your students will not be able access it, however others with faculty/staff level access will be able to view it.

Always keep exams archived.

Save often.

If you know you are going to use certain images many times in many slideshows it is best to add that image to your favorites list.

Please email me any mistakes that you come across. Email me the **filename** (for example: intro1675) and the nature of the mistake: tlcunnin@uncg.edu

Using the ImageViewer

Please have a slide show ready to play with.

Open ImageViewer

This program may be located in a folder on the desktop or have its own icon on the desktop. If the computer asks whether or not to run the program select “yes” or “ok”.

If you are using a Mac you may have the Imageviewer icon in the dock and you can run the program from there.

Log into the ImageViewer using the same name an password that you use for logging into the MDID Database.

Select the “Show Archived Slideshows” box.

This allows you to project a slideshow that you have created, but that you have **NOT** opened up to Student Access. **(Remember, If you want your students to have access to a particular slideshow you need to Unarchive it on the “Slideshow Properties” page in the MDID Database)**

Select the Slideshow you wish to project and click “Launch”

Use the commands on the ImageViewer Workshop handout to navigate through your slideshow.

Student Access of MDID Instructions

This course will be taught using MDID (Madison Digital Image Database), a resource that will allow your class lectures to be viewed on any computer with Internet access. Through MDID you will be able to review images, get general information about material covered in class, and print out worksheets and flashcards.

In order to access MDID from your computer, go to <http://libmdid.uncg.edu>. This page should have two spaces for you to enter your user name and password. After filling these in, click the “Login” box.

USER NAME: student

PASSWORD: arthistory

Be sure to type in these fields in all lower case letters. This is not asking for your unique information. You must type in the words “student” and “arthistory” *exactly* as shown above.

Once you are logged into MDID you will see an announcements screen and to the left there will be a list of six words: Resources, Slideshows, Downloads, Information, Announcements, About. You should click on SLIDESHOWS. The “Slideshows” page shows a list of slideshows posted by each faculty member using MDID. You must select the name of your professor from the drop box beside “Slideshow Author.” Your professor may have organized their slideshows in separate folders. You should check with your professor about what they are naming each of the slideshows posted for your course and whether or not you will need to select a different “Folder” depending on the course. Sometimes a professor may choose to “lock” their slideshow with a password. If there is a small lock icon next to the title of the slideshow you wish to view, your professor will have to give you the password before you can view the images.

Once you see the name of the slideshow you are looking for, you have three options:

1. If you click directly on the name of the slideshow this will take you to the “Slideshow Viewer” where you can see each of the slide individually or in comparison. You can choose to “hide” the information for that slide or have it posted to the side, and you can zoom in on details or text.
2. If you click on the words “Print View” next to the title of the slideshow, it will show all of the images with their corresponding information, approximately 18 per page. These pages can be printed out before or after class depending on when your professor posts his/her lecture.
3. If you click on the words “Flash Cards” next to the title of the slideshow, it will produce printable flash cards (three per page) with the images and information.

If the slideshows you are looking for are not posted, please contact your professor for more information. If you are having trouble logging onto MDID or using this program, then you can email Teresa Cunningham at tcunnin@uncg.edu, or stop by the Visual Resources Library, Cone Building- Room 105 and ask a member of the VRL staff for help.

Scanning Slides for Use on MDID

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1. To scan slides, you must first index the slides in an Excel Spread Sheet. (For instructions on this see the Metadata Standards and Instructions tab in the “How to Do Everything” notebook.)
2. As well as indexing in Excel, write the ID number upon the back of the slide. This step will be useful if you lose your place while indexing/scanning. Be sure the data you are indexing and the slide match!
3. After indexing, turn on the Nikon Super CoolScan 9000 scanner by pressing the top right button on the front of the scanner. After pressing this button, the green light on the left hand side of the scanner will flash until the scanner has sufficiently warmed up.
2. Next, go to the computer desktop and open the Nikon Scan 4 program. While the program is opening, you can get your slide tray and indexed slides and prepare them for scanning.
3. To prepare your slides for scanning, start with the first item on the spreadsheet where the slides were indexed, and clean the slide. This can be done with either a cloth or with the wire brush. The next four slides may also be cleaned at this time.
4. Get a slide tray (a long, black rectangular tray) and make sure the slide tray is in the correct direction. This can be determined by finding the arrow facing away from you at the top of the tray, and “Nikon” on the end of the tray closest to you.
5. Now, you can load your cleaned slides into the tray in the correct order as indexed in the spreadsheet. Place the first slide in the slot closest to the directional arrow, or the first slot in the tray. Do this with each subsequent slide until all five slots are filled. Make sure the slides are in the correct order and are sitting flat in the slots.
6. To insert the slide tray into the scanner, you must line the tray up with the opening in the front of the scanner with the arrow at the top of the tray pointing to the scanner. Carefully push the tray in until you feel it stop in the scanner. The tray will then be pulled in and ready to scan the slides.
7. In order to scan the slides, you must return to the Nikon Scan 4 program and wait until it has recognized that there is a tray in the scanner. You will know it is ready when the viewing screen in the program turns black. On the left side of the program window, there is a gray tool bar with a small tab at the top right. Click that tab to open the selection tab.
8. To begin the scanning process, you must select the order of the slides on the selection tab. Do this by clicking the square with the number 1 in it, and then hold down the Shift key on the keyboard while clicking on 2, 3, 4, and 5. Release

- the Shift key, but do not click on the selected numbers (1,2,3,4,5) or in the selection tab.
9. You now press the “Preview” button at the bottom of the dark gray tool bar on the left, a blue circle.
 10. After pressing “Preview,” the scanner will begin scanning a temporary image of the slides. A Progress Monitor appears in the Nikon Scan 4 program that reads “Acquiring Preview.” Also, at the bottom of the computer screen, where the Nikon Scan 4 program icon is, a circle at the top left of the icon counts down each slide as it is previewed, starting with 5 and ending with 1. The whole preview process takes about 10 minutes. In this time, you can either index and number more slides, or you can scan the next batch of five slides to be scanned.
 11. When the Preview part of scanning is complete, the scanner will stop making noise, and the circle will be gone from the program icon. Return to the Nikon Scan 4 program. You will see the numbers you selected to be previewed still highlighted. In order to edit what you have just preview scanned, you must go to the program tool bar at the top of the computer screen and click “View.” Select “Tool Palette 1” from the bottom of the drop-down menu. You should see a long tool palette that has options like “Layout Tools”, “Crop”, and “Digital ICE 4 Advanced”. These are the only editing tools from this Palette that you will need to use.
 12. Now you can edit! Select the square labeled 1, and after doing so, the image of your first previewed slide will appear in the viewing window. Be sure to make note of the tabs at the top of the viewing window, “Processed” and “Natural” because these will help you determine how you should edit your image.
 13. When viewing your first previewed slide, it is important to rotate the image so that it is shown in the right direction. To rotate the image, select either the left-rotating arrow or the right-rotating arrow at the top right hand side of the Tool Palette.
 14. After rotating, you must decide how the image is best viewed based on image quality and clarity. To do this, click on the “Natural” tab and the “Processed” tab, and depending on which view best suits the image, that will determine whether or not the image needs color correction. Color correction is usually needed if a slide image is very pink or blue, in which case the “Processed” tab should be selected. Sometimes the processed image looks worse than the natural view, so it is alright to leave it on “Natural”.
 15. Now the image must be cropped. To crop, drag the cursor over to the top left corner of the image where it meets with the black background. Drag the cursor down to the bottom right corner and adjust the sides to achieve the optimum view of the image.
 16. To set the file size, you must go to the “Crop” section of the Tool Palette, and find the “Output Size” width and height dimensions. Depending on whether the image is horizontal or vertical, you will adjust the size of the image accordingly. For example, if your image is vertical, you will double-click the Height field to highlight the current dimension for height, and enter “3000” into the field (without quotation marks). If this change in dimension of the image is appropriate, the number in the “Keep this File Size” field will be 23 or under. If

- the number is over 23, you must adjust the dimensions you just changed so that the file size is not too large.
17. Before you can finally scan the image, you must look at the section of the Tool Palette entitled “Digital ICE 4 Advanced”. In this section, there will be three check boxes. The first, “Enable Digital ICE”, is not usually used, so you can uncheck the box to the left. The next one, “Enable Post Processing”, is the one option in this section that you will most likely use. If the “Processed” tab above the image view window is selected (white), then you should leave this box checked. Last, the option “Enable Digital DEE”, you can uncheck as well, due to its rare use.
 18. After editing all of the five images, you are now ready to scan. Un-highlight all of the numbered boxes, and then click on box 1, then hold down the Shift key, and select 2,3,4, and 5. Release the Shift key and click the green circle labeled “Scan” (next to the “Preview” button).
 19. A window will pop up titled “Batch Scan Options”. Uncheck the first box labeled “Create scan log” and click “OK”. The next window that appears deals with file naming and saving. The filename should match what it is given in the Excel Spread Sheet. For example, if you have a file name of “anci2035”, “anci” will go in the “Prefix” field. Depending on how many digits are in the number, in this case there are four, the sliding bar just below the prefix field helps you tell the program how many numbers are in the file name so it can save each image with its appropriate file name. Because there are four numbers in this file name, there should be a 4 in the box next to the sliding bar. The “starting index” should be the digits in the file name of your first scanned image. In this case, the “starting index” will be 2035, because the file name is “anci2035”.
 20. For File Saving, you should make sure that the location to which you want your scanned images saved to should be present in the “File Location” area (example: Macintosh HD:Users:student:Desktop:Julia:). There is the option to browse for your file location if the one shown on your screen is incorrect. Also, be sure that the file type is “TIFF”. When you have verified all your file information, you can press “OK”. The Progress Monitor will appear, reading “Acquiring Scan”, and the scanner will begin scanning. Scanning should take about ten minutes, or the same amount of time it took for Previewing.
 21. Once the countdown on the Nikon Scan 4 icon has gone through 5 through 1, and scanning is complete, verify your filenames on your scanned images from the location to which the images were saved and the filenames assigned on the Excel Spread Sheet. If everything checks out, you can eject the slide tray from the scanner by pressing the eject button on the right side of the scanner, just below the power button.
 22. When removing slides from the tray, make sure to do so from the first slide to the last slide in the correct order in which they were indexed. (Note: it is helpful to label the box “Scanned” with a sticky note.)
 23. Continue with these steps for each batch of five slides and be patient!

Procedures

- Double click on the Photoshop CS2 feather icon the desktop toolbar.
- **“File”**
- **“Import”**
- **“Epson Perfection 4870 Photo”**
- **“Preview”**
- Drag dotted lines around image to reach desired crop.
- **“Scan”**
- Once the scan is complete close the scanning window. The image can now be edited using Photoshop.

After the scan is complete:

- Select the **crop tool** and move crop lines to the precise edge of image. Crop out frames or any background not pertinent to the artwork or article (use the arrow keys on the keyboard along with dragging the crop lines for more precise cropping).
- Hit **“Enter”** to crop the image.

- When working with a black and white article, you will need to adjust the **“Levels”** and **“Hue/Saturation”**. Under **“Image”** select **“Adjustments”** then **“Auto Levels”**. Now go to **“Image”** select **“Adjustments”** then **“Hue/Saturation”**. Take away all saturation in the image by sliding the **“Saturation”** bar to the left.

- Under **“Image”** select **“Image Size”**.
- For articles that will be converted into PDF's, the **“Resolution”** needs to be changed to **150 ppi**.
- For scanned images the **“Resolution”** should remain at **300 ppi**. The largest dimension should be changed to **1867 pixels for a horizontal image or 1400 for a vertical image**.

- If necessary Under **“Filter”** select **“Sharpen”** then **“Unsharp Mask”** to adjust the sharpness of the image (make sure you are viewing the image at 100%).
- Under **“File”** select **“Save As”** and name file by its accession number (07-0045.jpg).
- Make sure you are saving to the proper folder on the desktop, labeled with either your initials.
- Always save as a **“JPG”**, quality **“10”**.

Once you are done scanning for the day, be sure to initial the scanning log. After your order is fully completed, initial and date the scanning request form and put the order in the VRC office under the sign “Slides to Proof.”

Numbering slides

A new policy is to be put into place in terms of scanning and indexing analog slides for UNCG-MDID. Beginning Spring 2009, all work-study/graduate assistants will begin physically numbering slides they are indexing and scanning.

-Why? Numbering slides makes it simpler to locate a physical slide on the chance the digital image is missing or the data contained on the slide is missing from the database. Numbering slides reduces matching errors when scanning and indexing. Numbering slides also signify analog images that have been scanned and processed onto the database whereas marking the back of the slide of the 'S' is current practice.

-How? Using the prefixes and following numbers, pen in Sharpie the ID (filename) on the front-side of the slide or the back of the slide. By numbering the slide allows faculty to see that the slide is on the database, and how to access the digital image via the ID (filename) on the physical slide.

-When? Work-study students, etc. will number slides during scanning, previous to indexing. It is an extra step, but a small step that will insure continuity in the scanning and indexing process. Numbering the slides also functions as a safeguard against errors in the database.

This new policy is geared toward work-study students who began working Fall 2008. By the end of the Spring 2009 semester, this policy will be in place for incoming students in Fall 2009.

Image Size and Resolution

To ensure the highest quality images are added to UNCG-MDID, the following policy on book scanning will be instituted:

*For an image to be scanned from a textbook or other printed image source, **the source image must be at least 5-1/2" wide by 4" in length, and vice versa.***

The rationale behind this policy is the following:

All images, as they exist digitally after any method of input, have an attribute called **Digital Resolution**. The term Digital Resolution refers specifically to the number of pixels-per-inch (or ppi) and the total number of pixels that compose the image. For example, images contained in books are printed at 300 Digital Resolution whereas newspaper images are printed at 180 Digital Resolution (due to weight and thickness of newsprint, as well as the viscosity of the ink). This means that if an image printed in a survey book of Cindy Sherman is 5" wide by 4" tall, at 300 Digital Resolution the image would be 1,500 pixels by 1,200 pixels. If the same 5" x 4" image were to be printed identically in a newspaper, its dimensions would be changed to 900 pixels by 720 pixels (due to the image being 180 Digital Resolution).

Likewise, images for web viewing are saved at 72 Digital Resolution, meaning that for every square inch of that image you see on the screen, there are 72 pixels of color in the height and width of the image (1 square inch equals 5,184 ppi²). For web viewing, anything over this setting is wasted detail and space that will not be seen due to HTML (Hyper-Text Markup Language) limitations. This also means that in addition to the lack of detail that would be seen (if saved at a Digital Resolution higher than 72), the image will take a longer time to download due to the file size being bigger.

As for color: Images printed within a book are done so using a technique called halftone. When these images are scanned into the computer, the halftone gives the new digital image a screen of noise. To scan the image without this screen of noise, chose Magazine (Color) within the scanning program OR make sure there is a de-screen option available in the advanced options for scanning.

Vocabularies

Union List of Artists Names (ULAN):

http://www.getty.edu/research/conducting_research/vocabularies/ulan/

-ULAN is used to search for “preferred” names of artists, corporate entities, and groups. Creator dates can also be found here, as well as “preferred” cultural and nationalities.

Art & Architectural Thesaurus Online (AAT):

http://www.getty.edu/research/conducting_research/vocabularies/aat/

-AAT is used to search for “preferred” cultural/nationality qualifiers. Example: Lwalwa (an African ethnic group) has the “preferred” name of ‘Lwalu.’ AAT is also used to clarify techniques and elements of art and architecture.

Thesaurus of Geographic Names Online (TGN):

http://www.getty.edu/research/conducting_research/vocabularies/tgn/

-TGN is used to search for “preferred” geographic (countries, cities, place names) qualifiers and spellings.

Cataloging Cultural Objects (CCO):

<http://www.vrafoundation.org/ccoweb/cco/index.html>

-CCO is used to view examples of how to index metadata.

Categories for the Description of Works of Art (CDWA):

http://www.getty.edu/research/conducting_research/standards/cdwa/

-CDWA is used to view examples of how to index metadata.

Creation Qualifiers

DEFINITION:

An expression of the certainty with which a work can be attributed to a known artist or group, used when the attribution is uncertain, is in dispute, when there is more than one creator, when there is a former attribution, or when the attribution otherwise requires explanation.

EXAMPLES:

attributed to
assistant to
workshop of
studio of
atelier of
office of
pupil of
associate of
follower of
school of
circle of
copyist of
style of

To attribute these qualifiers while indexing, place known creator name first and add qualifier in parenthesis afterward. Examples: “Achilles Painter (style of)” or “Malouel, Jean (attributed to).” Be consistent, and if there is a questionable image as to what the qualifier should be, ask the VRC!

MUSEUM CODES

Code	Museum	Location
ACROP	Acropolis Museum	Athens, Greece
AAM	Allentown Arts Museum	Allentown, PA
ALTE	Alte Pinothek	Munich, Germany
AMNH	American Museum of Natural History	New York, NY
ACM	Amon Carter Museum	Fort Worth, TX
AIC	Art Institue of Chicago	Chicago, IL
AHMA	Archeological Herakleion Museum	Athens, Greece
AKG	Albright Knox Gallery	Buffalo, New York
AMPB	Agyptisches Museum and Papyrussmmluny	Berlin
ASH	Ashmolean Museum	Oxford, England
AHM	Atlanta High Museum	Atlanta, GA
AMS	Archeological Museum of Sarnath	Sarnath
BALT	Baltimore Museum of Art	Baltimore, MD
BEM	Berlin Ethnol Museum	Berlin, Germany
BNP	Bibliotheque Nationale	Paris, France
BMA	Birmingham Museum of Art	Birmingham, AL
BL	British Library	London, England
BM	British Museum	London, England
BMFA	Boston Museum of Fine Arts	Boston, MA
BROOK	Brooklyn Museum of Art	Brooklyn, NY
CAP	Capitoline Museum	Rome, Italy

CMA	Cleveland Museum of Art	Cleveland, OH
CMOA	Columbia Museum of Art	Columbia, SC
CORC	Corcoran Gallery	Washington, DC
COUR	Courtauld Institute of Art	London, England
CLOIS	New York Metropolitan, Cloisters	New York, New York
DMA	Dallas Museum of Art	Dallas, TX
DAM	Denver Art Museum	Denver, CO
DIA	Detroit Institute of Arts	Detroit, MI
DUOM	Opera del Duomo Museum	Sienna, Italy
EBA	Ecole des Beaux Arts	Paris, France
EGY	Egyptian Museum	Cairo, Egypt
EPMA	El Paso Museum of Art	El Paso, TX
FIEL	Field Museum	Chicago, IL
FAMSF	Fine Art Museum of San Francisco	San Francisco, CA
FOGG	Fogg Art Museum, Harvard University	Cambridge, MA
FREE	Freer Gallery of Art	Washington, DC
FRIC	Frick Collection	New York, NY
FRIDA	Frida Kahlo Museum	
BORG	Galleria Borghese	Rome, Italy
UFFI	Galleria degli Uffizi	Florence, Italy
ACCA	Galleria dell'Accademia	Florence, Italy
HAG	Gemeente Museum Den Haag	Netherlands
GEH	George Eastman House	Rochester, NY
FOGG	Harvard University Art Museum	Cambridge, MA
HERM	Hermitage	St. Petersburg, Russia

HAA	Honolulu Academy of Arts	Honolulu, HI
HMFA	Houston Museum of Fine Art	Houston, TX
HUNT	Huntington Library	San Marino, CA
IMB	Iraq Museum	Baghdad
ICAL	Institute of Contemporary Arts	London, England
IMA	Indianapolis Museum of Art	Indianapolis, IN
IMK	Indian Museum	Kolkatta
GETT	J. Paul Getty Museum	Los Angeles, CA
KMA	Kerameikos Museum	Athens, Greece
KUNS	Kunsthistorisches Museum	Vienna, Austria
LMR	Lateran Museum	Rome, Italy
LCMA	Los Angeles County Museum of Art	Los Angeles, CA
LOC	Library of Congress	Washington, DC
LAM	Lowe Art Museum	Coral Gables, FL
MBM	Memphis Brooks Museum	Memphis, TN
MET	Metropolitan Museum of Art	New York, NY
MOMA	Modern Museum of Art	New York, NY
MMA	Montreal Museum of Art	Canada
MAM	Musee d'Art Moderne	Paris, France
HOMM	Musee de l'Homme	Paris, France
LOUV	Musee de Louvre	Paris, France
MDO	Musee D'Orsay	Paris, France
MARM	Musee Marmottan	Paris, France
ARCH	Museo Archeologico Nazionale	Naples, Italy
MNR	Museo Nazionale	Rome, Italy

PRAD	Museo del Prado	Madrid, Spain
MCAA	Museum of Cycladic Art	Athens, Greece
MBA	Museum des Beaux-Arts	Paris, France
LUDW	Museum Ludwig	Cologne, Germany
MCA	Museum of Classical Archaeology	Cambridge
MNH	Museum of Natural History	New York City, NY
MNAMC	Museo Nacional de Arte, INBA	Mexico City, Mexico
MATHM	Mathura Museum	Mathura, India
MEAC	Museo Espanol de Arte Contemporaneo	Madrid, Spain
MNBAH	Museo Nacional de Belles Artes	Havana, Cuba
NAD	National Academy of Design	New York, New York
NAMAG	National Archeological Museum	Athens, Greece
NARC	National Archives	Washington, DC
NMA	National Museum Athens	Athens, Greece
NMD	National Museum Damascus	Damascus
NMI	National Museum India	New Delhi, India
NMPFT	National Museum of Photography, Film, and Television	Bradford, England
NMWA	National Museum of Women in the Arts	Washington, DC
NAMA	Nelson-Atkins Museum of Art	Kansas City, MO
NOMA	New Orleans Museum of Art	New Orleans, LA
NHMV	Naturhistorisches Museum	Vienna, Austria
NM	Newark Museum	Newark, NJ
NJSM	New Jersey State Museum	Trenton, NJ
NCMA	North Carolina Museum of Art	Raleigh, NC
NMCA	New Museum of Contemporary Art	New York, NY

NYPL	New York Public Library	New York, New York
NYHS	New York Historical Society	New York, New York
OLY	Olympia Museum	
PAFA	Pennsylvania Academy of Fine Arts	Philadelphia, PA
PPM	Peking Palace Museum	Peking
PMA	Philadelphia Museum of Art	Philadelphia, PA
PHILB	Philbrook Museum of Art	Tulsa, OK
PHIL	Phillips Collection	Washington, DC
PIC	Picasso Museum	Barcelona, Spain
PITTI	Pitti Palace	Florence, Italy
PML	Pierpont Morgan Library	
POMP	Pompidou Center	Paris, France
PAM	Portland Art Museum	Portland, OR
PWM	Prince of Wales Museum	Bombay, India
PUSH	Pushkin	Moscow, Russia
PNMC	Palacio Nacional	Mexico City, Mexico
PINAS	Pinacotheca	Sienna, Italy
PESM	Peshawar Museum	Peshawar, India
PATM	Patana Museum	Patana, India
RIJK	Rijksmuseum	Amsterdam, Holland
RODM	Rodin Museum	Paris, France
RMDT	Rome Museo Delle Terme	Rome, Italy
RAA	Royal Academy of Arts	London, England
ROM	Royal Ontario Museum	Toronto
REY	Reynolda House Museum	Winston Salem, NC

SAAT	Saatchi Collection	London, England
SAM	Seattle Arts Museum	Seattle, WA
SAAM	Smithsonian American Art Museum	Washington, DC
SLAM	St. Louis Art Museum	St. Louis, MO
STAA	Staatliche Museen	
STED	Stedelijk Museum	Amsterdam, Holland
STUT	Stuttgaart Museum	Germany
TATB	Tate Britain	London, England
TATM	Tate Modern	London, England
TRM	Tervueren Royal Museum	
TMA	Toledo Museum of Art	Toledo, OH
TBC	Thyssen-Bornemisza Collection	
TCLD	Trinity College Library	Dublin, Ireland
UAAM	University of Arizona Art Museum	Tucson, AZ
UPAM	University of Pennsylvania Museum	Philadelphia, PA
UTA	University of Texas at Austin	Austin, Texas
VAT	Vatican	Rome, Italy
VAM	Victoria and Albert Museum	London, England
VEM	Vienna Ethnol Museum	Vienna, Switzerland
VMFA	Virginia Museum of Fine Art	Richmond, VA
VM	Voelkerkunde Museum	Munich, Germany
WADS	Wadsworth Atheneum	Hartford, CT
WAG	Walters Art Gallery	Baltimore, MD
WAM	Weatherspoon Art Museum	Greensboro, NC
WHIT	Whitney Museum of American Art	New York, NY

YCBA	Yale Center for British Art	New Haven, NJ
ZEM	Zurich Ethnol Museum	Zurich, Switzerland
CA	Collection of Artist	variable
GUGG	Solomon R. Guggenheim Museum	variable (primary- NY, NY)
MCA	Museum of Contemporary Art	variable
MFA	Museum of Fine Arts	variable
NGA	National Gallery of Art	variable (primary-Washington, DC)
NPG	National Portrait Gallery	variable (primary-Washington, DC)
PC	Private Collection	variable
MA	Museum of Art	variable
AM	Art Museum	variable

MDID Fields Public	MDID Fields Administration	Explanation
Culture_Nationality	Culture_Nationality	Nationality or culture of Creator/Agent
Classification	Classification	general class of work: painting, sculpture, architecture, etc.
Creator	Creator	creator of the image
Creator_Lifetime	Creator_Lifetime	life dates of Creator
Title	Title	preferred title of work
Image_View	Image_View	specific view or relation of the image
Creation_Dates	Creation_Dates	date/s work was created, commissioned, begun
Period_Style	Period_Style	style or period in which work was created
Location_Current	Location_Current	Where the work is currently located
Location_Former	Location_Former	Where the work was created or its cultural origin
Techniques	Techniques	technique used for work: fresco, bas-relief
Materials	Materials	materials used in the work
Worktype	Worktype	specific type of work: cathedral, basilica, fresco
State_Edition	State_Edition	state or edition or folio of the work
Measurements	Measurements	dimensions of work
Collection	Collection	if a work exists as part of a named collection or is an element of a larger collection
Description	Description	short description of the work (optional)
Inscription	Inscription	where the inscription on a work is noted
Subject_Tags	Subject_Tags	social tags for works, alternate titles
Notes	Notes	free text notes about the work or image
Filename	Filename	digital filename and digital accession number for the image
MDIDAccessionDate	MDIDAccessionDate	date the digital image was accessioned into MDID
VRLProcessor	VRLProcessor	VRL staff member responsible for indexing and scanning image
Source	Source	bibliographic citation or image source