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All right, let's go ahead and get started. So hello welcome to today's webinar creating technological access to public our collections during the mid 19 pandemic.

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I'm Jerelle Jenkins local art services coordinator with Americans for the arts. We've got a great program plan today and I'm so excited to introduce our speaker.

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But first, some quick reminders arts you is our E learning platform offering a variety of training options to support your work in the field, you can visit us at arts you dot Americans for the arts.org to view upcoming events.

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We will be using the chat box today for questions there will be time for questions to end of the presentation. However, you can feel free to input those in the chat box at any time.

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There are automated closed captions available for today's event. You can view these by selecting the CC button at the bottom of the screen and select Show subtitled.

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Today's PowerPoint is currently available to you made available to you under the Resources tab on the event page. Please note that this presentation is being recorded and will be available in about two business days, you can use the link for today's webinar

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to access that recording, and I'll make sure to drop the link to where you can find the PowerPoint slide deck and attack.

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And so with that, I'd like to introduce our speaker for today. Elysian and McNiff Hogan Meyer is head of growth for artwork archive and online art inventory management system for artists collectors and organizations.

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She leads partnerships communications and writes content for the company's blog, growing up with a father as an art therapist and a mother who dedicated her career to art education, Elysian has always been passionate about the creative process and the

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importance of empowering artists and cultural institutions. She has pursued this passion both in the public and private sector, starting her career in museums at Middlebury College Museum of Art and the Museum of Fine Arts Boston ran New England foundation

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for the arts as public art program service curator for Brown University and our ISP and contributed to publications such as art business news and public art review and move out west brought her to craft see now blueprint in Denver, where she produced

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online art classes and manage partnerships for a startup that created online educational opportunities for enthusiastic makers.

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She has received her BA in history from Middlebury College, and her Master's in Public Humanities from Brown University. Without further ado, I'll go ahead and pass things off to Elysian.

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Thank you, and Hello everyone, I'm going to share my screen so you can see the slides.

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And of course my little like zoom widget went away.

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I also have to share that.

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I'm usually in my office but good old coded working, there's like concrete being mixed and forth in my front yard and like team mine is like 30 minutes so I'm in my husband's office in the basement.

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So hopefully this will go smoothly.

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All right. Can you all see my slide you see my slideshow. Sure can. Some. All right, I'll hit present and we can get into it.

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All right. Well, thank you for the lovely intro drown I want to say thank you to you and Patricia, for helping make this presentation possible. It's been a joy to work with you too.

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And thank you to everyone on the webinar for taking the time to learn about creating technological access to your public art collections. During this challenging time, whether it's working in your husband's basement office or getting a public artwork

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installed at this time. I also wanted to call out that we do have a few poll questions, and we'd love to hear from you and hear from the experience that you're bringing today and what you're hoping to learn that we continue to support you throughout your,

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your year and adventures. And before we start I just want to share that since I am in Denver, Colorado I am on the land of the Arapaho and Cheyenne tribes, and then share a little bit about our work archive.

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So our work archive is an online art inventory management system. We work with artists individual collectors and our organizations all over the world to help them organize manage and share their artworks.

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So let's get into the content that you came for.

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And did I. There we go.

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So why are we having this webinar today.

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Well, there's the situation of our world today.

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Know the pandemic that has pushed the art sector to pivot and find new words, new creative solutions to provide access and serving our communities. The good news is that in our creative field individuals and organizations have been an inspiration and

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making lemonade out of lemons probably every person on this webinar today. Thank you.

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Before coded, the mood to online was a bit sluggish.

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I think many organizations were putting off as they focused on in person events and initiatives, but the during the pandemic with everything shut down the world quickly quickly pivoted to online tools cope, it was kind of like the kick in the pants to

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adapt to technology more. And it looks like virtual connections will continue to play a part. And our new normal. With the skyrocketing use platforms like zoom like we're using today slack and others, and the art world has turned to online platforms as

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well. We're seeing a growing adoption of cloud based collection management databases and exhibiting platforms.

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And we had artwork archive have experienced to share. We've worked with arts organizations are professionals and artists for over a decade we're actually celebrating our 11th birthday this year.

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We've been listening closely to the challenges faced and solutions created by our programs like yours. So we have some best practices to share with you today.

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And lastly, in line with the mission of Americans for the arts and our own at artwork archive, we're passionate about providing educational resources to you all.

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Hey.

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So virtual experiences are no longer an add on, they become a priority in the past year, people have turned to the arts for entertainment, as a solve as a distraction from the isolation of coded, and the arts have been a way to draw awareness, amplify

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voices heal communities, and much of that has been done, shared digitally.

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As institutions are opening and vaccines are being distributed we're seeing an adoption of a hybrid model with both virtual and in person events, and we believe this will continue into the future.

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And so let's look at the ways that technology can help us further our mission in this new virtual world. And here on the slide I have just a few of the technology tools that you can have in your toolbox.

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All of them offered by artwork archive but also can be found in other online our collection management systems that you may already be using our and others, and some may be new and familiar and some may have somebody be new and some may be familiar.

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So arts organizations have used technology, our organizations use technology to create and distribute programming before coven. But before 2020, the online experience was second to the physical one.

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Like an afterthought.

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This crazy phenomenon presented arts organizations with no choice. the global lockdown institutions and creatives had to turn to the internet to provide access to exhibits events fundraisers and education, and within this pivot they found a silver lining.

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I have a great anecdote or rather like data point from the alliance of American museums, despite the challenges of low attendance institutions have grown their digital audience maybe this has happened for you and your organization.

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According to am the Rights Museum had its lowest attendance since 1964, but the museum experience at 23% increase in a number of its social media followers and witness millions of unique visits to the website, including it's virtual collection.

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Right studio.

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And here I have a screenshot from cedars art public profile with artwork archive. I love cedars are they provide services to adults with developmental disabilities and their art program allows her adults to express themselves and develop professional

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art skills. They use the public profile to share out the artworks, the artists, their exhibitions and their community news.

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They develop opportunity confidence and dignity in they're adults.

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They may they help maintain their emotional and social wellness. During this challenging time by producing this art with them and then sharing it out.

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And I'm also going to pause here and call it a benefit of having this public profile with our work archive. It's synced to your account, meaning that it's synced to your art inventory so with a click of a button in your account you can make an artwork

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public. You can also decide which information is public, you can share the
creation date, the medium, the description but keep acquisition cost
condition notes, private, and this helps you create access to your
collection immediately, especially if you're

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still living in the world of paper files.

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So really a big help you don't have to waste time having to double enter
into a website.

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And here is cedars arts post about an upcoming exhibition, instead of
building out a blog they've used the news platform within the public
profile to market their events like a little mini blog.

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That's a great way to keep the community updated and engaged.

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And I also wanted to show you what that looks like. So let me click out.

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So here's cedars arts public profile you can see that you can scroll
through their artwork.

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They also have collections.

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So I click into the example that I had provided their exhibition from last
September that they were able to bring online. If I click into a piece, I
can learn more about it.

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People can click the inquire button to engage, they're also selling the
artworks of, they're adults.

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And also they have these wonderful artists pages but here's the news that
I was pointing out so if I click in.

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I can see a little bit about the post.

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Read through.

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Great, so just an example.

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Let's go back.

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Okay, so there is so much information behind the artwork, whether that is
the materials use the time when it was created the descriptions of the
artists process their inspiration, etc, etc, etc.

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So without the restrictions of physical space you because you only have,
you know, so much room on a wall label, right, or in a placard arts
organizations are creating wonderful opportunities for community members
to learn more about the artworks and

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their collections. Here is an example from Duke Ellington school the arts,
they've shared more information about the artist, his process. What makes
his artwork unique, and then they share his connection to the school and
why the mirror which is in this

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image is special to the school.

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And like I showed earlier the public profile can drive engagement. So on
the right side here you also see those inquire buttons, where people can
learn more about the piece by reaching out to you, or the artists, and
they can also share it on social media,

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if they wish by clicking that share button. So just a little bit of a
engagement driver.

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One challenge, among many we faced during coded is the shutdown of space
is the closure of galleries, the cancellation of events. Even now, the
spaces are open there's ticketing or time restrictions to ensure social
distancing is followed on effort to

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protect the public. So virtual experiences can be a way to bring a viewer
into a space into the room.

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And I'll speak a little bit more to this and the exhibition section, but
here we have a screenshot from Fulton County public art program where they
not only uploaded the image of the artwork, but they also included photos
of where the art work is installed,

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you see multiple views and the viewer can have a sense of where the art is
in space and its relationship to its surroundings, which is very important
when we install artworks in public spaces.

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And what that showing multiple images is wonderful for public art, you can
show the installation info provide detail shots capture how the public is
engaging with the piece what it looks it looks like at night versus day,
and an artist that uses our platform

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like SWAT Bonnie has a wonderful installation in Atlanta that glows at
night, and that experience is literally different night today and she can
share that with her imagery.

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Analysis actually showcase by TELUS studios. The mission of TELUS studios
is to empower female black artists in Atlanta to increase awareness and
interest in black female artists, so they love the public profile, because
they can connect the public and

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potential buyers to their artists. You can see here just a snapshot.

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And I'm going to click in and just give you a little tour because I love
the work that they're doing I love their artists on by like every piece
for my home so a challenge working in our work archive seeing so many
beautiful artworks.

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So here's similar functionality.

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And that I can scroll through see artworks.

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Quick and learn more about the artwork.

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They too have collections, wonderful relationship I mentioned Fulton
County Arts and culture. They also had an event presented by them.

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And then that artist page that I shared.

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I click in can learn more about Erica, and see her artworks.

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So, given what I just showed you. Here we go.

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So with I'm like two online tools like this. You are also preserving the
legacy of the artists in your collection, whether they are living or
deceased, or contemporary artists they'll appreciate that they have a more
permanent spotlight through your organization,

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they'll have a presence on your public profile beyond just a one time exhibit, or event. You can continue to tell the artists stories and share their creative processes within your artwork archive account, you can also track the demographics of your artists

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so that you can hold your arts organization community accountable for the democracy democratization of opportunity and reflecting the communities you represent.

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And yeah and I love this example from Tila, they do a really beautiful job promoting their artists, you see that they've included a headshot every file, and then you can see all of the artworks by Erica here.

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And all this can be embedded on to your website or organization save a lot of time by connecting their inventory, with their website, new acquisitions temporary exhibitions and updated content are all synced to your website, you don't have to rely on

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your IT team, or that intern that's helping you with the website.

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And this is an example from Stanford children's health.

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I've also recorded a webinar about hospital art collection so if you're interested, that can be found on our blog at artwork archive which I'll share a link to it later in the presentation and it will also be part of the the PDF that is on the app or

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website.

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Right, a gift to get you all focused on losing it.

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So, exhibitions, is a new tool that we just released here at our work archive, and I'm excited to share this one with you all because it's like my baby I've been working on it for a long time.

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It's an addition to my actual baby who is a toddler who may be jumping into the room at any time, and also my first baby dog, but here we'll get into online exhibitions.

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So an entire presentation can be made just on the topic of online exhibitions. During coven our organizations around the world had to quickly here's the word again pivot and bring their exhibitions online in order to continue their mission and stay connected.

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There was always the argument that virtual reality cannot replicate in person experiences that it cannot replicate the ridges and depth from brushstrokes, you can't walk up to and inspect a miniature or step back and be in awe of an installations massive

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scale.

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But coven made the argument move without access to the physical artworks isn't virtual good enough. And now that virtual exhibitions are here people are seeing their value.

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You can create access without geographic or time constraints. Your exhibit is accessible not only to your immediate community but to a global audience as well.

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And I'm a glass is half full type of person and as much as I value the in person experience of all types of art. I do think there are wonderful opportunities with virtual experiences.

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That's why I'm giving this presentation, right, those that may not have the time or confidence to attend an arts event can do so from the privacy of their couch, those that didn't have time in their day can view your exhibit after putting the kids to

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bed or watching your performances with their kids is their family activity and online forums, also provide an opportunity to share without the constraints of a brick and mortar space, you can share more information you can embed videos, share artists

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related content and provide more historical context with an online exhibit because the internet is limited limitless for better for worse.

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So on the right is a screenshot from an online exhibition created from an artwork archive account, you can stand up a virtual exhibit in no time. All of your artworks, artists, educational materials can all be accessed from the artwork archive account

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and share it in a virtual exhibit.

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You can make the experience more dynamic by including curator and artist interviews, guided tours and additional marketing materials like press releases.

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And if you ever clients like cedars are rockville arts Association Paul
Zach museum and the arts and health program at Duke have used on
exhibitions, to exponentially expand their outreach and made it possible
for them to present their virtual events

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during po bed.

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And once they returned to their physical shows many of these organizations
will use the virtual exhibits in tandem.

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The Marjorie Barrick Museum of Art also just told me that they're excited
about this feature because it enables them to quickly stand up community
shows, they can better support their community members by creating smaller
online shows that showcase local

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artists, they're able to diversify their programming and offerings without
overextending their staff, or capacity, as we all tend to do.

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And I'm going to switch gears here.

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So I'm an exhibition to great, but they are different from what we are
used to with physical shows.

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We've had questions about how do you measure the impact of virtual
experiences were used to counting ticket sales attendance numbers
reviewing in person surveys.

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Well the Paul Zach museum did a great job last year, quantifying the
impact of their online exhibitions, they use Google Analytics to track the
number of website visitors.

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They could see demographic information as well as a number of unique
visitors versus those that have returned to the site and exhibit.

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They also share their online exhibits and their newsletters, and then they
counted the newsletter opens and clicks.

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And they plan to use that information and grant applications to show the
impact of their show.

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I think it's pretty cool.

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All right, here's a great example from Duke.

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I'm going to click in so you can actually see it not just a screenshot.

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So here we have a carousel where you can embed video links from Vimeo or
YouTube.

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You can also include other imagery like installation shots. Here we have a
description about the exhibit.

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And since this is a solo exhibit you can see the artists represented Sean,
and their artworks and similar to the functionality showed earlier, you
can click in and learn more about an exhibit.

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So, Jennifer from Duke was able to quickly bring this onsite exhibition
online as well. To further share the amazing work of Sean, and for a
really great reason right for hospital staff for priests appreciation.

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Great.

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So with an online management system, you can also give your colleagues,
the tools to organize upcoming shows collaboratively online. You don't
have to be in the same room to plan an onsite or traveling exhibit, you
can keep track of artworks context deadlines,

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important documents like loan agreements and exhibition checklist. With
this exhibitions feature, you can also keep your colleagues or herself on
task by using our scheduler, which can be synced to your calendar.

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And we also have an artist submission form, which allows artists to submit
artworks directly into your artwork archive account and best to your
exhibitions so it saves you a lot of time, and back and forth and it's
great if you are still listening, a

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call for art.

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The one thing to note, this is the public historian and me. One benefit of
documenting or exhibitions in a database is that you preserve an archive
of your organization's legacy, so much time and effort goes into creating
an exhibit programming, what

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you're printing on every day. So this way your exhibition your programming
lives on and can be viewed by the community even after it closes, and it
can be shared to researchers or students or anyone reaching out after the
fact.

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Lucien. Yeah, there's a question in the chat box that's really, really,
you just noted, about analytics or the analytics built into the into this
platform.

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Oh wait wish. Well, actually, I was gonna say no, then we have, we have,
we have some insights. Yes.

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So I don't have a slide for it.

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But we have an insights tool within artwork archive. It doesn't count
website clicks, but it's more insights for your collection.

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So you can see the the value the insurance value. And you can see the
spread across locations. And if you are selling artworks on behalf of your
artists or whomever you can also keep track of acquisitions versus sales.

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But when it comes to like counting clicks and visits to your exhibits. One
of the reasons why we have the embed and our clients in bed the public
profile on to their website so that they can control the analytics and use
something like Google Analytics

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to track visitors. So yes and no. So, we do, we do track data which is
really helpful to present you ever have to make the case for increasing a
budget line, say like and maintenance because we have maintenance
tracking.

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But when it comes to visitors tracking visitors, that would be done on on
your end using something like Google Analytics.

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to answer your question.

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I think so. Really good question.

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All right, and I see bill. I have a couple of slides for Bill from Bill.
Thank you, bill.

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In this presentation.

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So for public art programs I just mentioned spread like we have a map view
within insights to see where your artworks are but you can also make that
map view public.

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So whether your collection is spread across the campus town or even the
state.

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You can easily showcase that breath with an interactive map.

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So you can help your community members, find your artworks.

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Here is an example from Cheyenne Laramie County public art. You can also
include GPS coordinates for artworks that don't have an address like a
work in a sculpture garden or mural and an alley.

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We have a lot of alley Merrill's here in Denver. So this way.

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If I click into the next slide.

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You can provide access with Google Maps, everyone uses Google Maps these
days to remember MapQuest is they run pretty remember like printing out
MapQuest and trying to get to places, but I'm gonna have to do that so we
have an honor phone so with artwork

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interactive map. People can pull up Google Maps directions to your artwork
organizations have also created QR code labels, right from their artwork
archive account, so they can share more didactic information with a
public, they are not limited to a placard

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more like I mentioned earlier, a small wall wall label.

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So when someone scan the QR code. They are brought to the artworks public
profile page, where they can learn more about the artwork, the artists and
the collection as a whole, and in the previous slides, I showed you what
that public profile looks like

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so people can access it on their phone when they're standing in front of
the artwork.

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I've also seen some other incredibly creative methods and strategies to get people out and exploring artwork.

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So I've seen institutions create walking tours, driving tours, San Diego International Airport has this really incredible driving tour and other great outdoor engagement, while doors are closed, one of my other favorites is a scavenger hunt created by

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Children's Hospital Colorado. My son is medically complex so we spend a lot of time at the hospital.

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They create created a scavenger hunt for their sculpture garden for their Nikki wing in their pic Ewing to provide a distraction delay breath of fresh air and literally for that sculpture garden for families and staff.

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Just found so lovely.

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Balance returned to show you. So, bill, bill is from the executive director of art Cheyenne created shared with me this amazing partnership that has continued throughout the pandemic.

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even partnerships and youth engagement can be done online.

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Um, so there's a lot of words on this slide, a lot So here I'll read what Bill shared.

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So our Cheyenne and the Cheyenne Boys and Girls Club created a partnership to assist with the capture of information and images, about existing public art and entering it into artwork archive once a week, CBG sees teens unit, ages 13 to 16 as part of

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their art experience our bus to a central public art location, accompanied by the club's art coordinator and Bill there the survey the public art installation capturing the onsite data, taking pictures drafting their own personal interpretations of the

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public art installation, which I love using Microsoft Surface tablets and Microsoft provided the tablets to the club through a small grant, which is great.

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Congrats, then they take the information back to their team unit classroom and clean up the data and photos for upload.

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So the fun partnership and the young people have expanded their creative
knowledge writing skills and understanding of the intersection between
technology and creativity shares bill, and a little piece that goes along
with this is also with the network

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archive for those public art collections, you can track maintenance as
well. So, upload the condition of the work treatment plans. Note, what
needs to be done if something is in need of repair or cleaning.

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And so I'm really impressed by the way that bill has engaged, the teens in
the community in this project and given them some ownership which is
really lovely.

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So congrats Well, that's great.

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So with your collection online, you make it very easy to share incident
information, which is really helpful with all of our programs. And there
are many benefits to this, which include what I put on this slide which is
you provide your value proof rather

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your value and impact to stakeholders and decision makers, you produce
educate you can produce educational materials for local school groups, and
community members.

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My mom is an art teacher so I can see her being very excited, connecting
with her local public art program to get information in the hands of her
students and to share it information to researchers.

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As mentioned earlier, and there are many forms and what you can share this
information.

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The list on the right, right for Here are a few of the most popular
reports that are created in our work archive.

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You can create inventory lists portfolio pages, which then can be created
as a PDF catalog.

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Maintenance reports ball and address labels QR codes, and a skit private
rooms because I'll show you that in a little bit.

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And QR codes can also be placed within a gallery or by a public artwork so that viewers can consume more information about your work.

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want to spend some time on the portfolio page.

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Spend some time on the portfolio page. Because, as someone with the museum education background and a family of art educators, like I mentioned I love this report. You can create a portfolio page report as an educational resource like I mentioned in print and laminate one for all the artworks

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the artworks in an exhibition and leave copies in the gallery, you can create one about all of your local artists for middle school art class that is researching the art history of your city, the possibilities are endless within your collection.

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And also I grew up in Gloucester, so I am partial to Winslow Homer here, shown here since he painted a lot in Gloucester mass on the cape.

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All right, funding so important, right, it's probably an understatement to say important, it is very very very important in Kobe dramatically impacted fundraising, the older models have in person events cannot be used.

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So we've seen arts organizations get creative and move their fundraising online, and I'm really excited to share this you this case study that we have.

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Like many museums and institutions the Paul Zach Museum, based in Winter Park, Florida suspended normal operations in the spring of 2020 to help thought coven 19 and protect their visitors and staff, the closure also happened during their big knit biggest

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signature event and fundraiser, the Winter Park paint out with the Paul Zach museums and I'm like Kovac to keep them from hosting their 12th annual plan area festival, just had to take a different form.

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It just had to take a different form. So the museum quickly pivoted and modify the event into an online exhibit, and sale.

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So the Prozac museum was able to keep their fundraiser on track with new virtual methods, and they share that they'll be keeping this online format, even beyond coat coven.

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And here are three unexpected benefits that they saw by bringing this event, online and past years, they'd invite artists Winter Park to paint for a week, then sell their painted artworks and then museum gallery.

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But the virtual version artists didn't have to travel to participate and they had more space to showcase since they weren't limited to the four by eight foot display area and that museum.

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Second, online sales were easy interested buyers could just contact them directly through the website.

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And what they use was they, they haven't artwork archive inventory they create a public profile and then they embedded this onto their website.

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They also have people buying artworks from outside of the Winter Park community, they weren't limited by in person visitors only, whether it was people that moved away or those that had family in the area there were new patrons that engaged online.

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She's been really cool.

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And so this screenshot is the embed onto their website. So you can see the embedded their collections and they also embedded individual artists pages, which is really lovely.

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So one big question. Also, during coven was how do we continue creating VIP and special opportunities for our members and donors. One strategy we've seen is the creation of private viewing rooms with our private rooms.

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So, before an exhibit the institution will create a VIP viewing at the artworks, a sneak peek. As you can see here, and share with our members, before the exhibition opened.

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This is even more special if you're selling artworks because it gives the members an opportunity to purchase before it is open to the public.

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We've also seen or arts organizations, selling, start selling or selling more online, like the Paul Zach museum summer hosting an online art sale, others are doing online auctions, and many are selling reproductions whether that be t shirts mugs posters

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postcards, etc. And our clients have been thrilled that they can make and track sales all from their inventory system. They can even create and send invoices and accept payment with PayPal integration, and the Duke, the arts and health program at Duke

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actually just told me that, because of the public profile they've been selling a lot more I think they've tripled sales for their artists, which is really great, providing impact to the North Carolina artists community.

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Okay, so we cover the desert first.

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Here's a really important nuts and bolts, when it comes to creating online access to your public art collections, it's critical to digitize all aspects of your art collection, and why.

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Because we are living the history of our organizations, everything we do and the impact we generate for our communities is worth saving for future generations to look back upon your institution is a big part of cultural heritage and history, the artists,

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the artworks made the exhibitions, the events programs conversations and dialogue. Even the physical space, your institution holds.

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So it's important to continue documenting because art ages, just like the artists are organizations age and go through developmental stages depending on missions community needs staff, etc.

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And some are just not last forever so by capturing the temporary art installations and programming you are ensuring that they're fleeting presence will be etched in collective memory, and also have you noticed that provenance for artworks craving the

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21st century has changed a bit. We're still using our conventional records of like receipts catalogs photographs, etc. But a new wave of documentation has emerged as Technology and Society has evolved.

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So are you documenting these seemingly unconventional provenance details like artists websites, social media posts from the artist or that feature the artwork video clips time lapse videos that are being made, artists interviews studio visits, audio clips,

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audio clips, online press releases and email correspondences, the list goes on and actually have a blog post about this list if you're if you're curious.

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The cool thing is you can upload all of these digital assets to an online
art collection management system here at our work archive we have an
additional file section where you can attach any title fight file type to
an object record artists record location

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record exhibition and more if you wish.

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And the screenshots below are of how two of our clients are using the new
section of the artwork archive public profile to share out what they are
doing similar to what I showed you with cedars with their news section,
and how important it is to share

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what is going on now because it's the history of our future, especially
during co-head, are you documenting the virtual events are you saving
communications and community responses are you saving artifacts like coven
masks and protest signs are you photographing

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murals recording conversations, keeping those oral histories alive.

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So many of you may already know this, you know, documenting the details.
What to catalog within your art collection your public art collection.

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What I love is the last one, the storytelling record.

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What really gives the, the story in the full picture and the so what to
art right so it can be again time lapses of the creative process from the
artists or the installation recorded artists talks exhibition walk through
his oral history audio files your

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programmatic surveys, how your community is responding also important to
keep track of. And to make accessible for future generations, or
employees.

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When you record a document, you want to make sure that that information is
accessible and not hidden away in a dark closet with file cabinets. One
thing I saw a lot during the pandemic was an effort to digitize
collections and bring them online.

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It was a goal before Kobe to make artworks and objects in galleries and
storage visible and accessible virtually, but the pandemic minute even
crucial with doors closed or people not able to access certain public art
collections, especially within a society

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buildings. So by using an online database you'll never lose track of
important info, you can centralize all of your question details images
documents in one place and easily find that information you need versus
searching through desktop folders hard

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or manila folders are waiting to return to the office to access if you're
staying remote or exploring a hybrid work model. And this way you'll
always be prepared, you can provide the information when needed, whether
that is for an insurance claim dx session,

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or for discussions with a potential donor.

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So, this may seem daunting. Or maybe not. Maybe you're like, yes, I'm
going to jump on it.

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But if it does seem daunting like overwhelming if you have a lot of things
that you want to bring online that have not yet, but then online yet.

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A few a few tips here on how to get started. One tip to call out is to
just work backwards, you know, to start with your most recent exhibition
acquisition donation event.

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And then I like to think it's like a history class, or like going through
a year but then going back in time to bring some of the older exhibits and
installations up online.

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You don't have to attempt to do it on one day. Be patient, it's a process.
Are you looking for an intern project or a volunteer project this is great
you can give them access to a platform like our work archive, and my weird
like Koba joke is I got really

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good at flossing during coven my dentist was like absolutely flawed. So
just like stay on top of it like flossing just a little bit every day, and
you'll get into a good, good place.

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And the Eric archive team is here to help. I along with experts from
around the country, some of you who are here on the webinar, have written
articles to help arts organizations, we have articles on collection
management exhibiting marketing conservation,

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art trends and other helpful topics. We also write articles for artists
and individual collectors to if you're interested, and we have an art and

artists grants, the deadline soon may 14, but it's an art business accelerator with unrestricted funds and

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free art career.

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Business Development curriculum offered to all applicants which is really cool. you can find it at our artwork archive website.

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So, I work with our organizations and artwork archive. you can join our newsletter, with this link.

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We also have our collection management platform which I've been showing throughout the presentation we have a special partnership with after she gives all after members 30% off of our platform, which starts at $29 a month.

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All of you are probably nonprofits.

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So, nonprofits also receive a discount.

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But we're passionate about making sure arts organizations like yours, that are making impact, like yours have the tools and resources available to continue doing the important work you're doing.

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And of course you can always contact me directly. If you have any questions or if you have any stories you'd like to share with our audience. I'm always eager to listen and learn and I'd be happy to write an article to share with our with our audience

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of artists collectors organizations all over the world.

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Well, That was a lot, you're juggling quite a bit.

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You probably facing some zoom fatigue. Still, so I sincerely thank you for taking the time today to listen.

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There are a lot of challenges we face today and many ahead, but art, since its beginning has shown us that we all know the power and ability to create inspire and change our perspectives, our environments.

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Our situations, and so let art remind us that the work we do is incredibly meaningful and important helping us and our country heal to feed the soul, and let's bring it online so it can be accessible to more, thank you for the work you do, and best of

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luck with your future endeavors.

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Thanks Elise en.

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This is awesome presentation, we do have a few minutes left for some questions and there were a couple of questions in the chat box. If you don't mind.

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Um, one question is, is this platform accessible to people with disabilities.

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Are you able to add alt tags does it work with screen readers verbal descriptions color contrast, etc. Yeah, really, really great question. It's actually on our about section about how we're trying to make the arts more accessible in my son is hard of

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hearing, so this also rings very true to me.

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Yes, especially with color contrast adding all texts, I believe, with screen readers I have to check that one that's the one that's an unknown for me.

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But yet we're working continuously and if there's new technology to make art smart accessible. Like, even within our own webinars, making sure that we have transcripts created and share it out we're working towards that.

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Great, so folks can find out more on the about section on your page.

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Okay.

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Um. Another question is you mentioned artists can submit work directly to managers of the platform had the ability to edit view approved before submission goes live.

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So we'll go live. Yes, so it's a great question. So it will be added into your account, and then you can go into your account see what has been submitted you'll see it on the contact page the artist page.

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And so you can edit it right there. And then you decide when it becomes
public so just with a click of a button you make it public. So it goes
from everything that submitted into your account will automatically be
private.

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And then you can also do a group, public so you can search by that artist
and then make all our works by that artist public. It's a really good
question.

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He thinks. Um, this question that I'm. Do you have any examples of
performing arts organizations that use artwork archive.

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And if so, is there a way to catalog and show multiple recordings, like
that a fine art.

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Yeah. Um, so we don't have just Performing Arts. Typically, all of our
organizations have some form of visual art connected to it.

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But you can upload videos, especially with the exit you can upload videos,
audio any type of file can be added to your account. And then on the
public facing side, you can embed links to YouTube, Vimeo to share, you
know, video recordings, you can include

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audio clips, and then with the exhibition's tool which I'm really excited
about the video is embedded in that I didn't click through the carousel
Duke, but there's a carousel and so people can watch your performance on
the page right there so very much

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so especially video and audio is also part of, you know, the art, art
practice in general in our documentation so we want to make that
accessible. So yeah, really great question.

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So performing arts programs can can use this as well.

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Great, thank you and this question may be a little bit connected on this
question is what format or programs can be imported to create the
preliminary database, assuming it's not manual data entry.

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Yeah Oh doesn't have to be home.

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You can if you want, you can give it to an intern. We have Bulk Upload you can upload it to 20 pieces at a time. You can add one piece at a time, but the majority of our organizations coming onto our platform whether they are coming from an old database

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or an Excel spreadsheet, use our data migration important.

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So we do have an import process. It's a spreadsheet. If you want to contact me at least in ELYSIN that artwork archive. com, or info at artwork archive.com which is a lot easier.

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Or if you go to our website we have a chat box. We have three different import spreadsheets. One is for the artworks. One is for your contact so a great CRM and one for your various locations so you can keep track of sub locations, and all the details

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around where your artwork is so you you copy and paste into that spreadsheet. We're happy to help. We can migrate your images over.

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Yeah, we can populate your account for you.

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And do it safely.

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Awesome. I'm just putting the link to the

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Resources tab of what you can find at least one slide deck made available to you and you can find her contact information there.

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So thank you so much, Elise and I think that's all for our questions for today.