MCN '93
The Annual Conference of the Museum Computer Network

PROGRAM

November 3-6, 1993
Seattle Sheraton Hotel & Towers
Seattle, WA
MCN '93

The Annual Conference of the Museum Computer Network

Exhibitors ..... Schedule ..... Abstracts

November 3-6, 1993
Sheraton Seattle Hotel & Towers
Seattle, WA
For Membership Inquiries
Museum Computer Network
8720 Georgia Avenue Suite 501
Silver Spring, MD 20910
Phone: (301) 585-4413
Fax: (301) 495-0820

For Program Inquiries
Museum Computer Network
MIT Museum
265 Massachusetts Avenue
Cambridge, MA 02139
Phone: (617) 253-9613
Fax: (617) 253-8994
Email: mcn@athena.mit.edu
Museum Computer Network Mission Statement

Purpose

The Museum Computer Network exists to foster the cultural aims of museums through the application of computer technology. It serves museum professionals and institutions wishing to improve means of developing, managing, and conveying museum information through the use of automation. The Museum Computer Network supports cooperative efforts that will enable museums to play a more effective role in the creation and dissemination of cultural and scientific knowledge as represented by their collections and related documentation.

Objectives

To foster interchange of technical information among current and prospective users of computers in museums.

To support the development and implementation of standards for automated recording and retrieval of museum information.

To create mechanisms for interchange of electronic information in museums.

To encourage the building of data and image bases relating to museum collections.

To promote the development and application of computer systems to meet the full range of automation requirements of museums.

To provide the opportunity for reporting on museum automation through publications and professional conferences.

(Revised 8/92)
Museum Computer Network Board of Directors 1993

Rachel Allen  President
Research and Scholars Center, National Museum of American Art

Diane Zorich  President-Elect
Association of Systematics Collections

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Kathleen McDonnell
Getty Conservation Institute

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Art Institute of Chicago

Suzanne Quigley
Detroit Institute of Arts

D. Andrew Roberts
CIDOC

Lenore Sarasen
Willoughby Associates, Ltd.
Welcome to MCN '93!

We are excited about this year's meeting because it is our first time in Seattle, a city of great physical beauty and charm, as well as an emerging center of computer applications pertinent to museums.

Each year the conference gets larger, and its programs more ambitious. This year's program includes over twenty sessions organized by the membership, six SIG (special interest group) meetings, and an Exhibit Hall featuring more products and services to the museum computing market than has ever before been on offer (many of this year's vendors are new to MCN -- be sure to stop and take a look). We also have social events such as our renowned Silent Auction, and local tours of Seattle sites. We urge you to take advantage of all that's on offer.

This year's conference planning committee relied on the efforts of many individuals, institutions and organizations. For financial support we thank Willoughby Associates, Ltd. for sponsoring our Wednesday evening Welcome Reception, and Continuum Productions, Inc., for sponsoring our Thursday evening reception at the Seattle Art Museum. "Coffee Hours" were generously sponsored by Gallery Systems and the MCN Board of Directors. The session entitled "Mining the Mother Lode: Conservation Information for Museum Databases," was financed through the joint efforts of the American Institute for Conservation, The Getty Conservation Institute's Documentation Program, and an anonymous donor. Archives and Museum Informatics once again sponsored a conference scholarship, which helped to offset conference costs for one of our colleagues.

Organizational support was provided by the employing institutions of each of the planning committee members. We wish to acknowledge with gratitude: The Canadian Heritage Information Network, The Peabody Museum of Archaeology and Ethnology, Harvard University, The Seattle Art Museum, and The Wolfsonian Foundation. We also wish to thank the MCN Board of Directors for their advice and encouragement at all phases of the conference planning process.

Several individuals assisted the planning committee in various aspects of the conference. A special thanks to Kim Peterson, Conference Coordinator at the Seattle Sheraton, and Kelly Laidler of GES for their coordinating assistance with the Seattle Sheraton Hotel. We also thank Rachel Allen, David Bearman, Chris Bostick, Lynn Cox, Leslie Johnston, Bob Leming (and his entire office at the Philadelphia Museum of Art), Jodi Randall, Suzanne Warren, all the workshop instructors, session organizers, and participating panelists for their assistance. Space prohibits us from mentioning their specific contributions, but we will be sure to spread the word about their good deeds to our colleagues!

We hope you enjoy this year's conference, and return to your home institution rejuvenated, enlightened, and ready to submit a proposal for MCN '94!

MCN '93 Planning Committee
Gail Eagen & Kathy Jones Garmil, Workshops
Abby McLean, Exhibit Hall
Kippy Messett, Local Arrangements
Diane Zorich, Program

P.S. Please complete the conference evaluation form included in this program guide, and return it to the Registration Desk in Seattle, or mail it to the MCN office at 8720 Georgia Avenue, Suite 501, Silver Spring, MD 20910.
Are you interested in building a data or image base for your museum collection?

Do you want to know more about using automated systems to build membership, manage events or design exhibits?

Are you concerned about technical standards that will insure the investment that your equipment and data represent?

Are you wondering how multimedia systems can increase the effectiveness of your educational programs?

Do you have a software package or an automation project that you would like more museum professionals to know about?

The Museum Computer Network is the organization that fits your needs!

The Museum Computer Network exists to foster the cultural aims of museums through the application of computer technology. MCN serves museum professionals and institutions wishing to improve means of developing, managing and conveying museum information through automation.
MCN ACTIVITIES

**MCN** has been helping museums make advances in automation since 1972.

**ANNUAL CONFERENCE**
Hundreds of attendees gather each year to explore the latest advances in museum software and automation services through presentations, panels and vendor demonstrations.

**WORKSHOPS**
Special educational programs provide instruction in both introductory and advanced topics. Workshops are offered at the MCN annual meeting and at conferences such as the American Association of Museums and the Society of American Archivists.

**PUBLICATIONS**
*Spectra*, published quarterly, carries articles, project updates, product news, schedules of local chapter meetings and reports from MCN’s Special Interest Groups.

**LOCAL CHAPTERS**
Each chapter serves a geographic region and promotes the sharing of information between members in the area. See the listings in *Spectra* for contact names and local meeting schedules for the regions with active chapters.

TEACHING RESOURCE GUIDE

**MCN** has developed instructional materials for workshops on introductory museum automation.

**CIMI**
**MCN** coordinates the Computer Interchange of Museum Information project, through which task groups are identifying and developing content and interchange standards to allow museums to share data.

**SPECIAL INTEREST GROUPS**
**MCN**’s Special Interest Groups cover topics ranging from Visual Information to Vocabulary and Cataloging to MIS Management. Contact names are published in *Spectra*.

**AN INVITATION TO JOIN**

As a **MCN** member, you will:

- Receive *Spectra*, which is filled with the latest information about museum automation and the activities of the **MCN**.

- Participate in Special Interest Groups and Local Chapters.

- Attend the annual conference and workshops at a reduced rate.
SOME OF OUR MEMBERS:

Amon Carter Museum • Anchorage Museum of History and Art • Art Institute of Chicago • Ashmolean Museum • Australian National Maritime Museum • Billings Farm and Museum • Bishop Museum • Canadian Heritage Information Network • Cincinnati Historical Society • Colonial Williamsburg Foundation • Corning Museum of Glass • Dallas Museum of Natural History • Detroit Institute of the Arts • Fowler Museum of Cultural History • Historic New Orleans Collection • Huntington Library and Art Gallery • Indianapolis Museum of Art • J. Paul Getty Museum • Metropolitan Museum of Art • Minnesota Historical Society • Museum of Fine Arts, Boston • Museum of Indian Arts and Culture • National Gallery of Art • National Museum of Denmark • Ontario Science Centre • Peabody Museum of Archaeology and Ethnology • Philadelphia Museum of Art • Rhode Island Historical Society • Rosicrucian Museum • San Diego Museum of Art • Smithsonian Museums • Swedish Museum of Natural History • Tel Aviv Museum • Vancouver Art Gallery • Victoria and Albert Museum • Wichita Art Museum • Winterthur Museum • Wolfsonian Foundation •

The Museum Computer Network is a
not-for-profit 501(c)(3) organization, and an affiliate organization of the American Association of Museums.

I want to become a member of the Museum Computer Network. Please sign me up at the following level:

Name:
Affiliation:
Address:
City:
State: Postal Code:
Phone/Fax:
E-mail address:

( ) Individual $50
Spectra
Reduced registration rates
Participation in Special Interest Groups and elections

( ) Institutional $100
Two copies of Spectra
Reduced registration rates for two staff members
One free classified ad in Spectra
Unlimited employment listings

( ) Vendor $150
Two copies of Spectra
One free ad in Spectra
$50 rebate on exhibit space at annual conference

( ) Sponsor $250
Institutional benefits plus unlimited free classified ads

( ) Subscription $60
Libraries only

Please add $10 for non-US or Canadian delivery.
Return this form with payment in US currency to:
Museum Computer Network, 8720 Georgia Avenue, Suite 501, Silver Spring, MD 20910. Membership year begins July 1. MCN is a 501(c)(3) not-for-profit organization.
MCN '93 Exhibitors

Listed Alphabetically
Blackbaud, Inc.  
4401 Belle Oaks Drive  
Charleston, SC 29405  
Phone:  (803) 740-5400  
Fax:  (803) 740-5410  
Contact: Beverly Brigham

Booth Representatives:  Perry Jenkins, Mark Terrero

With more than 2,800 nonprofit clients nationwide, Blackbaud is the country's leading supplier of fund-raising, fund accounting, planned giving and academic administrative computer systems. The Raiser's Edge™ for Fundraising Management, the Blackbaud Fund Accounting Series™, and Paragon™ planned giving system can be used on the IBM family of products and compatibles. Blackbaud provides a complete range of services including needs analysis, installation, training, and on-going "800" line support.

The Canadian Heritage Information Network (CHIN)  
365 Laurier Avenue West, 12th Floor  
Ottawa, Ontario, K1A 0C8 Canada  
Phone:  613 992-3333  
Contact: Valerie Lenethen

Booth Representative: Valerie Lenethen

The Canadian Heritage Information Network (CHIN) is a Special Operating Agency of the Canadian government's Department of Canadian Heritage. CHIN provides access to specialized reference databases including the Conservation Information Network (CIN) and the Bibliographic Database on Heritage Law (HERB). These and other reference databases are accessed internationally by over 580 users in 23 countries. CHIN was originally developed to establish an inventory of Canadian museum collections and these databases currently represent more than 12 million objects.

Computac  
162 Main Street  
West Lebanon, NH 03784  
Phones:  (603) 298-5721  
Fax:  (603) 298-6189  
Contact: Rick Berryman

Booth Representative: Rick Berryman

SQUARE ONE is a revolutionary computer system from Computac that will help you sell more books at better margins with less inventory. It runs on the IBM PS/2® or RISC/6000™ computer and is the only bookstore management system with our exclusive point-of-sale SuperStation.

SQUARE ONE has all the features you need: EAN and UPC scanning throughout your store for the ultimate in speed and accuracy; electronic ordering with PubNet, Ingram, Baker & Taylor and many others to get your books fast, power-bars, pop-up windows and report templates for powerful, yet simple, operation, fully integrated 1.4 million title database for keyword, title, and author searches, and exclusive on-line "VenStock" file that replaces microfiche.
Cuadra Associates, Inc.
11835 West Olympic Blvd. Suite 855
Los Angeles, CA 90064
Phone: 1-800-366-1390 or (310) 478-0066
Fax: (310) 477-1078
Contact: Ilene Slavik

Booth Representative: Ilene Slavik

STAR® is a multi-user text management and information/image retrieval system with users worldwide. In the marketplace for over 10 years, it has proven to be a cost-effective and flexible way to automate successfully in museums, libraries, archives, and historical societies. Because of its many built-in features and capabilities, it can support the individual requirements of many different departments — and of users with different levels of system expertise. STAR® runs on multiple hardware platforms under their supported versions of Unix. Software licenses, based on the number of simultaneous users to be supported, begin at about $2000.

Deixis Consultants
2517 NE 65th Street
Seattle, WA 98115-7125
Phone: (206) 527-6764
Contact: Terrence Frest

Booth Representatives: Terrence J. Frest, Edward J. Johannes, James E. Johannes

Deixis invites you to visit our booth for a demonstration of our collection management software for natural history collections. Developed for the Apple Macintosh and taking full advantage of the speed and capabilities of ACI 4D (Fourth Dimension®) as the engine, this program handles all aspects of collections management (e.g., accessioning, cataloguing, loaning, and de-accessioning). Large record capacity and relational database features are strong points. Single-user and multi-user (client-server) versions will be available. Please stop by for a demonstration.

Eastman Kodak
110 N. Glebe Road
Arlington, VA 22201
Phone: (703) 908-5257
Contact: Dennis Guyitt

Booth Representatives: Dennis Guyitt, Jeff Saunders

The technology that is revolutionizing the imaging world - Photo CD. See how it applies to your imaging needs. Work with Photo CD images in a computer, using Adobe Photoshop, or an image database. Try the Professional Image Library, desktop access to over 10,000 images, or Kodak's new image database service, Kodak Picture Exchange, with modem access to hundreds of thousands of images. See Kodak's just released Portable Photo CD player, the versatile digital camera system, digital printer, and learn about desktop publishing of your own CDs. The latest from the World's Leader in Images - Eastman Kodak.
Eloquent Systems, Inc.  
25-1501 Lonsdale Avenue  
North Vancouver, BC V7M 2J2 Canada  
Phone: 1-800-663-8172  
Contact: Karen Watson

Booth Representative:  Merv Richter

With the GENCAT Heritage Application Tool Kit you can build the perfect system for your needs. You can start small and expand as you progress. For example, the Saskatchewan Heritage Information Network uses GENCAT for a variety of members: small and large museums, art galleries, halls of fame, etc. While each member has an independent system, they contribute data to a central provincial database in Regina as well as the national database in Ottawa.

You will be able to create your own thesaurus or bond to one like the Art and Architecture Thesaurus created by the Getty Art History Information Program. If you have images of your artifacts, art, or archives, GENCAT will find them and display them. You will be surprised by the ease with which you can control your whole operation.

Gallery Systems  
221 West 82nd Street  
New York, NY 10024  
Phone: (212) 873-9232  
Fax: (212) 769-1282  
Contact: Marcia Finkelstein

Booth Representatives:  Marcia Finkelstein, Jay Hoffman

The Museum System is an intuitive, flexible program designed specifically for museums. All aspects of collection and constituent management are encompassed, including cataloguing, imaging, location control, condition and conservation tracking, loans and exhibitions and complete querying and reporting. Deaccessioned objects, study collections and temporary loans may also be maintained.

The Getty Art History Information Program (AHIP)  
401 Wilshire Boulevard  
Santa Monica, CA 90401-1455  
Phone: (310) 395-1025  
Contact: Nancy Bryan

Booth Representative:  Nancy Bryan

The Getty Art History Information Program (AHIP) will exhibit its automated databases, software tools, and publications. AHIP’s standards initiatives include the Art and Architecture Thesaurus, the Union List of Artist Names, the Thesaurus of Geographical Names, and the Art Information Task Force. The Bibliography of the History of Art, the Avery Index to Architectural Periodicals, the Provenance Index, the Census of Antique Art and Architecture Known to the Renaissance, and the Witt Computer Index represent some of its data collection projects.
Pacer CATS Corporation
355 Inverness Drive South
Englewood, CO 80112
Phone: (303) 649-9181
Contact: Rhonda Engvold

Booth Representatives: Cheryl Christensen, David Reis

Pacer CATS offers the only fully integrated real-time management system available. Sales results are monitored at a central location.

We are using Microsoft’s powerful new ACCESS Software in conjunction with Novell’s Btrieve. The package includes concession, box office, photo ID and much more. The system is already operational in over 2500 venues including the Mexico Magico Park -- the largest park to open this year in the Western hemisphere-- and has recently been sold to World of Fun/Oceans of Fun in Kansas City. Please visit Booths 13 & 14 to witness first hand this system’s superb features. Come see what “Customer in Mind” design really looks like.

Peopleware
1621 114th Avenue SE, Suite 120
Bellevue, WA 98004
Phone: 206 454-6444 (Office) 1-800-869-7166 (Sales)

Booth Representatives: Zena George, Laura Kinssies, Tracy Savage

Peopleware is a software publisher located in Bellevue, WA that was founded in 1981. Peopleware is a leading provider of expert software systems for seminars, conferences, and meeting management. MeetingPro II is a fully integrated software program that covers all phases of seminar management from registration to event scheduling and money handling. It is a single entry system that saves time. It completely eliminates data redundancy and increases registration productivity by 40% to 60%. MeetingPro II produces all kinds of reports including confirmation letters, name badges, certificates, invoices and mailing labels. Learn a simple three step process to improve marketing effectiveness by using our software. Track the source of each registrant, measure the response rate and measure cost effectiveness.

Questor Systems, Inc.
187 N. Hill Avenue
Pasadena, CA 91106
Phone: (818) 356-0808
Fax: (818) 356-0524
Contact: John Culpepper / Ruth Loewenhardt

Booth Representative: John Culpepper

Questor Systems, Inc., the premier vendor of museum computer systems, offers innovative solutions to every aspect of museum management. ARGUS collections management software for anthropology, history, archeology, fine arts, natural science, photography, slide library, and document collections has more installed users than any other system, and MUSE continues to advance the state of the art in membership and development software. In addition to providing the utmost in user support for each client, Questor Systems continues to pioneer the integration of images and collections records.
The Research Libraries Group (RLG)
1200 Villa Street
Mountain View, CA 94041-1100
Phone: (415) 691-2205
Contact: LaVonne Gallo

Booth Representatives: LaVonne Gallo, Alan Tucker

The Research Libraries Group, Inc. will present:

AMIS (Archives and Museum Information System) - a workstation-based information
management system that will provide comprehensive management of collections as well as day-
to-day operations in one integrated system, and interactive access to RLIN (Research Libraries
Information Network) for inter-institutional sharing of information about research materials.

RLIN (Research Libraries Information Network) -- a bibliographic database containing over 60
million records describing research resources (archive and manuscript materials, maps, films,
photographs, books, serials, computer files, and scores and sound recordings) in 365 languages
and six non-Roman scripts held by the premier libraries and archives in the US and around the
world.

CitaDel (citation and document delivery service) -- containing many of the most requested
citation files (Newspaper Abstracts, Periodical Abstracts, Dissertation Abstracts) and files
available exclusively through CitaDel (ISIS Current Bibliography, Anthropological Literature,
Avery Index to Architectural Periodicals, Hispanic American Periodical Index): documents are
delivered by fax, US mail, or over the Internet.

Access for researchers and staff to RLIN, CitaDel, and other special files, such as the AAT (Art
and Architecture Thesaurus) and SCIPIO (art sales catalog), is available over the Internet,
SpringNet, Z39.50 and RLG's private network.

Select Ticketing Systems
P.O. Box 959
Syracuse, NY 13201
Phone: (315) 479-6663
Fax: (315) 471-2715
Contact: Swane Junko

The PASS® events management system from Select Ticketing Systems makes the most efficient
use of your computer budget because virtually everything you need to run your business is
incorporated into one system. PASS® is an integrated system for museums that provides control
of: General, Advance and Timed Admission, Special Event Ticketing, Tour, Facility, and Group
Scheduling; Docent Scheduling; Fund Development; Membership Development; Mailing Lists;
Report Writing; Accounting and Related Office Automation.
Vernon Systems Limited
P.O. Box 6909
Auckland, New Zealand
Phone: 011 (649) 302-3147
Fax: 011 (649) 302-3150
Contact: Bill Vernon

Booth Representative: Bill Vernon

Vernon Systems are the developers of COLLECTION, a sophisticated and comprehensive PC/LAN collections management system used by many leading US and Australasian museums.

Since 1985, Vernon Systems have been exclusively dedicated to COLLECTION and have invested over 20 people years in its R&D. A further 12 people years has been spent tailoring it to precisely meet the needs of diverse collections and functions, giving an unparalleled breadth and depth of experience in museum automation.

Standard COLLECTION is a ready-to-run package that incorporates all the best features of COLLECTION in a comprehensive, low-cost system, including imaging.

Standard COLLECTION’s Cataloguing module was launched at MCN 1992, and this year the complementary Collections Management module is being released. This procedurally controls loans in/out, exhibitions/venues, conservation condition reports and treatments, incoming/outgoing receipts, transport/crating, and acquisition proposals.

Willoughby Associates, Limited
266 Linden Street
Winnetka, IL 60093
Phone: (312) 284-6600
Contact: Angela Spinazze

Booth Representatives: Lenore Sarasan, Angela Spinazze. Chris Dougherty
Andrea Boxes

Willoughby Associates is the oldest and largest museum automation company in the world. Our software products are revolutionizing access to museum collections and helping museums manage their collections better. The user-friendly operation of SNAP! has made it the top selling museum automation system in the world. MIMSY is the most widely installed client-server system in the world.

Willoughby has automated over 300 museums, keyed over 2,600,000 object records from manual files, and converted hundreds of thousands of records from existing electronic files. Our experience in data entry is unparalleled.

KINECTICS brings Willoughby’s latest concept -- knowledge navigation -- to museums. With KINECTICS, all of a museum’s resources -- images, objects, manuscripts, library materials and related references such as dictionaries, lexicons and thesauri -- are accessible in a multi-faceted format that encourages learning and exploration.

All of you who appreciate innovation and versatility should not miss the Willoughby exhibit at the MCN Meeting.
Wordstock
69 Grove Street
Watertown, MA 02172-2826
Phone: 1-800-753-9673 or (617) 924-2636
Fax: (617) 923-1699
Contact: Kim Daly

Booth Representatives:  Thomas Bowler, Kimberly Daly

Featuring WordStock, a PC-based point-of-sale inventory control system for retail shops that handles all aspects of shop management, including purchasing, receiving functions, chargebacks, and distributed discounts. Provides flexible, user-defined report generation and data export capability. Available options are Mail Order Software, Cost-of-Goods reporting, Customer File, Multi-Store Ordering, and Accounts Payable. Runs on a multi-user QNX O/S platform. The new QuickStock budget inventory control system will also be on display at the booth.
MCN '93 Conference Schedule

Listed by Date and Time
<table>
<thead>
<tr>
<th>Time</th>
<th>Room</th>
<th>Metropolitan Foyer</th>
<th>Hospitality Room 416</th>
<th>Rooms 418/420</th>
<th>Rooms 422/424</th>
<th>Hospitality Room 426</th>
<th>Rooms 428/430</th>
<th>Cedar Room</th>
<th>Metropolitan Ballroom</th>
<th>Grand Ballroom</th>
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<tbody>
<tr>
<td>8:30A</td>
<td>Registration</td>
<td>8:30A-7:00PM</td>
<td>Image Databases</td>
<td>The AAT: A Practical Tool...</td>
<td>Introduction to Multimedia</td>
<td>Introduction to Museum Automation</td>
<td>CIN Training Session</td>
<td>CIMI Management Committee</td>
<td>Exhibit Hall Setup</td>
<td>2:00P-8:00P</td>
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**Welcome Reception**
Sponsored by Willoughby Assoc., Ltd.
6:00P-8:00P
<table>
<thead>
<tr>
<th>Time</th>
<th>Room</th>
<th>Metropolitan Foyer</th>
<th>Hospitality Room 416</th>
<th>Rooms 418/420</th>
<th>Rooms 422/424</th>
<th>Hospitality Room 426</th>
<th>West Ballroom</th>
<th>Metropolitan Ballroom</th>
<th>Seattle Art Museum Simon's Board Room</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00A</td>
<td>Registration</td>
<td>Room 416</td>
<td>Art Museum SIG 8:00A-9:00A</td>
<td>Archaeology &amp; Ethnology SIG 8:00A-9:00A</td>
<td>New Member Orientation 8:00A-9:00A</td>
<td>Room 426</td>
<td>Exhibit Hall</td>
<td>Exhibit Hall Open</td>
<td>8:30A-5:00P</td>
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<tr>
<td>9:00A</td>
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<td>Info Resource Model for Museums: Role of the Library 9:00A-10:30A</td>
<td>Planning for Multimedia in Support of Museum Exhibitions 9:00A-10:30A</td>
<td>Museum Information Interchange 9:00A-10:30A</td>
<td></td>
<td>Coffee Hour</td>
<td>Sponsored by Gallery Systems</td>
<td>10:00A-11:00A</td>
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<tr>
<td>10:00A</td>
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<td>Room 416</td>
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<tr>
<td>11:00A</td>
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<td></td>
<td>No Sessions Scheduled -- Plenary</td>
<td>Plenary Session Prof. Steve Lerman 11:00A-12:00P</td>
<td></td>
<td>Room 416</td>
<td>Lunch in Exhibit Hall (Casual &amp; Carrying) 12:00P-1:00P</td>
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<td>No Sessions Scheduled - Lunch</td>
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<td>2:00P</td>
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<td></td>
<td>Bar Coding Automation for Museums 1:45P-3:15P</td>
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<td>3:00P</td>
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<td></td>
<td>Intellectual Property Rights, Copyrights, Royalties and Museum Images 1:45P-5:00P</td>
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<td></td>
<td>Gala Reception Sponsored by Seattle Art Museum &amp; Continuum Productions 6:00P-8:00P</td>
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</table>
## PROGRAM-AT-A-GLANCE

**Friday, November 5 -- Sessions/Exhibit Hall**

<table>
<thead>
<tr>
<th>Time</th>
<th>Metropolitan Foyer</th>
<th>Hospitality Room 416</th>
<th>Rooms 418/420</th>
<th>Rooms 422/424</th>
<th>Hospitality Room 426</th>
<th>Cirrus Room</th>
<th>Metropolitan Ballroom</th>
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<tbody>
<tr>
<td>8:00A</td>
<td><strong>Registration</strong></td>
<td>Small Museums SIG</td>
<td>MIS SIG</td>
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<td>Exhibit Hall Open</td>
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<tr>
<td></td>
<td>8:30A-5:00P</td>
<td>8:00A-9:00A</td>
<td>8:00A-9:00A</td>
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<td>8:30A-5:00P</td>
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<tr>
<td>9:00A</td>
<td><strong>Nontraditional Information for Artifact Collections</strong></td>
<td>Multisided Multimedia</td>
<td>Home Grown Applications</td>
<td>Museums and Academics: The Interactive Work</td>
<td></td>
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<td>Coffee Hour Sponsored by MCN Board</td>
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<tr>
<td></td>
<td>9:00A-10:30A</td>
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<tr>
<td>10:00A</td>
<td><strong>MCN Business Meeting</strong></td>
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<td>10:00A-11:00A</td>
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<tr>
<td>11:00A</td>
<td><strong>No Sessions Scheduled -- MCN Business Meeting</strong></td>
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<tr>
<td>12:00P</td>
<td>Lunch - B.O.F. Session 12:00P-1:00P</td>
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<tr>
<td>1:00P</td>
<td></td>
<td>Evaluating Multimedia Programs</td>
<td>Conservation Information for Museum Databases</td>
<td>Perspectives on Vocabulary Control</td>
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<td>2:00P</td>
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<td>1:30P-3:00P</td>
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<td>3:00P</td>
<td></td>
<td>Creative Solutions to High Tech: From Art to Science</td>
<td>Imaging Applications for Object Collections</td>
<td>MIS Managers Forum</td>
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<td>4:00P</td>
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<td>3:30P-5:00P</td>
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<td>Reception - Silent Auction 6:00P-8:00P</td>
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## PROGRAM-AT-A-GLANCE

### Saturday, November 6 - Sessions

<table>
<thead>
<tr>
<th>Time</th>
<th>Room</th>
<th>Metropolitan Foyer</th>
<th>Rooms 422/424</th>
<th>West Room A</th>
<th>West Room B</th>
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<tbody>
<tr>
<td>8:00A</td>
<td><strong>Registration</strong></td>
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<td>8:00A-12:00P</td>
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<tr>
<td>9:00A</td>
<td><strong>MCN Local Chapters</strong></td>
<td><strong>Vocabulary &amp; Cataloging SIG</strong></td>
<td><strong>Visual Information SIG</strong></td>
<td><strong>Tutorial: Requirements for</strong></td>
<td><strong>Project Reports</strong></td>
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<td></td>
<td><strong>94 Program Committee</strong></td>
<td>8:00A-9:00A</td>
<td>8:00A-9:00A</td>
<td><strong>Museum Curatorial</strong></td>
<td>9:00A Turner</td>
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<td></td>
<td></td>
<td><strong>MCN Local Chapters</strong></td>
<td><strong>Requirements for</strong></td>
<td><strong>Information Systems</strong></td>
<td>9:25A Eskind</td>
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<td>9:00A-10:30A</td>
<td><strong>MCN Local Chapters</strong></td>
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<td>9:50A Covert</td>
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<td>10:00A</td>
<td></td>
<td><strong>94 Program Committee</strong></td>
<td>9:00A-12:00P</td>
<td><strong>Information Systems</strong></td>
<td>10:15A Goman</td>
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<tr>
<td>11:00A</td>
<td></td>
<td><strong>94 Program Committee</strong></td>
<td>9:00A-12:00P</td>
<td><strong>Information Systems</strong></td>
<td>10:40A Shugar</td>
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<tr>
<td>12:00P</td>
<td></td>
<td><strong>94 Program Committee</strong></td>
<td>9:00A-12:00P</td>
<td><strong>Information Systems</strong></td>
<td></td>
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</tbody>
</table>

*Project Reports*

- Wendy Turner: "Information Technology & a New Museum for Scotland"
- Andy Eskind: "Union Catalogue of Photography Collections at George Eastman House & Harry Ransom Humanities Research Center"
- Nadine Covert: "The Art on Film Database"
- Gary Shugar: "Making a Natural History Collection Available on the Internet: The University of Puget Sound Bird Collection"

### Sunday, November 7 - MCN Board Meeting

**ROOMS 422/424**

**9:00 AM to 5:00 PM**

- **Fall '93 MCN Board of Directors Meeting**
Wednesday, November 3

8:30 AM - 7:00 PM  Registration
METROPOLITAN FOYER (3rd Floor)

9:00 AM - 5:00 PM  Concurrent Pre-conference Workshops
(Pre-registration required)

Image Databases
HOSPITALITY ROOM 416 (4th Floor)
Instructor:  Howard Besser
            Canadian Centre for Architecture

This workshop explores issues involved in the design, management, and creation of image databases, including issues of image capture, storage, display, networking, standards and copyright. Examples will be taken from existing or prototypical image database systems used in a variety of environments. Though much of the workshop will be applicable to videodisc and digital imaging projects, the bias will be towards digital storage of images. The workshop will be a lecture format, with slides and overhead illustrations. It is intended for museum professionals with little or no knowledge of the issues involved with image databases. The goal of the workshop is to give attendees the knowledge needed to engage in image database projects for their collections.

The AAT: A Practical Tool for Collections Management
ROOMS 418/420 (4th Floor)
Instructors:  Susanne Warren
             Marguerite d'Aprile-Smith
             Art and Architecture Thesaurus

This workshop will provide an in-depth introduction to the vocabulary of the AAT and how its faceted structure provides both flexibility and precision for the description of museum collections. Hands-on exercises will be used to give participants practical experience in applying vocabulary to cataloguing a wide variety of objects. Many new, soon-to-be published AAT hierarchies will be made available. Participants are strongly encouraged to bring copies of their own collections records to help them focus on their particular information needs when doing the hands-on exercises. The workshop is intended for museum registrars, curators, and collections managers with some knowledge of information standards, authority control, and collections automation. The goal of the workshop is to familiarize participants with the use of the AAT for the description and cataloguing of museum objects.

Introduction to Interactive Multimedia
ROOMS 422/424 (4th Floor)
Instructor:  David Bearman
            Archives and Museum Informatics

Topics to be covered include what are interactive multimedia technologies, the contents and contexts for which they are best suited, and how to decide what to capture, how to store it, and how to deliver it given the features of current technologies and those available in the near future. The presentation is appropriate for managers and staff undertaking their first interactive multimedia production, those considering a production using technologies they have not previously explored, or anyone interested in catching up with the most recent developments in media, software or applications.
Introduction to Museum Automation
HOSPITALITY ROOM 426 (4th Floor)
Instructor: Kathy Jones Garmil
Peabody Museum of Archaeology & Ethnology

MCN's Teaching Resource Guide will be used to introduce the tools for planning and implementing all kinds of museum information management systems. Topics to be covered include the planning process, developing a statement of requirements, budgeting, evaluating hardware and software, implementation planning and developing a Request for Proposals. The workshop will use a combination of lecture and small group exercises and is intended for management and staff. Participants will receive a course workbook containing notes, sample documents and resource lists.

9:00 AM - 5:00 PM  Other Activities

Conservation Information Network (CIN) Training Session
ROOMS 428/430 (4th Floor)

This one-day introductory training course is open to subscribers and non-subscribers free of charge, and covers basic strategies for searching the CIN databases. On-line practice time will be provided to all participants. Current Network subscribers who attend the course and who qualify, will receive vouchers good for two free hours of Network searching.

CIMI Management Committee Meeting
CEDAR ROOM (2nd Floor)

6:00 PM - 8:00 PM  Welcome Reception
Grand Ballroom  Sponsored by Willoughby Associates, Ltd.
Thursday, November 4

Each session is listed by time and title, and includes speakers names and a session abstract. In addition, each session has been categorized by level of automation experience (i.e., Beginning, Intermediate, Advanced) and interest area (i.e., Administration, Cataloguing, Exhibits, etc.) as a way to clarify the session's potential audience.

8:00 AM - 5:00 PM  Registration
METROPOLITAN FOYER (3rd Floor)

8:30 AM - 5:00 PM  Exhibit Hall Open
METROPOLITAN BALLROOM (3rd Floor)

8:00 AM - 9:00 AM  Concurrent Meetings

Art Museums SIG
HOSPITALITY ROOM 416 (4th Floor)

Archaeology & Ethnology SIG
ROOMS 418/420 (4th Floor)

New Members Orientation
ROOMS 422/424 (4th Floor)
An opportunity for new (and old) MCN members to find out more about the organization, its goals, and programs.

9:00 AM - 10:30 AM  Concurrent Sessions

Building an Information Resource Model for the Museum: The Role of the Library
HOSPITALITY ROOM 416 (4th Floor)

Moderator:  Nancy Allen, Fine Arts Library, Museum of Fine Arts, Boston
Panelists:  Nancy Allen, Fine Arts Library, Museum of Fine Arts, Boston
           Patricia Barnett, Thomas J. Watson Library, Metropolitan Museum of Art
           Angela Giral, Avery Library, Columbia University

How do museum libraries develop information systems? The speakers will discuss technical aspects of building a system, including definition of needs, writing a request for proposals, implementation, data conversion, and collaborative funding options. Management of information systems facilities linkage with administrative and curatorial departments will be discussed. How are libraries coordinating with other systems in the Museum and who is managing the information? Information management in academic institutions provides relevant models. How are the new forms of information resources (analog and digitized images, CD-ROM, Internet files, etc.) packaged and provided? Is a mediator needed?

Automation Experience:  Beginning to Advanced
Interest Areas:  Administration, Information Management

Schedule
Planning for Multimedia Projects in Support of Museum Exhibitions
ROOMS 418/420 (4th Floor)

Moderator:  Joseph A. Busch, Getty Art History Information Program
Panelists:   Glen Hopman, Lightbeam Communications
            Lyn Henley, Interpretative Productions, Inc.
            David Mastrandrea, Delphi International

Based on the experiences gained in the development of recent innovative uses of multimedia tools to support museum education and exhibitions, presentations in this session will discuss the planning process used to consider future projects. The panelists will discuss the issues to be considered in choosing and developing multimedia applications, how the development of these applications reflect the educational philosophy of the particular institution, the potential reuse or dissemination of the multimedia product or tools used in their development, and the collaborative efforts required to plan and execute such technology-based productions. Co-sponsored by the American Society for Information Science (ASIS) Special Interest Group on Arts and Humanities (SIG/AH)

Automation Experience: Intermediate
Interest Areas: Administration, Educational Programs, Exhibits, Imaging/Multimedia Systems

Museum Information Interchange
ROOMS 422/424 (4th Floor)

Moderator:   John Perkins
Panelists:   David Bearman, Archives and Museum Informatics
            Howard Besser, Canadian Centre for Architecture
            Jim Blackaby, J.R. Blackaby, Inc. and Kathy Spiess, National Museum of American History, Smithsonian Institution
            Leslie Johnston, Historic New Orleans Collection

This session will examine MCN’s recently published Standards Framework for the Computer Interchange of Museum Information and MCN’s ongoing role in encouraging wider access to museum information. In the area of specific standard development, the work of the Cultural History Task Force Group on defining Scope of Collections statements will be presented along with an overview of the standards issues relating to capture, compression, storage and interchange of digital images.

Automation Experience: Beginning to Advanced
Interest Areas: Cataloguing & Description, Imaging, Standards

10:00 AM - 11:00 AM Exhibit Hall Coffee Hour --Sponsored by Gallery Systems
METROPOLITAN BALLROOM (3rd Floor)

Free coffee available in the Exhibit Hall at this time.
11:00 AM - 12:00 PM  Plenary Session  Museums, Education and Technology: Will the Next Century Bring Significant Changes for Museums?

Featured Speaker: Steven R. Lerman, Center for Educational Computing Initiatives Massachusetts Institute of Technology

The rapid changes in computing and communications technologies that are occurring will have profound effects on the roles of museums. This presentation will explore the nature of those trends, where they are leading, the challenges they pose for museums and the opportunities museums have for new roles in the coming century. Concepts such as what it means to visit a museum, what educational programs museums can offer and how museums might fund new opportunities will be considered.

The presentation will draw on Professor Lerman's experiences with developing large scale, distributed computing systems at MIT. This includes his direction of Project Athena, an eight year, $100 million dollar program sponsored by Digital Equipment Corporation and MIT, and ongoing research at the MIT Center for Educational Computing Initiatives.

Automation Experience: Beginning to Advanced
Interest Areas: Administration, Educational Programs, Technologies and Research

12:00 PM - 1:30 PM  Exhibit Hall Lunch
METROPOLITAN BALLROOM (3rd Floor)
"Cash and carry" lunch available in the Exhibit Hall at this time.

1:45 PM - 5:00 PM  Overlapping Sessions

Bar Code Automation for Museums: The Opportunities, Benefits and Steps to Effective Implementation  (Note: Session time is 1:45 PM - 3:15 PM)
ROOMS 422/424 (4th Floor)

Panelists: Jud Miner, Datapage Technologies, International Bert Moore, Intelligent Data Acquisition Technologies

This session will include a brief history of the growth of bar code technology and how this technology can be applied to museum collection tracking and inventory control. Case histories of successful applications will be presented. Issues of bar code standards, ideas for closed systems and interagency loans and transfers will be discussed. The goal of the session is to provide an understanding of today's state of the art bar coding technology, provide guidance on effective implementation, and discuss future possibilities and applications.

Automation Experience: Intermediate
Interest Areas: Collections Management, Standards, System Administration, Technologies & Research
Intellectual Property Rights, Copyrights, Royalties, and Museum Images
WEST BALLROOM (2nd Floor)

Moderator: Suzanne Quigley, Detroit Institute of Arts

Panelists: Betty Bengston, Coalition for Networked Information (CNI) READI Project
Nathan Benn, Picture Network International (PNI)
Kelly Frey, General Counsel, Copyright Clearance Center
Bill Kirby, Canada Council Art Bank (representing CANcopy)
L. Barry Knittel, Director of Licensing, ASCAP
Chuck Ossola, Association of Media Producers
Ilene Rosenthal, General Counsel, Software Publishers Association
William Schwartz, Morrison & Forester
(representing the Interactive Media Association)

Commentator: Christine Steiner, Legal Counsel, Smithsonian Institution

Considering the ease of dispersal and manipulation of digitized images, members of the museum community are naturally concerned about protection and management of copyright and use of images of collection objects. This panel of experts in diverse areas, yet areas of similar concern, are gathered with the goal that their organizations’ policies might be used to formulate an intellectual model for collective copyright control for museums images. Each panelist will present a synopsis of their organization and how their policies address, administer, charge for, and enforce copyright issues, intellectual property issues and royalties. Sponsored by the Museum Computer Network Art Museums SIG.

Automation Experience: Intermediate to Advanced
Interest Area: Administration, Photo Services & Image Rights

6:00 PM - 8:00 PM Gala Reception at the Seattle Art Museum
SIMON’S BOARD ROOM Sponsored by Continuum Productions, Inc.
Seattle Art Museum

Schedule
Friday, November 5

8:30 AM - 5:00 PM    Registration
METROPOLITAN FOYER (3rd Floor)

8:30 AM - 5:00 PM    Exhibit Hall Open
METROPOLITAN BALLROOM (3rd Floor)

8:00 AM - 9:00 AM    Concurrent Meetings

Small Museums SIG
HOSPITALITY ROOM 416 (4th Floor)

MIS Managers SIG
ROOMS 418/420 (4th Floor)

9:00 AM - 10:30 AM    Concurrent Sessions

The Road Not Yet Taken: New Perspectives and Applications for Non-traditional Information Related to Artifact Collections  (Note: Session time is 9:00 AM - 11:00 AM)
HOSPITALITY ROOM 416 (4th Floor)

Moderator: Patricia Podzorski, Phoebe Hearst Museum of Anthropology, University of California, Berkeley

Panelists: Rejean Baribeau, Canadian Conservation Institute
          Sharon E. Dean, National Museum of the American Indian
          Beverly Jones, School of Architecture & Allied Arts, University of Oregon
          Nathan Meyer, Depts of Anthropology and Library and Information Science, University of California, Berkeley

As the sophistication and power of computer software and hardware has increased, so has our capability for addressing information needs beyond those of traditional collections management databases. New areas of automated information for archaeological and ethnographic collections in museums are now possible. These include, but are not limited to, incorporation of field data into museum electronic archives, complex conservation and storage information, and communication between unrelated automated collections data banks. This session will feature presentations that bring different perspectives on these emerging database applications and approaches for ethnographic and archaeological collections. Sponsored by the Museum Computer Network Archaeology and Ethnology SIG.

Automation Level: Intermediate
Interest Areas: Cataloguing & Description, Collections Management, Conservation, Disciplinary Computing

Schedule
Multifaceted Multimedia
ROOMS 418/420 (4th Floor)

Moderator: Kathy Jones Garmil, Peabody Museum, Harvard University

Panelists: Howard Besser, Canadian Centre for Architecture
Ben Davis, AthenaMuse, MIT
Richard Roller, Guggenheim Museum
Dorothy Shamonski, New York University

By definition, multimedia projects may touch all facets of a museum, from the educational programming to patron access to information on the collection. The presentations in this session offer a look at four different projects with some common aspects: the visualization of historic data, the use of archival information delivered through multimedia platforms, a discussion of a virtual reality in a museum exhibit, and interactive theaters and their use in museums. Projects have been conceptualized to take advantage of new software tools and hardware platforms.

Automation Level: Intermediate
Interest Areas: Imaging/Multimedia Systems, Exhibits, Disciplinary Computing, Educational Programs

GENCAT, the Application Tool Kit, developed by Eloquent Systems Inc. of North Vancouver, has been chosen by the Museum Association of Saskatchewan (MAS) to create its collections management system.

GENCAT is used to catalogue and to manage the collections of over 30 museums within an information network, and to exchange data with the Canadian Heritage Information Network (CHIN).

GENCAT facilitates the creation of well-documented database dictionaries for major types of museum collections, including archaeology, ornithology, mammalogy, paleoentology, entomology, and botany.

GENCAT also supports MAS’s validation tables and classification schemes, and provides MAS with the option to retrieve and display computerized images.

GENCAT is popular with archivists, too. According to University of the West Indies archivist Brian Speirs, “GENCAT was selected because of its flexibility and ability to satisfy all of the system requirements without any additional programming.” He expects system design, application development, testing and final installation of the full GENCAT package at the Mona campus in Jamaica to be complete by July 1993. Installations at other UWI campuses in Barbados and Trinidad will follow.

Could GENCAT be the solution to your automation problems? Join over 500 museums, archives, and libraries that depend on Eloquent.

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Home Grown Applications  
ROOMS 422/424 (4th Floor)

Panelists:  
Mark Ferguson, Colonial Williamsburg Foundation  
Alex Ryabin, Philadelphia Museum of Art

This session will feature a discussion of applications written in-house by museum personnel for a variety of tasks. Two specific applications which will be discussed include an activity calendar daybook, and a capital fundraising campaign application. Sponsored by the Museum Computer Network MIS Managers SIG.

Automation Level:  
Beginning to Advanced

Interest Areas:  
Administration, Fundraising & Development

Museums and Academics: The Interactive Link  
HOSPITALITY ROOM 426 (4th Floor)

Panelists:  
Scott Bell, Dept. of Art, California State University  
Georgia Freedman-Harvey, Dept. of Art, California State University

This session will examine the role that interactive multimedia can play in museum studies programs. It will further examine the role that university's can play in serving as an important bridge/link in assisting museums to become more computer literate. More importantly, we will examine how museums can build sophisticated interactive image databases, and their importance and relevance to museums in the '90s. We also will examine how museums can benefit from both a collections management standpoint and from a financial standpoint.

We will discuss all these issues in the context of a data/image based interactive program developed in the Department of Art, California State University, Long Beach, for the Art History faculty. The concept for the project, which is now in a pilot stage, was conceived by the museum studies faculty and a studio faculty. The software, originally developed for use by museums, was adapted by the two faculty to provide art history students with interactive tutorials. As in a museum, this project had to meet the needs of a diverse group of users. This session will examine the evolution of the project and its relevance to museums and academics. It will touch on points such as working with computer illiterate faculty, acquiring software on a small budget, and maneuvering in and around a large institution to gain access to equipment, and gain the endorsement of senior administration.

Automation Level:  
Intermediate - Advanced

Interest Areas:  
Cataloging & Description, Disciplinary Computing, Imaging & Multimedia Systems

10:00 AM - 11:00 AM  
Exhibit Hall Coffee Hour -- Sponsored by the MCN Board of Directors

METROPOLITAN BALLROOM (3rd Floor)

Free coffee available in the Exhibit Hall at this time.

11:15 AM - 12:00 PM  
MCN Business Meeting  
HOSPITALITY ROOM 426 (4th Floor)

MCN's annual report to the membership about its operations during the previous year.
12:00 PM - 1:00 PM    Conference Luncheon - "Birds of a Feather" Sessions
CIRRUS ROOM (35th Floor)

1:30 PM - 3:00 PM    Concurrent Sessions

Evaluating Interactive Multimedia Programs
ROOMS 418/420 (4th Floor)

Moderator: Julie Link Haifley, National Museum of African Art, Smithsonian Institution

Panelists: Helen Abbott, Seattle Art Museum
          David Bearman, Archives and Museum Informatics
          Yechiam Halevy, US Memorial Holocaust Museum

There are now numerous multimedia programs in use in a variety of settings -- schools and universities, training programs for industry, the consumer market, as well as museum exhibitions and study/learning centers. What makes a good multimedia program? What are the criteria for evaluating these programs? How does one build in ways of gathering user data for evaluation? How can museums benefit from strategies developed by other "authors?" The goals of the session are to familiarize audiences with the elements of effective programs, discuss how to incorporate these elements into their own projects, and provide a "checklist" of criteria for evaluating multimedia programs in museums.

Automation Level: Intermediate
Interest Areas: Educational Programs, Exhibits, Imaging/Multimedia Systems

Choosing the right software for your museum, special library, or archive needn't be complicated. Just reach for STAR®.

Built-in features. STAR gives you what you need to manage and use text databases: variable-length fields and records...validation...full-text and field-specific retrieval...interfaces for experienced and novice searchers...and hundreds of report options.

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Mining the Mother Lode: Conservation Information for Museum Databases
ROOMS 422/424 (4th Floor)

Moderator: Lisa Mibach, Mibach and Associates, Inc.

Panelists: Robert Futernick, Fine Arts Museum of San Francisco
Henry Lie, Center for Technical and Conservation Studies, Harvard University
Katherine Untch, Asian Art Museum, San Francisco

Conservation information is like the Mother Lode: rich, but buried deep (usually in the basement). Descriptions of museum objects by conservators usually provide the most accurate information available about materials, dimensions and condition. Treatment reports and analysis may contain new observations about manufacturing techniques and evidence of use or alteration. Rapid access to information about materials used in the conservation of a piece may be important if a piece is damaged while out on loan. This information is not always integrated into museum databases in accessible ways. The goal of this panel is to describe the kinds of text-based and visual information available in conservation records, new ways in which computers are being used to gather, refine, and use this information, and suggestions for approaches to integrating this information in existing or developing museums databases so that it is more readily available to curators, registrars, collections managers and museum administrators. Co-sponsored by the American Institute for Conservation.

Financial support for this session generously provided by the American Institute for Conservation, the Getty Conservation Institute’s Documentation Program, and an anonymous donor.

Automation Level: Intermediate
Interest Areas: Collections Management, Conservation, Technologies & Research

Perspectives on Vocabulary Control: Current Practice
HOSPITALITY ROOM 426 (4th Floor)

Moderator: Patricia Barnett, Thomas J. Watson Library, Metropolitan Museum of Art

Panelists: Marsha Bray, Missouri Historical Society
Michael J. Fox, Minnesota Historical Society
Helene Roberts, Fine Arts Library, Fogg Art Museum, Harvard University

The task of providing access to museum collections involves many complex decisions about the type and form of information in the collections management system. Gaining control over that information involves the use of tools such as controlled vocabularies, term lists and classification systems to catalogue and describe the objects in the collection. This session is designed to explore how these different types of tools, specifically Nomenclature for Museum Cataloguing, the Art and Architecture Thesaurus and Iconclass, have been employed to provide access to objects and images in museums. Sponsored by the Museum Computer Network Vocabulary and Cataloguing SIG.

Automation Level: Intermediate
Interest Areas: Cataloguing & Description, Collections Management, Standards

Schedule
3:30 PM - 5:00 PM  Concurrent Sessions

Creative Solutions to High Tech: From A to S or Art to Science
HOSPITALITY ROOM 416 (4th Floor)

Moderator:  Georgia Freedman-Harvey, Dept. of Art, California State University

Panelists:  Laurie Batys, National Historical Publications and Records Commission
Georgia Freedman-Harvey Dept. of Art, California State University
Allan Janus, National Air and Space Museum
Aviva Mintz, The Children's Museum of Indianapolis

This session brings together diverse solutions for integrating technology into four different types of institutions. The emphasis for these institutions was on creativity and diversity in their approach to finding useful ways to make technology meet the needs of each of the institutions. The session will look at how to share projects and information with more than one institution and how to build partnerships with the community that can lead to the acquisition of hardware and software, by examining four case studies of institutions who have successfully integrated technology into their organizations.  *Sponsored by the Museum Computer Network Small Museums SIG*

Automation Level:  Intermediate-Advanced
Interest Areas:  Cataloguing & Description, Disciplinary Computing, Exhibits, Imaging/Multimedia Systems

Imaging Applications for Object Collections
ROOMS 418/420 (4th Floor)

Moderator:  Leslie Johnston, Historic New Orleans Collection

Panelists:  Alex Jamison, Museum Consultant
David Manning/Eric Jordan, University of Victoria, Faculty of Fine Arts
Julie Ratner, Museum Consultant
Linda Serenson, Reader's Digest Association, Corporate Art Collection

This session will present four case studies of imaging applications designed specifically for museums. Alex Jamison will present a broad overview on digital imaging for museums, including topics such as the selection of images, digitizing collections with an eye toward future use, and working as an informed consumer with service bureaus and contractors. David Manning and Eric Jordan will discuss their work with sharing images through a distributed database. Julie Ratner will discuss her work designing a petroglyph image database. Linda Serenson will discuss electronic imaging and bar coding used in the Reader's Digest Corporate Art Project.  *Sponsored by the Museum Computer Network Visual Information SIG.*

Automation Level:  Intermediate
Interest Areas:  Collections Management, Imaging/Multimedia Systems, Technologies & Research
MIS Managers Forum
ROOMS 422/424 (4th Floor)

Participants:  Christine Bostick, Oregon Historical Society
               Jim Maza, Whitney Museum of American Art
               Susan Patterson, The Saint Louis Museum of Art

Come hear about commercial applications being used by your museum colleagues. This year's forum will include three applications. Chris Bostick will present a case study of the operation of the Oregon Historical Society's Bookshop that will include the decision process involved in going from a manual to a computerized point-of-sale and inventory system, system options and implementation issues. Another discussion will focus on planned giving software and the role of this kind of product in today's Development Office. Susan Patterson of The Saint Louis Art Museum will discuss Crescendo (Comdel, Inc.). This product contains the formulae, formats, rate schedules, and a marketing plan to assist institutions seeking to obtain funding through wills, revocable trusts, bequests, gift annuities, unitrust, annuity trusts, pooled income fund, life estates, bargain sales, and lead trusts. Jim Maza of the Whitney Museum of Art will present an overview of object-oriented programming using Asymetrix's Toolbook software. Toolbook is a Microsoft Windows-based product which incorporates a series of tools including graphics handling and hypertext capabilities. The presentation will include some simple examples of Toolbook applications and an attempt will be made to place object-oriented programming into a broader context of software applications and software development tools. Sponsored by the Museum Computer Network MIS Managers SIG.

Automation Level:  Advanced
Interest Areas:  Administration, Fundraising & Development

Networks as Information Resources for Museums
HOSPITALITY ROOM 426 (4th Floor)

Panelists:  David Bridge, Smithsonian Institution Museum Support Center
           Peg Schafer, Bolt, Beranek and Newman

Thousands of businesses, educational institutions, libraries, laboratories, government agencies and a few museums use high speed international data networks to conduct their daily business. This session will examine some of the currently available networks and the information services they provide. Museums are information rich institutions: how will your museum interact with this fast emerging technology? How can you position your museum to be on the leading edge in the new information age of the nineties? This session will examine trends in networking, electronic mail, mailing lists, different networks, and available services.

Automation Level:  Intermediate
Interest Areas:  Internet, Networks, Technologies & Research

6:00 PM - 8:00 PM  Reception/Silent Auction
CIRRUS ROOM (35th Floor)

Drop off your museum shop or hometown souvenirs at the Registration Desk to be auctioned for the benefit of MCN.
Saturday, November 6

8:30 AM - 12:00 PM    Registration

8:00 AM - 9:00 AM    Concurrent Meetings

Vocabulary & Cataloging SIG
ROOMS 422/424 (4th Floor)

Visual Information SIG
WEST BALLROOM A (2nd Floor)

9:00 AM - 12:00 PM    Overlapping Sessions

MCN Local Chapters: The Good, the Bad and the Ugly (9:00 AM - 10:30 AM)
ROOMS 422/424 (4th Floor)

Moderator: David Bridge, Smithsonian Institution Museum Support Center

Panelists: David Bridge, Smithsonian Institution Museum Support Center
Kathy Jones Garmil and Diane Zorich, Peabody Museum, Harvard University
Leslie Johnston, Historic New Orleans Collections
Richard Roller, Guggenheim Museum

There is great interest in the concept of local chapters for the Museum Computer Network. The purpose of this session is to share experiences of people who have established "provisional local chapters" in the past year. Find out first hand the rewarding benefits of local chapters and the problems confronting their establishment. Share what works well with different chapters. Provide the MCN Board with real information on issues facing local chapters, as the Board moves to officially recognize and incorporate local chapters into its bylaws.

Automation Level: Beginning to Advanced
Interest Areas: General Interest, Professional Development

Tutorial: Requirements for Museum Curatorial Information Systems (9:00AM - 12:00PM)
WEST BALLROOM A (2nd Floor)

Instructor: Jane Stone, Metropolitan Museum of Art

This tutorial will cover the basic attributes of a collections information system and the steps involved in analyzing and specifying requirements. The presentation will make clear how collections information systems differ from typical business systems and how the principals of system analysis are applied to define and translate needs into systems requirements.

Automation Level: Beginning
Interest Areas: Collections Management, Professional Development
Project Reports I
WEST BALLROOM B (2nd Floor)

A series of reports on individual projects that are of interest to, or may affect, large sections of the museum community.

9:00 AM  Information Technology for the New Museum of Scotland
Wendy Turner, National Museums of Scotland

9:25 AM  Union Catalogue of Photography Collections at George Eastman House
and Harry Ransom Humanities Research Center
Andy Eskind, George Eastman House

9:50 AM  The Art on Film Database
Nadine Covert, Manager, Program for Art on Film

10:15 AM  Analysis and Recommendations for Scientific Computing and Collections
Information Management at Free Standing Museums of Natural History and
Botanical Gardens.
Janet Gomon, National Museum of Natural History, Smithsonian Institution

10:40 AM  Making an Natural History Collection Available on the Internet: The
University of Puget Sound Bird Collection.
Gary Shugart, University of Puget Sound

11:00 AM - 12:00 PM  MCN '94 Program Committee
ROOMS 422-424 (4th Floor)

12:00 PM  Conference Program officially ends.

Sunday, November 7

9:00 AM - 5:00 PM  MCN Board of Directors Meeting
ROOM 422/424 (4th Floor)  (By invitation only)
Abstracts of Papers

The following abstracts were received from individuals participating in various panel sessions. These abstracts are listed by session in the order in which they appear in the conference program.
Session Title: Museum Information Interchange

Presenter: Leslie Johnston
Historic New Orleans Collection

MCN's Continuing Role in Encouraging Interchange: The CIMI Consortium

MCN has always been a strong proponent of interchange standards, dating back to the earliest days of the organization with its goals of networking a group of museums in the greater New York City area. More recently, MCN has supported the formation of the CIMI Project, seeking out and receiving funding to study interchange protocols and publish its findings.

In April 1993, the MCN Board of Directors approved a proposal set forth by the then CIMI Management Committee to move in a new direction. This action began the transformation of CIMI from a short-term project studying interchange to the CIMI Consortium, an entity whose charge is to articulate, maintain, and coordinate the standards for the interchange of heritage information. The CIMI Consortium will be managed by a committee representing its member organizations and MCN as a representative of the museum computing community as a whole. CIMI will become an organization that has standing and can speak for the community to developers, distributors, and service providers.

This presentation will discuss MCN's rationale for moving in this new direction, and how it hopes to support this new organization and its goals.
Providing Research Tools to Exhibition Attendees: The Interactive Workstation for 3-D Visualization of Historic Urban Data.

Three-dimensional modeling tools can be extended and applied to fields other than manufacturing and design. Such tools can prove useful for the visualization of historic information.

This paper reports on a project to form a database of buildings, people, and lots from 18th century Montreal, and uses visualization tools to permit users to wander through onscreen three-dimensional models of the city. The project gives the viewer a sense of spatial relationships within the town at various points during that century, and the visual dimension makes it easy to see changes in the fortifications around the town, relationships between different forms of land use, and the tracing of an individual's residence and business locations over time.

Three-dimensional modeling allows researchers to view an onscreen rendition of the town from any point of view (either from the ground or from the air), and the interactive components permit the researcher to simulate flying over or walking through the city in order to better view spatial relationships. It is expected that systems like this will provide social and architectural historians with important tools for future research.

For approximately 15 years, researchers affiliated with the Centre Canadian d'Architecture have been researching lot titles, building contracts, and other historical material relevant to the built environment of 18th century Montreal. For several years they have been systematically organizing this information in order to document the location, size, composition, use, and ownership of buildings and fortifications throughout this period. This information has been entered into a database which forms an important historical record that will be used long after the exhibition closes. Advanced interpretive tools have been applied to this database to create onscreen renditions of three-dimensional forms of the 18th century town which can clearly demonstrate the inter-relationships between different types of information. These visualization tools allow visitors and researchers to see relationships that would have been difficult (or even impossible) to derive from printed data.
Session Title: Multifaceted Multimedia

Presenter: Ben Davis
AthenaMuse, MIT

MIT Case Study: From Proposal to Project -- The Works of Harold Edgerton

While a Fellow at the MIT Center for Advanced Visual Studies (CAVS) in 1984-1985, I helped with programming for CAVS's interactive videodisc projects CenterDisc and SkyDisc. MIT was a wealth of multimedia projects waiting to be discovered. Obvious also at that time was how unique Harold ("Doc") Edgerton's work would be for this medium. The single framing of the strobe films, the ability for the user to feel like they were taking the pictures themselves, the enormous technical archive that lay behind the images and the apparatus, the adventures with Jacques Cousteau, the Lock Ness monster search, the aerial strobing of Normandy villages before the WW II invasions (imagine a villager waking up to those unearthly white lights!): in short, it seemed that interactive multimedia was the only medium capable of representing the meaning of his life's work. Since that time, MIT has created the Center for Educational Computing Initiatives (1991) to facilitate multimedia projects.

The process of creating an electronic archive of Edgerton's life and work has expanded into an effort that has enlisted the help of the MIT Museum, the MIT Archives, the MIT Center for Educational Computing Initiatives, the Edgerton Foundation, the Edgerton Trust, the George Eastman House and Palm Press. This expanding interest has been a great confirmation of the appropriateness of Edgerton material for multimedia technology, but it has also been a mixed blessing. A difficult design strategy is being attempted to accommodate museum interests (both technical and aesthetic), museum education interests, college level educational experiences, and middle school science curriculum, not to mention the representation of Edgerton as scientist, artist, inventor, teacher, philosopher, and celebrity. Edgerton presents a great challenge and reveals the depth of design expertise required to go from proposal to project with complex multimedia material.
Virtual Reality in the Guggenheim

On November 1, the Guggenheim Museum SoHo will have just finished an 11 day interactive presentation of Virtual Reality (VR).

The intent of this presentation is to demonstrate VR and its applications within the museum and the art world. Four VR applications will have been showcased, and visitors will be allowed to take turns running them. Each system creates the immersive illusion of having stepped into another world: you can move around, look around, listen and "touch" objects or persons in that world. The applications include an art work by a renowned artist, a virtual string quartet by a popular musician, a "living" Egyptian temple, and a virtual stock market system. Several worlds may be multi-user and may run on the museum's existing gallery network.

The exhibit and its symposium should expose many of the issues of VR as an emerging art medium: reality vs. artifice; VR vs. the traditional museum concept; how VR is being used in the art world and where it is heading.
Three Dimensional Recording, Processing and Display of an Artifact Collection

The accurate documentation of specimens and works of art is a difficult problem facing the museum conservation profession. Subtle changes in the shape and colour of an object at different periods of time (for example, before and after a conservation treatment) are difficult to detect and even more difficult to quantify. Development is reported of a laser range sensor for the capture of very accurate 3-D color images of objects of all kinds. The system has versatility for museum applications such as monitoring of changes in shape and color, replication by rapid prototyping, and the management and display of museum collections in electronic form. Use of the system is demonstrated on a set of paintings, sculptures and natural specimens, all from the National collection. Issues such as the compensation of color for surface orientation, integration of multiple views of complex objects, and a 3-D data analysis are discussed.
Image, Myth and Memory

For 150 years photography has offered the potential for more realistic documentation of the cultures of Native Americans. Indeed, the medium recreates everyday surroundings so accurately that much of the public has come to accept the photograph as a witness to "reality" (Berger, 1977). However, all too frequently photographers have been influenced by their own preconceptions and prejudices, thus perpetuating existing stereotypes of Indians. Studio set-ups and unwieldy cameras helped portray Native American societies and individuals as depersonalized cultural artifacts in traditional costume.

The Photo Archives at the National Museum of the American Indian holds a number of significant photo collections documenting later nineteenth, and early twentieth century Native American cultures. The collections total approximately 100,000 images, including many early photographic processes. Recently, we have been reassessing our policies on traditional collections management. First, the Photo Archive's card catalog is being computerized. We are collating all existing information on the photo collection, and then putting that information into our computer. This will allow us to assess the available information and also organize discrete documentation projects. Second, we are pursuing documentation projects by bringing in Native American consultants to describe the photographs more fully and from a Native perspective. We are also sending photographs to Native communities as well as traveling to gather more information. Already we have obtained a lot of valuable information that is being incorporated into our database.

The goals of this project are three-fold: First is to improve the documentation of the collection. Second, and perhaps more important, is to start an outreach program with Native Americans whereby information is available in the communities via computer modem. At the same time, Native Americans can provide information to us about photographs, including making us aware of sensitive materials. Finally, the overall goal of all of the project is to reinterpret earlier "invented" images of Native Americans in a contemporary context. Questions of Native American representation, the restriction of digital imaging of sensitive materials, and making technology available in various communities are being addressed as we continue with this project.
Session Title: The Road Not Taken: New Perspectives and Applications for Nontraditional Information Related to Artifact Collections

Presenter: Beverly J. Jones
School of Architecture and Allied Arts, University of Oregon

Matching Organizational Mission and Design of Information Systems

Structure, content, processes and technological choices of information management systems within organizations can reflect the philosophy underlying their mission and purpose. Philosophical foundations of missions and purposes of some archaeological, ethnographic and anthropological museums are being revised in the light of postmodern theoretical perspectives. How can information systems reflect these perspectives?

Museums, like many other organizations, often utilize high technology to implement an information management system that duplicates, amplifies and facilitates features of an earlier paper-based system. Structures underlying many of these paper systems are based on information design models formulated during the period of the Enlightenment.

To understand the museum as reflecting information design and management models that are historically and culturally based, consider the design and management of collections during the Medieval period as described by Umberto Eco in The Name of the Rose. Contrast this with the taxonomic arrangement and management of collections after the Enlightenment. The potential contrast between the latter and a model that reflects a Postmodern perspective is at least as great as the contrast between the latter and the Medieval model. A model reflecting a Postmodern perspective that utilizes electronic and phonic information in a computerized and networked information environment presents a series of interesting problems of cultural maintenance and change within a basically conservative organizational structure.

Specific questions that reflect recent theoretical concerns in policy and management for ethnographic, anthropological and archaeological collections will be listed. Examples of changes in information management systems that would reflect these will be given. Structure, content, processes, and choices of technology involved in management of information including questions of author/audience, levels of access and control, and ownership will be addressed. Implications of these decisions for organizational change will be discussed.
Two Sides of the Same Coin: Field and Museum Data Handling

Archaeologists, and other field scientists, share with museums the problem of vast amounts of data associated with numerous artifacts. Museums have traditionally been one of the repositories of the field notes that have accompanied artefactual collections. With the advent of computerized data collection, archaeologists and museum professionals have an excellent opportunity to streamline the interface between the traditionally distinct data assemblages of the field worker and the museum record system. In an era of continued budgetary problems, both field scientists and museums may profit by coordinating the data structures of their databases, and thus allowing for a seamless interface between the two. Obviously, each specialty's database will differ in particulars, but the core information will remain the same. With a proactive approach, we can maximize the size of this core, improving the data handling in the museum and the ease with which collections are transferred to museums.
Evaluation of Interactive Multimedia in Museums

Now that many museums are creating interactive multimedia programs and employing them in public places, we need to ask ourselves how they work, when they work, why they work, and what works best. Evaluations of interactive multimedia are, however, a nearly non-existent genre. Most "reviews" are simply hype by people who haven't seen enough such programs to know what is good and what is not, and who are new enough to the technology to find it breathtaking in itself. In order to promote critical evaluation of interactive multimedia products, the American Association of Museums (AAM) initiated a new category of MUSE awards for them in 1993. The jury developed criteria for assessing these products and applied them in selecting winners of the award. This paper, by the jury chairman, reports on the evaluation criteria, their development and application, and the resulting awards. It also draws on the author's experience in assessing interactive multimedia as chairman of the International Conference on Hypermedia and Interactivity in Museums in 1991 and 1993.
Evaluating Multimedia Programs

Is multimedia just a buzzword? Is it just another concept introduced by technologists and vendors as a way to attract designers and decision makers into the next generation of computing in museums?

It is clear now that as a technology, multimedia offers a broad range of possibilities, but it also introduces a major danger. It should not be our intention to create a substitute to the existing museum. Interactive multimedia should be used to complement the museum's exhibitions and other attractions. It should introduce museums to a new age so exhibits will entice people to leave their homes (rain or shine) and visit museums. This is not an easy task: the next generation of home entertainment will offer so many attractions that it will be much more difficult to compete.

A good multimedia system in a museum adds another dimension to the museum exhibit. By making the experience more personal, it adds depth to the physical space, and detaches the museum from the physical walls. Multimedia has no message by itself. To be successful in a museum it has to be transparent.

New criteria should be introduced to measure the quality and performance of new applications. The best way for evaluating the success of this new generation of interactive systems is to measure it against three criteria:

- The amount of time that people are willing to spend with the attraction. Some people believe that the average museum goer does not have the patience to spend more than three to five minutes with an interactive system. We have proven that if a system is designed properly, a museum may, in fact, have to limit the duration of the session so that more people can access the system.

- The alternate use of their time ("I have nothing else to do here, so let's play with the new gadget...").

- Immediate payback. People look for immediate satisfaction. The less introductory screens and menus, the better. The content itself should be of interest to the user, so the system has to address as broad an audience as possible.

There are a few other benchmarks by which multimedia systems should be measured:

- A system installed in a museum, is by definition, a zero-training time type. People who come to spend two to three hours in a museum will never spend more than ten minutes to train themselves in the use of a new interactive system. Think of the time it takes people to get familiar with an ATM machine the first time they use one. This is basically the maximum amount of time that people are willing to spend learning a new system.
A museum attraction is, in fact, a mission critical system. The museum has a one-time opportunity to offer its attractions to the visitors. If it misses this opportunity, the public is not going to show up the next day for a replay.

A multimedia system should coexist with other elements within the museum and with the physical environment in order to help people absorb what the system has to offer.
Session Title: Perspectives on Vocabulary Control: Current Practice

Presenter: Marsha Bray
Missouri Historical Society

Using *Nomenclature for Museum Cataloguing* at the Missouri Historical Society

The reference work *Nomenclature for Museum Cataloguing* (Blackaby, Greeno, et. al.) was used to inventory the history collections at the Missouri Historical Society. This paper will discuss such issues as how the "Nomenclature" terminology was "customized" to meet the needs of the institution's collections and the nature of local decisions that shape the use of the vocabulary in an automated environment.
Session Title: Perspectives on Vocabulary Control: Current Practice

Presenter: Michael J. Fox
Division of Library and Archives Research Center
Minnesota Historical Society

Using the *Art and Architecture Thesaurus* for Material Culture Collections at the Minnesota Historical Society

The Minnesota Historical Society is using the *Art and Architecture Thesaurus* (AAT) to catalogue a variety of material culture artifacts in its collections. A project to catalogue approximately 15,000 objects will improve retrieval by enhancement of existing records through authority work and the use of the AAT's controlled vocabulary. These records are also USMARC tagged and integrated with the online catalogue for the Historical Society's print, archival, sound and visual collections.
Session Title: Perspectives on Vocabulary Control: Current Practice

Presenter: Helene Roberts
Fine Arts Library, Fogg Art Museum
Harvard University

From Postcard to OPAC: Iconclass as a Subject Index for Works of Art

This paper will discuss the use of Iconclass as a standard for indexing, and report on how it has been applied in different types of visual resource collections at Harvard and elsewhere. Possibilities for future applications of Iconclass in image databases also will be explored.
Session Title: Creative Solutions to High Tech: From A to S or Art to Science

Presenter: Aviva Mintz
The Children's Museum of Indianapolis

Hands-on High Tech: The Children's Museum of Indianapolis

This presentation will highlight a number of technology-based projects developed at The Children's Museum of Indianapolis. These projects offer new ideas as to how technology can be integrated into various exhibits, giving examples of both strong and weak projects. In addition, several examples will be given of how institutions can build community relationships to help them realize their technology-based projects.
Session Title: Imaging Applications for Object Collections

Presenter: Alex Jamison
Museum Consultant

Digital Imaging for Museum Applications

This presentation will address factors to be considered in preparing digitized images of art objects for museum archives and CD-ROM and videodisc applications. Topics will include the selection of images for use in new imaging applications, digitizing collections with an eye toward multiple future applications, and working as an informed consumer with outside service bureaus and contractors. Illustrations to the talk will be drawn from the videodisc "American Art from the National Gallery of Art."
Session Title: Imaging Applications for Object Collections

Presenters: David Manning
Eric Jordan
University of Victory, Faculty of Fine Arts

Sharing Images Through a Distributed Database (A Working System)

Using our own distributed image database as a model, we will examine the process of establishing a working image database. Issues to be covered include: image acquisition and manipulation, providing a flexible indexing and retrieval system, and future compatibility and expandability. An emphasis will be placed on using networked databases as a vehicle for sharing cultural resources between institutions.

We will provide an overview of our image sharing technology and discuss the impact that networked images databases will have on the issues of community access and inter-institutional cooperation.
Designing a Petroglyph Image Database

The purpose of this paper is to discuss interactive video design features based on completed surveys for the prototype of an image database for the Petroglyph National Monument using Master Media authoring software for the Southwest Region of the National Park Service in Santa Fe, NM. By scanning approximately 50 images and entering preliminary data for key fields of information for each image, an initial database was developed. Subsequently, certain criteria were evaluated: speed of access, rate of processing, storage options like compression on-line or off-line. Finally, a survey of 26 new users was conducted using an original questionnaire to identify user needs at two critical phases of the project and assess particular design features.
Session Title: Imaging Applications for Object Collections

Presenter: Linda Serenson
Reader's Digest Association, Corporate Art Department

The Reader's Digest Corporate Art Project: Automation of an Art Collection through Electronic Imaging and Bar-coding

The Reader's Digest Association Inc. houses one of the finest corporate art collections of 19th and 20th century masters including Van Gogh, Monet, Renoir, Warhol, Rauschenburg and Johns. The company's commitment to quality is reflected in its international art collection, located in most of its offices worldwide. An ongoing art acquisition program has tripled the size of the collection in the last eight years. In order to maintain accurate records of this expansive collection, the Reader's Digest Corporate Art Project was created.

The mission of the Reader's Digest Corporate Art Project has been to create a user-friendly image database system that incorporates electronic imaging and barcoding techniques to maintain asset management control of the company's world renowned 8,000 object art collection. As a case study, the project is an example of how art collections management has drastically changed because of new technologies. Art collections management has moved into a new era as collectors and art historians use automation to research, archive and secure their art collections.
Museum curatorial information has different characteristics than the typical information found in business database systems. For this reason, database programs and languages that are useful in business settings are often woefully inadequate for museum purposes. This paper discusses the fundamental characteristics of curatorial information regarding museum objects, why this information is difficult to automate using business oriented database products, and the essential requirements for a database system to accommodate curatorial information. Issues covered will include the maintenance of relationships within the information (including the critical "whole/part" relationship,) the problems involved in textual information (such as descriptions and notes), dates, "vague" or imprecise information (such as "circa 3rd Millennium B.C."), special characters and diacritics, authority control, thesaurus (or lexicon) structures, activity tracking, security, flexibility, expandability, ease of use and other features. Implications of the recently published CIMI standards will be incorporated into the discussion.
Session Title: MCN Local Chapters: The Good, the Bad, and the Ugly!

Presenter: Leslie Johnston
Historic New Orleans Collection

MCN Local Chapters: The Board, the Bylaws, and the Provisional Period

At the annual meeting in Pittsburgh in 1992, a number of individuals expressed an interest in forming Local Chapters. It was agreed that any chapters should emphasize the sharing of ideas, activities and answers to technology problems. After the meeting discussions continued, guidelines were written and published in Spectra, and three chapters have so far been formed.

This is a provisional period for chapter formation, and this presentation will discuss the guidelines as set forth by the MCN Board for the formation of Local Chapters. Discussion will also be opened on the topic of the process for ending the provisional period and giving the Local Chapters "official" status.

MCN Local Chapter Provisional Period Guidelines

1. The Museum Computer Network encourages the existence of Local Chapters. The chapters should emphasize the sharing of ideas, activities and answers to technology problems. Any group or individual wishing to organize a Local Chapter must apply to the MCN Board for approval.

2. During the initial provisional period, which shall not extend more than two (2) years from the formation of the first chapter, those people choosing to attend Local Chapter meetings or join Local Chapters need not be members of MCN. When the provisional period is over, the membership requirements may alter.

3. Each chapter shall have a Steering Committee of not less than 2 people. At such time as the Local Chapters become officially sanctioned and the MCN bylaws are rewritten, local officers must be elected.

4. No funds are available from MCN to cover the expenses of the Local Chapters. These groups may either charge a small fee to those attending their meetings or collect dues from their constituents to cover expenses.

5. Local Chapters are encouraged to take part in all national MCN activities, and are especially encouraged to propose and coordinate sessions for the annual conference.

6. Announcements of meetings and activities shall be published in Spectra.
The NEC of MCN: The New England Chapter of the Museum Computer Network

The New England Chapter (NEC) of the Museum Computer Network had its genesis in an informal group known as the Boston Area Museum Computer Users Group (BAMCUG), which was founded in 1987. BAMCUG began as an effort to highlight museum computerization efforts underway in cultural repositories in the Boston area, and quickly expanded from a group of twelve individuals to a group of 100 in three years.

The impetus for BAMCUG was a sentiment among the group's founders that museum automation projects were underway all around us, but we only heard about them through chance encounters or hearsay. An untapped resource and experience pool existed right in our own community, and the group's organizers set about to expose it. Within a few months time, a small mailing list was compiled, and a schedule was created. Monthly events were held which showcased museum automation projects. An important feature of these events was their location and their organization: events took place at the museum where the automation project was underway, and they were hosted by the museum personnel involved with the automation project, not by vendors.

When the Museum Computer Network announced the formation of local chapters to better address members needs, BAMCUG was an organization waiting to be adopted. Its membership had grown to over 100 individuals, and the group needed more direction and organization to continue successfully. In April of 1993, BAMCUG decided to reorganize as the New England Chapter of the Museum Computer Network, and is about to embark on its first year with a new structure, a governing board, and an exciting schedule of events.

This paper will outline the history of the New England Chapter, how it literally began as the work of two people, how its membership grew and expanded to include professionals from cultural repositories other than museums, and how the group taps this membership for assistance and advice on museum computing of all types.
The Art on Film Database

The Art on Film database is an authoritative computer index to more than 18,000 films and videos on the visual arts. Entries include detailed synopses, production, and distribution information. It is a project of the Program for Art on Film, a joint venture of the Metropolitan Museum of Art and the J. Paul Getty Trust.

This paper will discuss the database as a unique resource for museums. It will present a history of the project, how data are collected and organized in the database, and how museums can use the database to save them time and money.
A Union Catalogue of Photography Collections at George Eastman House and Harry Ransom Humanities Research Center

Funded for two years with the prospect for continuation by the National Endowment for the Humanities and The Pew Charitable Trusts, this collaborative project has recently completed its first year.

Identical Microvax 3100 computers with the same application programs and the same data are located at the George Eastman House (GEH) and at the University of Texas in Austin. Production cataloging is done on each machine for its respective collection. Name authority and exhibitions authority records are edited at the George Eastman House. Files are swapped every two to three months to recreate identical databases.

Other significant components of this project include joint production of a videodisc containing portions of the George Eastman House and Harry Ransom Humanities Research Center (HRHRC) still photography collections. An authority file for historic and contemporary photographic exhibits keys to HRHRC and GEH catalogue records as well as to Biographical Authority records in a relational structure.

The status of these components as well as comments on the practical aspects of long distance collaboration will be presented.
Session Title: Project Reports

Presenter: Janet Gomon
National Museum of Natural History, Smithsonian Institution

Analysis and Recommendations for Scientific Computing and Collections Information Management at Free-Standing Museums of Natural History and Botanical Gardens

Members of the Consortium of Free-Standing Museums of Natural History and Botanical Gardens have cooperated in a project to determine their needs for modernizing automated support of collections management and scientific research functions. The report describes the Consortium's goals and a recommended target system architecture that would satisfy the common needs of member institutions.
Project Reports

Gary Shugart
Slater Museum of Natural History
University of Puget Sound

Making a Natural History Collection Available on the Internet: The University of Puget Sound Bird Collection

The catalogue from the University of Puget Sound bird collection is available over the Internet. The catalogue consists of 19,000+ records of "core data" which include the museum number, species name, sex, plumage, country, state (or other geopolitical entity), county, date and preparation. We have made our catalogue available for our own remote queries and to aid others in locating specimens for research. Specimens are available for loan and we are interested in increasing specimen representation through exchanges. Initially the catalogue is accessible by obtaining a password from us. Eventually we plan to make it available in a public directory for anonymous FTP and access via Gopher.

This initial step in data sharing has been contemplated for some time and was done for two reasons. First, we wanted to test the feasibility of using software translators that write data from a custom application to a standardized format. We prefer to standardize through translators, rather than adopting generic curation software, because we can then use curation software specifically customized for our personal and in-house needs. This allows great latitude in customization at the application level. Procedures in our custom application write the data to standard format. A second goal of data sharing is to increase the use of our specimens and data. The University of Puget Sound has the largest computerized bird collection in the Northwest, and the Internet catalog will allow others to view our holdings at their convenience. However, at the outset we wish to monitor usage, therefore we still have the interim step of obtaining a password.

Use of data from the catalog in publications or in secondary databases should be done only after verification. The catalog changes frequently as we add specimens and proof the data. As of 24 March 1993, all specimen identifications have been verified and all data proofed for museum numbers greater than PSM 11500. A new version of the catalog will be uploaded weekly or as frequently as changes necessitate.

At present the Internet version of the UPS catalog can be searched remotely using a simple string search utility. A search of 19,000 records takes 10-20 seconds. Only string searches are possible. This type of search is not sophisticated, but the beauty is that no learning is required.
Information Technology and a New Museum for Scotland

The National Museums of Scotland (NMS) consists of six museums on separate sites in and around Edinburgh. In 1998, the seventh museum is due to open on the site adjacent to the Royal Museum of Scotland. The Museum of Scotland (MoS) will house the Scottish collections of the NMS, comprising geological, archaeological, and historical specimens. The NMS uses Quixis for its collections documentation, and this is being developed to include planning and management information for MoS objects.
MCN '93
Conference Evaluation Form

Your comments are important! Please complete and return this form to the conference registration table or deliver it to a volunteer before you leave Seattle. Thank you for your assistance.

1. Have you attended a Museum Computer Network conference before?
   - Yes
   - No

2. How did you hear about this year's conference?
   - A colleague told me about it.
   - A brochure was sent to me or my organization
   - I received mailings as an MCN member.
   - I saw a notice of it in a newsletter or journal.
   - Other (please specify): ________________

3. Please rate each of the following elements as (E)xcellent, (G)ood, (F)air, (P)oore:

   Conference Location (City)  E  G  F  P
   Conference Dates            E  G  F  P
   Hotel Meeting Space         E  G  F  P
   Hotel Accommodations        E  G  F  P
   Registration Packet         E  G  F  P
   Exhibit Hall                E  G  F  P
   Variety in Program          E  G  F  P
   Substance of Program        E  G  F  P

4. Which session was most valuable to you? __________________________________________

5. Which session was least valuable? ________________________________________________

6. What topics are important to have in next year’s program? _________________________

7. General comments or suggestions? ________________________________________________

Museum Computer Network  8720 Georgia Avenue Suite 501, Silver Spring, MD  20910  (301) 585-4433  (301) 495-0810 (fax)
The MCN '94 conference will be held in conjunction with ICOM's International Documentation Committee (CIDOC) in consecutively held meetings that run from August 28-September 3, 1994. The theme for both conferences is *Cultures Connected: Automating Museums in the Americas and Beyond*. Proposals on the conference theme, as well as proposals that address ideas and issues in any area of museum computing, are invited. Please check the categories that best describe the subject of this proposal.

- Automating the Americas
- Administration
- Cataloging & Description
- Collections Management
- Conservation
- Disciplinary Computing (Art, Humanities, Science)
- Educational Programs
- Exhibits
- Events Management & Ticketing
- Facilities Design & Management
- Fundraising & Development
- Imaging/Multimedia Systems
- Membership & Participation
- Networks & Integrated Systems
- Photo Services & Image Rights
- Professional Development
- Publications
- Standards
- Systems Administration
- Technologies & Research
- User Services & Training
- Other

Level of Technical Knowledge of Intended Audience:

- Beginning
- Intermediate
- Advanced

Format of Presentation (most presentations are panels but other formats are welcome):

- Paper
- Panel
- Other (please specify)

Length of Proposed Presentation (suggested length for panel is 1-1/2 hours):

Title:

Proposal Submitted By: (Name, title, address, phone, fax, e-mail)
Description: (Summarize the relevance of the topic, the content to be covered and the subjects to be addressed by individual speakers.)

Goals: (Express how the intended audience will benefit from the presentation.)

Participants: (List the name, title, institution, address, phone and fax of each speaker, and indicate whether their participation is confirmed or proposed. In the case of multi-person presentations, indicate which participant will chair the session.)

AV Requirements:

Instructions for Submitting Proposals

Proposals should be sent to: Rachel M. Allen, MCN '94 Program Chair, National Museum of American Art, Smithsonian Institution, Washington, DC 20560 USA, (phone) 202-357-1626 or (fax) 202-786-2607 by January 15, 1994. All speakers will be expected to register for the conference, prepare a written paper for inclusion in the conference proceedings, and take part in the scheduled session.
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