

THE MUSEUM AS A COLLECTOR OF VERNACULAR BORN-DIGITAL
PHOTOGRAPHS:
A CASE STUDY OF THE FAMILY CAMERA NETWORK COLLECTION AT THE ROYAL
ONTARIO MUSEUM

by

Vitor Pavão

BS Lynchburg College 2005

Postgraduate Certificate - Fundação Armando Alvares Penteado 2016

An MRP

presented to Ryerson University

in partial fulfillment of the requirements for the degree of

Master of Arts in the program of

Film and Photography Preservation and Collections Management

Toronto, Ontario, Canada, 2019

© Vitor Pavão, 2019

AUTHOR'S DECLARATION FOR ELECTRONIC SUBMISSION OF AN MRP

I hereby declare that I am the sole author of this MRP. This is a true copy of the MRP, including any required final revisions.

I authorize Ryerson University to lend this MRP to other institutions or individuals for the purpose of scholarly research.

Vitor Pavão

I further authorize Ryerson University to reproduce this MRP by photocopying or by other means, in total or in part, at the request of other institutions or individuals for the purpose of scholarly research.

Vitor Pavão

I understand that my MRP may be made electronically available to the public.

Abstract

The Museum as a Collector of Vernacular Born-Digital Photographs:
A Case Study of the Family Camera Network Collection at the Royal Ontario Museum.
Ryerson University.

Vitor Pavão, 2019.

Master of Arts, Film and Photography Preservation and Collections Management.

Active from April 2016 to March 2019, The Family Camera Network was a collaborative project that explored the relationship between family and photography. The project established a public archive at the Royal Ontario Museum (ROM) and The ArQuives. The collection is composed of photographs, albums, home videos and miscellaneous objects. Among the objects collected by the ROM are 126 born-digital photographs. This thesis focuses on the development of cataloguing methods for born-digital vernacular photographs using existing fields in the museum's collection catalogue, TMS. Through the use of digital metadata, this thesis describes and analysis how information embedded in the born-digital archives can assist in the production of valuable collection records.

Acknowledgments

I would like to express the deepest appreciation to my advisor Marc Boulay for the continuous support of my thesis, for his patience, motivation, and immense knowledge. In addition, I thank Alison Skyrme, my second reader, for her sincere encouragement and interest in my research.

The completion of this project could not have been accomplished without the support of Deepali Dewan, Dan Mishra Curator of South Asian Art & Culture at the Royal Ontario Museum and my internship advisor. I also extend my gratitude to Jennifer Orpana, Assistant Curator at the ROM. I offer my sincere appreciation for their reassurance and for the shared enthusiasm of the studies of family photography.

I am highly indebted to Gwen Adams, Stephanie Allen, Elisabeth Boogh, Elspeth Brown, Lucie Handley-Girard, and Robert Mason. I thank them for sharing their time and knowledge. I also would like to express most profound appreciation to the staff of the World Culture Department at the ROM and the Family Camera Network team. Thank you for making me feel welcomed during my time working with you.

In addition, a thank you to Professors Marta Braun and Dr. Thierry Gervais, Ryerson University, and the faculty of the FPPCM program.

Lastly, I would like to acknowledge my friends and family for supporting my academic growth.

Table of Contents

Author's Declaration	ii
Abstract	iii
Acknowledgements	i
List of Figures	vi
List of Appendices	vii
Introduction	1
1. Literature Survey	10
1.1 The Family Camera Network	10
1.2 Vernacular Photography Studies	12
1.3 The Social Space Born-Digital Vernacular Photography	16
2. Gathering Information for Cataloguing: Describing the Digital Object	22
3. Digital Image Metadata	29
3.1 File Properties, Camera Data (Exif), and GPS	32
3.2 IPTC Core and IPTC Extension	33
4. Cataloguing Guide for Born-Digital Objects in The Family Camera Collection	34
4.1 TMS Fields	35
5. The Family Camera Born-Digital Collection Overview	52
5.1 Bandari Family Collection	52
5.1 Sinha-Brendemühl Family Collection	56
6. Conclusion	59
Appendices	61
Bibliography	264

List of Figures

Figure 1. Object Titles Assistant dialog box. TMS Software – Royal Ontario Museum	37
Figure 2. Geography Assistant dialog box. TMS Software – Royal Ontario Museum	42
Figure 3. Dimension Assistant dialog box. TMS Software – Royal Ontario Museum.	46

List of Appendices

Appendix 1 FamCam TMS & eMuseum Workflow	61
Appendix 2 TMS Interface Sample – Royal Ontario Museum	74
Appendix 3 Bandari Born-Digital Collection: Selected Metadata	75
Appendix 4 Bandari Born-Digital Collection: Cameras	76
Appendix 5 Bandari – TMS External Report	77
Appendix 6 Sinha-Brendemühl Collection: Selected Metadata	89
Appendix 7 Sinha-Brendemühl Collection: Cameras	93
Appendix 8 Sinha-Brendemühl family photo cluster	94
Appendix 9 Sinha-Brendemühl -TMS External Report	100
Appendix 10 Royal Ontario Museum – Department of World Cultures: Curatorial Collections Database Manual	150
Appendix 11 Publishing records with Images (Ivey Studio or Department Images) to eMuseum Image Vetting and Sizing Guidelines.	255
Appendix 12 Interview Consent Form	261

Introduction

The 21st century is characterized by a shift to digital technology as a means of communication. From text to video, digital media has become the standard for human interaction. While this practice has facilitated communication, it has posed a challenge for cultural heritage institutions tasked with the preservation of the resulting digital assets. The possibility of losing part of our history due to data loss has been referred to as the “digital black hole,” a concept used by the British Library to refer to the loss of information on the internet once websites are taken down.¹

The risk of losing information is not limited to websites. Information from other born-digital assets are also at risk of disappearing. During a talk to the American Association for the Advancement of Sciences in 2015, Google’s senior executive, Vint Cerf, stressed the risk of a “forgotten century,” calling the attention to file corruption, or “‘bit rot’, where old computer files become useless as junk.”² Cerf also calls attention to the fact that digital media may become obsolete if future software and hardware are unable to process them. Future historians could look back at our time and find a dark age, where “the information is gone. It’s inaccessible. It’s uninterpretable.”³

¹ Lewis Dartnell, "The Digital Black Hole: Will It Delete Your Memories?" *The Guardian*, February 16, 2015, accessed April 10, 2019. <https://www.theguardian.com/technology/2015/feb/16/digital-black-hole-delete-memories-information-lost-google-vint-cerf>.

² Ian Sample, "Google Boss Warns of 'forgotten Century' with Email and Photos at Risk." *The Guardian*, February 13, 2015, accessed April 10, 2019. <https://www.theguardian.com/technology/2015/feb/13/google-boss-warns-forgotten-century-email-photos-vint-cerf>.

³ Eric Weiner, "Will Future Historians Consider These Days The Digital Dark Ages?" Morning Edition, *NPR*, January 04, 2016, accessed April 10, 2019. <https://www.npr.org/2016/01/04/461878724/will-future-historians-consider-these-times-the-digital-dark-ages>.

Digital preservation research is in constant development across many fields that go beyond museum and archival studies. The Digital Preservation Coalition and the *Digital Preservation for Libraries, Archives, and Museums* are useful sources of information for the preservation of digital media.⁴ These resources introduce the concept of digital preservation, cover the specific terminology and outline the knowledge necessary for the conservation of digital assets. Unfortunately, the skills required for digital preservation are those related more to an Information Technology professional rather than a museum Collections Manager trained to handle objects of material culture, such as the knowledge to run complex digital preservation systems.⁵ Institutions that collect photographs from artists working with digital media prefer to accession the printed image over the digital file. For example, Pascal Hoën revealed that the Maison Européenne de la Photographie (MEP) refuses digital file donations, even if it is offered by the artist as a preservation backup.⁶

Support for digital preservation in cultural institutions usually originates from the departments in charge of time-based media and digital art. Anne Goodyear, former curator of Prints and Drawings at the Smithsonian's National Portrait Gallery, argues that an in-depth understanding of the artistic intentions surrounding time-based objects secures future displays of

⁴ Digital Preservation Coalition (DPC), accessed April 10, 2019. <https://www.dpconline.org>; Edward M Corrado and Heather Lea Moulaison, *Digital Preservation for Libraries, Archives, and Museums* (Lanham, MD: Rowman & Littlefield, 2014). ProQuest Ebook Central.

⁵ Corrado and Moulaison, *Digital Preservation for Libraries, Archives, and Museums*, 56.

⁶ Pascal Hoël, Paris Workshop, Ryerson University - Film and Photography Preservation and Collections Management MA. Saint Denis, April 24, 2019.

the work of art.⁷ Even if the technology used to produce it in the first place becomes obsolete.⁸

The Metropolitan Museum of Art (the Met), for example, incorporates digital media specific documentation in the preservation of its time-based media art.⁹ The Met also included an artist questionnaire in their acquisition procedures, which records the artistic intention of the work in anticipation of the need for possible future technological updates.¹⁰

Preservation and management of digital collections is a process that requires specialized knowledge and resources that include sophisticated hardware and software. Digital preservation is often defined as a series of actions taken to protect the integrity of the digital asset and also aims to assure that the digital file is accessible by the technology available in the future.¹¹ Saving data in multiple hard-drives is not enough if the technology used to produce or reproduce the information is outdated. Having the resources to preserve the digital file and the technology required for its viewing is one of the biggest challenges cultural heritage institutions face. The Museum of Modern Art in New York (MoMA) is one of the few institutions that have addressed the issue of future accessibility. MoMA's digital art vault, a repository for born-digital artwork, preserves the digital objects and the software needed to view them. Its preservation model could be considered one of the best, but it requires technical knowledge that many institutions do not have. *Archivematica*, a digital preservation system, is integrated into MoMA's digital vault.

⁷ Anne Goodyear is currently the Co-Director of the Bowdoin College Museum of Art. During her time as the curator of Prints and Drawing at the Smithsonian's National Portrait Gallery she "became the first curator to collect digital and time-based art" ("Anne Goodyear," Center for Curatorial Leadership, accessed March 27, 2019. <https://www.curatorialleadership.org/participants/ccl-program/anne-goodyear/>).

⁸ MCN, "MCN 2012: Preserving Digital Art: A Case Study," YouTube video, 1:31:48, January 28, 2013, www.youtube.com/watch?time_continue=87&v=uuLP_rTmTr4.

⁹ Noise Dunne, "Documentation is Preservation: New Media Documentation at the Metropolitan Museum of Art" (MRP diss., Ryerson University, 2018).

¹⁰ "Sample Documentation and Templates," The Met, accessed June 09, 2019. <https://www.metmuseum.org/about-the-met/conservation-and-scientific-research/time-based-media-working-group/documentation>.

¹¹ Corrado and Moulaison, *Digital Preservation for Libraries, Archives, and Museums*. 6.

Archivemática creates digital packages with information about the digital assets in the collection. MoMA also helped to develop *Binder*, a software used for managing the digital preservation itself.¹² Both programs are open-source, but specialized training is required in order to operate them.

The Musée du quai Branly – Jacques Chirac, in Paris, is a Natural History museum that does not have digital photographs in their collection. In a conversation with Carine Peltier-Caroff, head of the picture library, she revealed that the museum does not collect digital pictures because it does not have the resources and specialized labour to deal with these objects.¹³ A similar refusal approach was mentioned by Béatrice de Pastre, director of the Centre national du Cinema et de l’image animée (CNC), in Bois D’Arcy, France. In a tour given to students from Ryerson University’s Film and Photography Preservation and Collections Management program, Pastre said that physical restoration of analog films is one of the CNC’s conservators’ responsibilities; however, storage and preservation of digital assets is the technical expertise of professionals of the Information Technology field.¹⁴

Different from museums, archives and libraries are more likely to collect digital objects. The reason seems to be their focus on content rather than the object itself. For example, Dominique Versavel, head of the photography section at the Bibliothèque nationale de France (BnF), said that the Département des Estampes et la Photographie has one curator exclusively

¹² The Museum of Modern Art, “Binder: A New Tool for Managing Digital Preservation,” Youtube video, 9:29, May 13, 2015, <https://www.youtube.com/watch?v=TelwvLkt-84&feature=youtu.be>.

¹³ Carine Peltier-Caroff, Paris Workshop, Ryerson University - Film and Photography Preservation and Collections Management MA. Musée du quai Branly – Jacques Chirac, April 23, 2019.

¹⁴ Béatrice de Pastre, Paris Workshop, Ryerson University - Film and Photography Preservation and Collections Management MA. Centre National du Cinéma. Paris, April 25, 2019.

focused on digital images.¹⁵ The ArQuives (former Canadian Lesbian and Gay Archives – CLGA) in Toronto, is another example. The ArQuives not only collects digital photographs and videos for the Family Camera Network project, but it also focuses on digitization of original objects as a collecting practice.¹⁶ I interviewed Dr. Elspeth Brown, associate professor at the University of Toronto and a member of the Board of Directors at The ArQuives; and Lucie Handley-Girard, archivist at The ArQuives. They both mentioned that the majority of the material collected for the Family Camera Network Project at the ArQuives were from “younger participants that were more hesitant to part with their photographs,” and the solution was to scan the analog images and return the originals to their owners.¹⁷

In general, the number of digital images in cultural heritage collections is increasing, and this phenomenon includes a large amount of born-digital material which extends beyond the digitization of analog objects as a preservation protocol. The lack of the apparent materiality of these assets is forcing cultural heritage institutions to think about the preservation and management of digital collections differently from the protocols already established for physical photographs. For this reason, my research focuses on the cataloguing processes of born-digital vernacular photographs in museums and how they compare to analog vernacular practices.¹⁸ My research is inspired by studies of vernacular photography and how these concepts can help to identify aspects that need to be taken into consideration when producing records in the museum’s database. It is curious to note that the interest in vernacular photography by museums and

¹⁵ Dominique Versavel, Paris Workshop, Ryerson University - Film and Photography Preservation and Collections Management MA. Bibliothèque nationale de France, Paris, April 15, 2019.

¹⁶ The Family Camera Network will be further discussed in section 1.1.

¹⁷ Brown Elspeth and Lucie Handley-Girard, interview with Vitor Pavão. The ArQuives, Toronto, April 9, 2019.

¹⁸ The Digital Preservation Coalition defines “born-digital” as “digital materials which are not intended to have an analogue equivalent, either as the originating source or as a result of conversion to analogue form.” (Digital Preservation Coalition. Glossary, accessed February 23, 2019. <https://www.dpconline.org/handbook/glossary>).

scholars flourished during the 90s and early 2000s. These dates coincide with the time that digital cameras started to grow in numbers among non-professional users. Yet, born-digital vernacular photographs were not addressed and remain underrepresented in museum collections.

The absence of born-digital vernacular photographs in cultural heritage institutions is alarming, both because of the digital black hole theory presented earlier, and because the number of photographs taken by non-professionals has only increased with easier access to digital cameras. According to an estimate by InfoTrends, over 1.2 trillion digital photographs were created in 2017.¹⁹ The tech industry has created many ways to store these digital collections, but the rapid change in technology exposes the general public to the risk of losing their photographs. Hard-drives have mechanical parts prone to break eventually, and DVDs and CDs are susceptible to physical deterioration or failure.²⁰ Online cloud services are growing as an option for digital media storage. Distinguished from printed photographs that have been kept in shoeboxes or family albums for years, digital storage options are in constant update, confusing to the user that tries to track where their photographs are saved.²¹

Social media websites and cloud storage have been offered as a solution, but they are not reliable either: MySpace, for example, was the top social network in the United States in the early 2000s but Facebook quickly overshadowed it in 2008.²² Flickr, a social media website focused on photography, has recently announced to their users that their images will be deleted,

¹⁹ Caroline Cakebread, "People Will Take 1.2 Trillion Digital Photos This Year - Thanks to Smartphones." *Business Insider*, August 31, 2017, accessed February 16, 2019. <https://www.businessinsider.com/12-trillion-photos-to-be-taken-in-2017-thanks-to-smartphones-chart-2017-8>.

²⁰ Bertrand Lavédrine et al., *A Guide to the Preventive Conservation of Photograph Collections* (Los Angeles, Calif: Getty Conservation Institute, 2003), 206-8.

²¹ John Herrman, "It's Almost 2019. Do You Know Where Your Photos Are?" *The New York Times*, November 29, 2018, accessed April 09, 2019. <https://www.nytimes.com/2018/11/29/style/digital-photo-storage-purge.html>.

²² Amy Lee, "Myspace Collapse: How The Social Network Fell Apart." *HuffPost Canada*, August 30, 2011, accessed May 15, 2019. https://www.huffingtonpost.ca/2011/06/30/how-myspace-fell-apart_n_887853.html.

putting at risk years of personal photography and internet history.²³ Formerly owned by Yahoo, the website was sold to SmugMug on April 2018, resulting in a considerable storage downgrade for users without a subscription, who are now limited to 1,000 pictures. Previously, Flickr offered 1TB of free storage, meaning that users could have much more than 1,000 images saved in their servers.²⁴

The large volume of digital images produced in the 21st century, combined with the imminent risk of suddenly losing them have generated public concern related to personal archives and anxiety among cultural historians related to memory loss. Although scholars have argued that digital technologies have shifted personal photography from a memory-making activity to an ephemeral means of communication, the link of photography to memory has not vanished, but related practices have changed.²⁵ The family album has traditionally been considered a central object used to understand and define culture in the domestic sphere in the twentieth century. As we enter the digital age, computer software and social media have reshaped practices previously associated with family albums and the social space where personal photography circulates.²⁶

Museums face the challenge of creating collections that effectively represents how digital photography has reshaped the social practices surrounding vernacular photography. As the

²³ Kaitlyn Tiffany, "Flickr Will Soon Start Deleting Photos - and Massive Chunks of Internet History." *Vox*, February 06, 2019, accessed May 15, 2019. <https://www.vox.com/the-goods/2019/2/6/18214046/flickr-free-storage-ends-digital-photo-archive-history>.

²⁴ Chaim Gartenberg, "Flickr Will End 1TB of Free Storage and Limit Free Users to 1,000 Photos." *The Verge*, November 01, 2018, accessed May 15, 2019. <https://www.theverge.com/2018/11/1/18051950/flickr-1000-photo-limit-free-accounts-changes-pro-subscription-smugmug>.

²⁵ See Susan Murray, "Digital Images, Photo-Sharing, and Our Shifting Notions of Everyday Aesthetics," *Journal of Visual Culture* 7, no. 2 (2008): 147–63; and José van Dijck, "Digital Photography: Communication, Identity, Memory," *Visual Communication* 7, no. 1 (2008): 57–76.

²⁶ Martin Hand, *Ubiquitous Photography* (Cambridge, UK: Polity Press, 2012), 151–164. Kindle.

family album disappears as the organizational methodology for personal history, museums find it hard to adapt to the fluidity of digital photography because the nature of the medium allows the image to circulate in different social spaces. Moreover, their assumed lack of physicality and facility to create identical copies enables digital images to incorporate multiple social purposes.²⁷ The digital family photograph is no longer bound to the private sphere of the home in a specific chronological order maintained by the album. As such, the tools that museums and archives used to interpret vernacular photographs and to decipher social history, such as their unique physical sequence, have been transformed. Although the cultural practices that use photography in the creation of personal histories have changed, they have not disappeared. Martin Hand, a digital culture researcher at Queen's University, argues that the organizational and classification practices associated with the family album are replicated by computer programs or are even consciously recreated by users through the use of virtual folders and tags.²⁸ Therefore, I would argue that just as archival practices recommend the preservation of the order in which images appear in an album as it comes into the collection, it is also essential to preserve the traces of social interactions embedded in born-digital vernacular photography.

Through this Major Research Project, I will demonstrate that there is a large amount of information in the form of embedded metadata that can be extracted from born-digital vernacular photographs and that access to this information is crucial for researchers. They can reveal social traces, similar to how inscriptions on a printed photograph or the original sequence of images in an album can aid scholars in their investigation of the photographic object.

²⁷ I believe that the concept of digital photography is a medium without physical manifestation is misleading. The lack of a support, such as paper, does not avoid the need of a physical object in order to visualize the image. Digital photographs are seen on monitor and smart phone screens and the digital bits from what they are made of take spaces in hard drives, CDs or flash drive memory sticks.

²⁸ Martin Hand, *Ubiquitous Photography*, 158.

This Major Research Project provides a literature survey focused on the Family Camera Network collection and also on past studies about vernacular photography. It will demonstrate how metadata can assist the work of the cataloguer, and, using two collections from the Family Camera Network project from the ROM (the Bandari and Sinha-Brendemühl families), I will describe a process for the mining of embedded metadata in digital photography archives. Moreover, this research project aims to propose solutions for cataloguing born-digital vernacular photographs using traditional museum collection management software that lack fields for the description of digital objects.

1. Literature Survey

The objective of this literature survey is to place vernacular digital photography within a historical context. Understanding the social and cultural aspects of born-digital vernacular photography is essential for the creation of comprehensive item-level descriptions of such objects in a museum collection. The first section introduces the Family Camera Network project and gives an overview of its collecting practices. The second section explores discussions on interpretational models of vernacular photography, focusing on the push for the academic field of Visual Culture. The third and final section focuses on born-digital vernacular photography studies and explores how it compares to analog photography with regards to their social practices.

1.1 The Family Camera Network

In July 2017, the article “The Family Camera Network” was published in the *Photography and Culture* journal.²⁹ Written by three scholars with a shared interest in photography theory, cultural history, minority, and diaspora community studies, Dr. Thy Phu, Elspeth H. Brown and Deepali Dewan, the article showcases the research conducted by The Family Camera Network project.³⁰

²⁹ Thy Phu, Elspeth H. Brown, and Deepali Dewan, “The Family Camera Network,” *Photography and Culture* 10, no. 2 (May 4, 2017): 147–63.

³⁰ The Family Camera Network, accessed February 10, 2019. <http://familycameranetwork.org>.

The Family Camera Network is a collaborative research project that explores the relationship of family and photographs in Canada.³¹ Through the acquisition of domestic images and the oral histories related to them, the project focuses on themes of “refugee policies, Cold War dislocation, [...] queer and trans families, family reunification and transnational adoption.”³²

The collection is now a public archive located at the Royal Ontario Museum (ROM) and The ArQuives (formerly known as the Canadian Lesbian and Gay Archives), and as July 2019, contains “over 18,000 photographs, 72 albums, 37 home videos, 2797 objects, as well as 41 oral history interviews.” The collection had been the source of numerous workshops and panels, a conference, and exhibitions.³³ The project continues to spark the interest of scholars in the research possibilities of the collection.³⁴ The ROM’s status as an institution of world culture and natural history allows the Family Camera collection to exist within a context of histories of migration to and within Canada, while The ArQuives focused on visual histories of the queer and trans communities in relation to these migrations.³⁵

Visual Culture studies are an influence on this project. For example, to tackle the of loss of contextual meaning resulting from traditional methods of collecting family photographs (in particular collections acquired through dealers or donors), the Family Camera Network applies the technique of collecting oral histories, aligning themselves with the anthropologist Karen

³¹ The Family Camera Network is funded by the Social Science and Humanities Research Council of Canada (SSHRC) and is a collective of over two dozen scholars and six academic and community partners. The partners are: The Royal Ontario Museum (ROM), The ArQuives, Western University, Scotiabank CONTACT Photography Festival, Ryerson University, and Yale University. (Thy Phu, Elspeth H. Brown, and Deepali Dewan, “‘The Family Camera Network’,” 149).

³² Phu, Brown, and Dewan, “‘The Family Camera Network,’” 147.

³³ For an updated list of events of The Family Camera Network project, visit <http://familycameranetwork.org/past-events-1>. For an updated list of researches and publications about the Family Camera Network, visit: <http://familycameranetwork.org/publications>.

³⁴ For upcoming events of The Family Camera Network project visit <http://familycameranetwork.org/new-events>

³⁵ Phu, Brown, and Dewan, “‘The Family Camera Network.’”, 150.

Strassler, who states that photographs are incomplete objects if distanced from those who animate them.³⁶ Moreover, the terms “family” and “family photography” are used openly, but the Family Camera Network recognizes studies that refer to this genre of photography by different names including “snapshots” and “vernacular photography.”³⁷

1.2 Vernacular Photography Studies

Providing different ways of thinking about Photography History has been on the agenda of scholars for many years, particularly the subject of vernacular photography. Geoffrey Batchen, a curator of photography history and teacher at the School of Art History at the Victoria University of Wellington, wrote “Vernacular Photography” in 2000, where he argues that a proper way to study vernacular photography was excluded from the broad concept of Photography History. Often seen as an adjunct to the medium, vernacular photography is put aside so as not to disturb what is essential in the recounted History.³⁸ Batchen calls for a better understanding of the meaning of vernacular, not only because these images represent the majority of photographs being produced, but also pointing to the fact that by understanding their absence in books and collections, we can identify what “proper” photography is not. Once these images are truly deconstructed, they reveal what history has chosen to repress.³⁹ In this article Batchen strongly suggests the study of vernacular photographs through the same optics applied

³⁶ Karen Strassler, *Refracted Visions: Popular Photography and National Modernity in Java* (Durham, NC: Duke University Press, 2010), 28, **quoted in** Phu, Brown, and Dewan, 149.

³⁷ See Geoffrey Batchen, “Vernacular Photographies,” *History of Photography* 24, no. 3 (2000): 262–71, and Catherine Zuromskis *Snapshot Photography: The Lives of Images* (Cambridge, MA: The MIT Press, 2013), **quoted in** Phu, Brown, and Dewan, 150.

³⁸ Geoffrey Batchen, “Vernacular Photographies,” *History of Photography* 24, no. 3 (2000): 262–71. 262

³⁹ Batchen, 263.

to the study of objects, organizing his discussion through a morphological point of view in which images are susceptible to the performance of touch.⁴⁰

As the curator of the exhibition *Forget Me Not – Photography and Remembrance*, shown at the Van Gogh Museum in Amsterdam (March 26 – June 6, 2004), Batchen focuses on vernacular photography as objects of memory.⁴¹ Batchen's account reminds us that vernacular images owned by museums and archives are often portraits of anonymous people, used for their value as historical references. In doing so they may lose the emotional attachment; however, if looked at with an anthropological point of view, they gain the power of reminding us of our desires to be remembered once death comes.⁴²

In the article "Snapshots: Art History and the Ethnographical Turn," from 2008, Geoffrey Batchen once again problematizes the study of vernacular images through the normative linear evolutionary view of Photography History.⁴³ He urges for a new way of studying these images, identifying the field of Visual Culture as an approach for understanding objects filled with emotional baggage. Visual Culture "scholars have combined elements of art history and cultural studies with philosophy, women's studies, anthropology, American studies, literature, and sociology, among other interpretive models."⁴⁴ These scholars put aside the thought of photography as objects of art and instead focus on photography's relationship to life.⁴⁵

The Family Camera Network project applies methodologies derived from Visual Culture studies and reflects them in its collecting practices, which go beyond the image aesthetics. The

⁴⁰ Batchen, 263.

⁴¹ Geoffrey Batchen, *Forget Me Not: Photography & Remembrance* (Amsterdam: Van Gogh Museum, 2004).

⁴² Batchen, 98.

⁴³ Geoffrey Batchen, "Snapshots: Art History and the Ethnographic Turn," *Photographies* 1, no. 2 (2008): 121–42.

⁴⁴ Batchen, 126–27.

⁴⁵ Batchen, 127.

act of collecting oral histories and other objects from the donating families puts the photographic image into a social and cultural context. The project also counters past curatorial approaches that brought the vernacular image into the museum space. Geoffrey Batchen is fast to criticize exhibitions catalogues such as *Snapshot: The Photographs of Everyday Life, 1888 to the Present* (SF MoMA, 1998), and *Other Pictures* (MET, 2000).⁴⁶ According to Batchen, these exhibitions showcased curatorial decisions that distanced the photographic object from their sources, highlighting aesthetic qualities and taking away from their social context.⁴⁷

Catharine Zuromskis, an assistant professor in the College of Art and Design at the Rochester Institute of Technology, expands on the aspects of the vernacular social space and their role in museums and collections. Zuromskis' research focuses on contemporary art, photography, and twentieth-century American visual culture. In the introductory chapter for *Snapshot Photography: the lives of images*, titled "Introduction: The Social Life of Snapshot Photography", Zuromskis argues that when snapshot photography becomes part of the public sphere, in a museum, for instance, they are no longer only personal, private artifacts but also a public symbol, an icon of what it represents.⁴⁸ She expands on Batchen's criticism of the aestheticization of the vernacular images by museums in Chapter 3: "'Ordinary Pictures' in the Modern Art Museum." Her final argument reveals that the 2002-2003 exhibition *Picturing What Matters: An Offering of Photographs* (George Eastman House International Museum of

⁴⁶ Douglas R Nickel, *Snapshots: The Photography of Everyday Life, 1888 to the Present* (San Francisco, Calif: San Francisco Museum of Modern Art, 1998); Mia Fineman, *Other Pictures: Anonymous Photographs from the Thomas Walther Collection*, 1st ed. (Santa Fe, NM: Twin Palms Publishers, 2000).

⁴⁷ Batchen, "Snapshots: Art History and the Ethnographic Turn," 130-31.

⁴⁸ Catherine Zuromskis, *Snapshot Photography: The Lives of Images* (Cambridge, MA: The MIT Press, 2013), 3.

Photography and Film), came the closest to showcasing “snapshot photography on its own vernacular terms.”⁴⁹

Zuromskis’ concluding chapter, “Afterlife,” examines the changing social roles of vernacular with the advent of digital photography. While many have argued that digital practices have caused the “death of photography,” Zuromskis argues that “the cultural meaning and conventions of snapshot photography are not so much altered by digital technology as they are accelerated.”⁵⁰

Social practices related to digital vernacular photographs are not the same as their analog counterpart. As social manifestations, they need to be studied in their original format: as a born-digital virtual file visually displayed on a computer screen. As the subject of my research, The Family Camera Network project highlights the importance of keeping these objects in their original format. In 2017, the project’s head researchers stated that they “[were] surveying, adapting and developing best practices for the collecting and long-term preservation of born-digital images as artifacts, not as prints of a digital file but the digital file itself.”⁵¹ This affirmation means that born-digital files can exist in a cultural heritage collection as the best representations of themselves: as bytes stored in computer hard drives. This approach is especially crucial for seeing these objects through the lens of visual culture, where not only the

⁴⁹ Zuromskis, *Snapshot Photography: The Lives of Images*, 180.

⁵⁰ In *The Reconfigured Eye: Visual Truth in the Post-Photographic Era* (Cambridge, Mass.: The MIT Press, 1992), William Mitchell affirms that digital photography’s cultural functions are intrinsic different from analog photography due to physical distinctions. Mitchell’s statements are challenged by Lev Malovich in “The Paradoxes of Digital Photography” in *Photography after Photography: Memory and Representation in the Digital Age*, edited by Hubertus Ameluxen, von Stefan Iglhaut, and Florian Rötzer, (Amsterdam: G+B Arts, 1996), 57-65; Zuromskis, *Snapshot Photography: The Lives of Images*, 315.

⁵¹ Phu, Brown, and Dewan, ““The Family Camera Network,”” 149.

image displayed on a computer screen is important, but also the cultural spheres where these images circulated.

1.3 The Social Space of Born-digital Vernacular Photography

In “Digital Images, Photo-Sharing, and Our Shifting Notions of Everyday Aesthetics,” the NYU associate professor of Media, Culture and Communication, Susan Murray, has conducted extensive research on digital photographic social practices. Focusing on the Flickr internet community, Murray states that digital and social media combined have shifted the cultural practice of the everyday image from the exaltation of memory and family living towards transience and the development of a communal aesthetic.⁵² Murray recognizes that the shift to digital photography altered practical and theoretical approaches towards the medium. However, she also indicates that much continuity remains from the practice of film-based photography, concurring with Lev Manovich’s dissertation about digital photography and its paradoxical characteristics.⁵³ The author reinforces her argument in “New Media and Vernacular Photography: Revisiting Flickr,” where she states that in a virtual space, professional and non-professional photographers collectively articulate a new digitized aesthetic of the mundane.⁵⁴

José van Dijck, a professor at Utrecht University in the Netherlands specializing in new media and communication studies, presents similar arguments in “Digital Photography: Communication, Identity, Memory.”⁵⁵ The article does not disregard studies that differentiate

⁵² Murray, 151.

⁵³ Lev Manovich, “The Paradoxes of Digital Photography,” in *Photography after Photography*, ed. Hubertus Ameloxen, von Stefan Iglhaut, and Florian Rötzer (Amsterdam: G+B Arts, 1996): 57–65.

⁵⁴ Susan Murray, “New Media and Vernacular Photography: Revisiting Flickr,” in *The Photographic Image in Digital Culture*, ed. Martin Lister, Second (New York: Routledge, 2013): 165–82, 178, ProQuest Ebook Central.

⁵⁵ van Dijck, “Digital Photography: Communication, Identity, Memory.”

between analog vernacular social manifestations, which focus on memory building, from digital photography, which is usually related to communication functions and the creation of identity. Van Dijck demonstrates that such socio-cultural characteristics are present in both photographic practices. However, she argues that easier access to image manipulation tools, as well as the incorporation of the camera into other personal devices, have shifted the balance on the social use of personal photography, favouring communication and identity creation, especially in the younger age groups.⁵⁶

The rapid expansion of the number of digital images in social media context has posed challenges to scholars. Paul Cobley and Nick Haeffner are British new media scholars teaching at Middlesex University and London Metropolitan University, respectively. In the article “Digital Cameras and Domestic Photography: Communication, Agency and Structure” they argue that easier access to digital cameras and image editing tools have placed domestic digital photography in expanded roles when compared to film-based non-professional photography.⁵⁷ They indicate, however, a separation of “digital democracy” from “digital literacy.”⁵⁸ The authors place the digital snapshots into four idiomatic genres: “idiomatic micro-communication, creative macro-communication, presentational spectacular and the scientific idiom.”⁵⁹ These idioms pertain mostly to the amateur digital photographer, which is different from the casual domestic photographer and the mobile phone snapper, and are related to the ability of the amateur digital photographer to take “good” images.⁶⁰ The authors confirm that the digital

⁵⁶ van Dijck, 61.

⁵⁷ Paul Cobley and Nick Haeffner, “Digital Cameras and Domestic Photography: Communication, Agency and Structure,” *Visual Communication* 8, no. 2 (2009): 123–46.

⁵⁸ Cobley and Haeffner, 123.

⁵⁹ Cobley and Haeffner, 128.

⁶⁰ Cobley and Haeffner, 125.

cameras are embedded with discourse and they provide greater possibilities to the domestic photographer, expanding and complicating the communicative capabilities of the medium, and therefore, making it necessary for universities to encourage “critical literacy in relation to the image.”⁶¹

The challenges posed by the proliferation of digital photography are recognized by Martin Hand, an associate professor at the department of sociology at Queen’s University, Kingston, Canada. In the introductory chapter of *Ubiquitous Photography*, he describes the decline of film-based photography and the rise of the digital medium.⁶² Hand notes that the production of images has increased since 1999, becoming ubiquitous as well as representing a mundane practice present in ordinary aspects of life.⁶³ Furthermore, he defends the study of the “ordinary” as a way of understanding characteristics of social, cultural and technical changes with relation to the practice of image-making. Hand proposes that characteristics attributed to digital photography should not group the medium as a single theoretical field of study that distinguishes itself from other photographic practices. In his words, “photography may be everywhere, but is not everywhere in the same way.”⁶⁴ Hand presents the dualities that can take place in the social spaces that digital personal photography navigates: they can be private mementos as well as publicly shared images; depict dramatic long-lasting visual content despite its banal production flow; convey realism in an era where knowledge about image manipulation

⁶¹ Cobley and Haeffner, 141.

⁶² Hand, *Ubiquitous Photography*.

⁶³ Hand, 3.

⁶⁴ Hand, 12.

is well established; and finally, blur the lines between professional and amateur practices, once all images circulate in similar social spaces.⁶⁵

Even with digital photography practices being present in almost every aspect of social life, it is rare to find archives or museums that have developed comprehensive collecting and preservation protocols of born-digital vernacular. Whereas many art museums and archives have developed methods of preserving digital art, in most cases, the time-based media, digital vernacular are still underrepresented in collections.⁶⁶ Catharine Zuromskis reminds us that while snapshots have taken an air of historical importance, many images are still too close to our present moment and seems boring or too common to merit consideration by collecting and preserving institutions. “They are, after all, just snapshots. Yet these are precisely the images that require a closer look.”⁶⁷

Fortunately, The Family Camera Network is a project that is on a par with contemporary cultural stances of born-digital vernacular photographs. Whereas the number of born-digital images in the ROM’s collection is small compared to the entirety of the collection, the importance of preserving these objects in a way that best represents their social existence is acknowledged.

⁶⁵ Hand, 14.

⁶⁶ The MoMA has developed a state-of-the art digital art vault (https://www.moma.org/explore/inside_out/2015/04/14/momas-digital-art-vault/) that uses the software Archivematica developed by the Canadian company Artefactual as the packager for digital files (www.artefactual.com). Other museums have created work groups in order to address time-based media and digital preservation, for examples The MET (Alexandra Nichols, "Introducing The Met's Time-Based Media Working Group," The MET – Blogs, September 11, 2018, accessed April 20, 2019, <https://www.metmuseum.org/blogs/collection-insights/2018/time-based-media-working-group-introduction>.) and the Smithsonian Institution Archives ("Smithsonian Digital Preservation Working Group," January 26, 2017, accessed April 20, 2019, <https://siarchives.si.edu/about/smithsonian-digital-preservation-working-group>).

<https://siarchives.si.edu/about/smithsonian-digital-preservation-working-group>).

⁶⁷ Zuromskis, *Snapshot Photography: The Lives of Images*, 17.

Elisabeth Boogh engaged in a previous initiative of collecting born-digital vernacular. Boogh is the curator of photography focused on digital collecting at the Stockholms läns museum.⁶⁸ In 2013 she led the project “Samtidsbild,” which was simultaneously an exhibition and an interactive collecting practice. In the article “Samtidsbild/Contemporary Images – A Method of Collecting Vernacular Photography in the Digital Age,” Boogh acknowledges the changes in vernacular photography’s intentions due to the advent of digital technologies.⁶⁹ Consequently, she indicates a problem in museum collections that lack vernacular digital representation. She concludes by stating the benefits and the difficulties encountered while opening the cataloguing practices to the public, proposing future changes while emphasizing the importance of public collaboration in the methods of collecting born-digital vernacular photography. Boogh is involved with a new project called *Collecting Social Photo*, which is a three-year collaborative project that explores methods of collecting social media photography by museums.⁷⁰ She believes that if institutions do not collect born-digital vernacular images now, these images will be lost in the future. Moreover, the project is not only interested in the images, but also in understanding what people do, what they share on the web, and why. For Boogh, interviews with donors are essential. She also emphasized the challenges of collecting images from social media sites, stating that the solution is to work directly with the photographer.⁷¹

Similar to the *Collecting Social Photo* project, the Family Camera Network also emphasizes the practices surrounding the photographic object. During my time at the Royal Ontario Museum, I worked on the development of protocols for the cataloguing of born-digital

⁶⁸ Stockholms läns museum, accessed April 11, 2018. www.stockholmslansmuseum.se.

⁶⁹ Elisabeth Boogh, “Samtidsbild/ Contemporary Images - A Method of Collecting Vernacular Photography in the Digital Age,” *Museum International* 65, no. 1–4 (2013): 54–67.

⁷⁰ Collecting Social Photo, accessed April 5, 2019, <http://collectingsocialphoto.nordiskamuseet.se>.

⁷¹ Elisabeth Boogh, interview with Vitor Pavão. April 11, 2019.

vernacular objects into the existing museum database. I concentrated on gathering the information that could help researchers understand their application within the culture of family photography. My work focused on the information extracted from the digital asset themselves, but the oral history interviews were equally crucial to the cataloguing process. The data was used to populate records in The Museum System (TMS), a collection management software.⁷² Different museums use TMS as their primary collection management database as it allows for customization, depending on the museum's needs. This project focuses on the TMS interface used by the ROM, which lacks designed fields for born-digital objects. The protocols were created from the existing cataloging protocols for analog photographs in The Family Camera Network project.

⁷² TMS Collection is a collection management software developed by the company Gallery System. (Gallery Systems, "The Museum System Helps You Expertly Manage Your Collection," accessed June 20, 2019. <https://www.gallerysystems.com/products-and-services/tms-suite/tms-classic/>).

2. Gathering Information for Cataloguing: Describing the Digital Object

Digital photographs contain a lot more information beyond image forming pixels. They carry a large amount of digital metadata, which is information about the image contained embedded within the file. Whether or not the general user knows the extent of the information contained in their personal image files, the embedded metadata is created and used to “assist both the users and the system in processing and organizing the files.”⁷³ Some of the information is generated automatically by the system when the file is created or modified, such as dates or where the file was created. There is also information that can be added or edited by the user: title, copyright, and keywords are some common examples of metadata that professional digital photographers add to their images. The general user, on the other hand, is usually unaware of what kind of information is contained within their personal photographs. Because this information is kept with the file when copied or transferred, private information may be available without their consent. Privacy issues become more relevant with the increasing use of online social networks. Facebook, Twitter, Instagram, and other networking sites where users upload personal content, are continually updating their terms of service to clarify the rights of the users and the service provider rights. “Clearly setting out users’ rights and making it simple and transparent for them to adjust settings on their data are laudable aims. However, they do depend on the users understanding exactly what they are doing when they make information available.”⁷⁴

Digital metadata, in general, can assist in investigations that involve computer forensics. “Metadata can be extremely useful in answering some of the basic questions of a forensic

⁷³ Usama Salama, Vijay Varadharajan, and Michael Hitchens, “Metadata Based Forensic Analysis of Digital Information in the Web,” *Annual Symposium on Information Assurance & Secure Knowledge Management*, 2012, 9–15.

⁷⁴ Salama. “Metadata Based Forensic Analysis of Digital Information in the Web,” 9.

investigation, such as who did something to a file, when they did it and where it was done.”⁷⁵

This information becomes useful for law enforcement officials because it helps demonstrate how the file was produced, if it was digitally manipulated, and can aid in the creation of a timeline of events. An example of digital forensics that used digital photography metadata is the case of the 2015 Charleston shooting in North Carolina.⁷⁶ Bertram Lyons, senior consultant for AVP, a software development company focused on audio-visual preservation and information management, analyzed the photographs the killer uploaded to his webpage.⁷⁷ Lyons analysis reveals the cameras used to take the pictures, the dates that some images were modified and even the software used to edit them.

Gathering metadata as evidence for criminal cases is useful and necessary. But what are the benefits of using digital metadata to study born-digital vernacular photographs? To answer this question, we must expand on the concepts presented in the Literature Review. In 2000 Geoffrey Batchen pointed out the absence of vernacular photography studies in art history.⁷⁸ Batchen attributes that the lack of interest in vernacular images is because they have little aesthetic value and also because they portray what is the most mundane in human interactions.⁷⁹ In order to reclaim its place in photography history, Batchen suggests that vernacular photographs should be studied in a manner that reflects what they represent within the context of life rather than only through what is revealed by the image. This is not an easy task, as Batchen himself indicates in his 2008 article, “Snapshots: Art history and the Ethnographic Turn”:

⁷⁵ Salama. “Metadata Based Forensic Analysis of Digital Information in the Web,” 10.

⁷⁶ Dana Ford, “What We Know about Dylann Roof as Told in Photographs.” *CNN*, June 24, 2015, accessed May 20, 2019. <https://www.cnn.com/2015/06/23/us/dylann-roof-photographs/index.html>.

⁷⁷ Bertram Lyons, “Reading In: Analyzing Embedded Metadata in Digital Images.” Blog, accessed May 20, 2019. <https://blog.weareavp.com/reading-in-analyzing-embedded-metadata-in-digital-images>.

⁷⁸ Geoffrey Batchen, “Vernacular Photographies,” *History of Photography* 24, no. 3 (2000): 262–71.

⁷⁹ Batchen, 262.

How do you write a history for something that escapes easy definition, has no discernable boundaries, and operates on the principle of reflection (how, for example, do you separate a photograph from what it's of or from the unfolding context of its reception)? How do you invent a voice (or voices) for this history that can speak to photography's emotional effects as well as its physical and formal characteristics and economic and political ramifications? How can you speak of and from a local position and yet encompass photography's global reach and its multiple expressions of cultural difference?⁸⁰

The solution, according to Batchen, is an approach taken by Visual Culture scholars, which has Roland Barthes and his book *Camera Lucida*, as a prime example of this type of academic writing.⁸¹ A passage from *Camera Lucida* that is often cited by other academics (including Batchen himself) is one in which when Barthes writes about a photograph of his mother.⁸² Interestingly enough, this is the only image mentioned by Barthes not reproduced in his book. Perhaps because he knew that his argument would be stronger if he let the readers mentally construct the image of his mother through their knowledge of how a personal photograph looks like. We understand the emotional context described by Barthes because we can connect those feelings to our family photographs. In most cases, the power of vernacular photographs is not on the image, but in what they mean to those that own them. From this point of view, Visual Studies is well suited to the vernacular discussion, since it does not only take into consideration what the image reveals but also their significance within our culture.

Vernacular photographs are; therefore, objects used to evoke sentiments and serve as tools to create a sense of belonging deemed necessary in our society. The materiality of family

⁸⁰ Geoffrey Batchen, "Snapshots: Art History and the Ethnographic Turn," *Photographies* 1, no. 2 (2008): 121–42, 126.

⁸¹ Roland Barthes, *Camera Lucida: Reflections on Photography*, 1st American ed. (New York: Hill and Wang, 1981).

⁸² Batchen, "Snapshots: Art History and the Ethnographic Turn," 136-7; Barthes, *Camera Lucida: Reflections on Photography*, 63-77.

photographs is mentioned again and again in critical discourse in order to explain their importance. How they are held, their size, how they are kept or displayed are all critical information that helps researches understand their significance. To help the reader understand the importance of his mother's photograph, Barthes describes the performance of touch and the physical characteristics of the photograph in a manner that is reminiscent of poetic writings:

There I was, alone in the apartment where she had died, looking at these pictures of my mother, one by one, under that lamp, gradually moving back in time with her, looking for the truth of the face I had loved. And I found it.

The photograph was very old. The corners were blunted from having been pasted into an album, the sepia print had faded, and the picture just managed to show two children standing together at the end of a little wooden bridge in a glassed-in conservatory, what was called a Winter Garden in those days. My mother was five at the time (1898), her brother seven.⁸³

The importance of the materiality of personal photographs is also exemplified in the objects curated by Batchen for the 2004 exhibition *Forget Me Not: Photography of Remembrance*.⁸⁴ Spanning from daguerreotypes to tinted photographs, Batchen reminds us that these images are, before anything else, objects kept as treasures of remembrance.

In the family context, photography becomes objects that take part in rituals that serve to build identity and personal history. Gillian Rose, a cultural geographer who teaches at St. John's College in Oxford, England, elaborates on the importance that social practices have in order to define what is family photography. In the second chapter of her book *Doing Family Photography: The Domestic, The Public and The Politics of Sentiment*, Rose argues that what defines family photographs are the practices involving the object:

⁸³ Barthes, 67.

⁸⁴ Batchen, *Forget Me Not: Photography & Remembrance*.

Family photos are particular sorts of images embedded in specific practices, and it is the specificity of those practices [emphasis in original] that define a photograph as a family photo as much as, if not more than, what it pictures.⁸⁵

If we take into consideration the arguments mentioned here by the scholars of vernacular photography, it becomes clear that most of the personal photographs in museums and archives are limited in their interpretation unless some of the cultural practices surrounding the objects accompany them. Some collections are more advanced in their strategies to ensure such photographs remain relevant to future researchers. The interviews conducted with the participants of The Family Camera Network provide excellent examples of how museums can add value to the vernacular objects in their collections. In examining these, an important distinction between the Family Camera Network objects at ROM and at The ArQuives comes into the surface: The ROM only collected original objects donated by the families, whereas The ArQuives focuses on collecting images regardless of their format being physical or digital.⁸⁶ If a participant was reluctant to donate their photographs, The ArQuives still valued their contribution and decided to scan their images and return the originals to their owners. Because of the oral history interviews and their digitization standards that creates high quality virtual copies of the front and verso of the photographs, the resulting digital surrogates reproduced as much as possible the original aspects of the images. As a result, the Family Camera Network collection at

⁸⁵ Gillian Rose, "How to Look at Family Photographs: Practices, Objects, Subjects and Places," in *Doing Family Photography: The Domestic, the Public and the Politics of Sentiment* (Farnham, UK: Ashgate, 2010), 14.

⁸⁶ For the purpose of The Family Camera Collection, the ROM considers "originals" photographs incorporated in the social practices of family living. The focus was not on unique or vintage prints. Copies and new interpretation of older photographs were also accepted into the collecting as long as they were the objects that carried sentimental values or were important in the construction of a family identity. According to Deepali Dewan, Dan Mishra Curator of South Asian Art & Culture, which is the department that houses The Family Camera Collection at the ROM, the treatment regarding born-digital mimics the protocols related to original photographs. The emphasis is on digital images inserted in family social practices, even if they were scanned images or photographs taken with smart phones of other printed photographs.

The ArQuives remains an important resource for image-based researchers. Moreover, their collection is unique because it focuses on LGBTQ+ themes and the relation of this community to concepts of “family of choice” and “family of origin.”⁸⁷

My research is centred on the collecting practices of the ROM. It recontextualizes what an “original” digital image is, and it explores how a new approach can help the researcher. The ROM’s Family Camera collection aims to tell new cultural histories by highlighting original materials as building blocks for new decolonizing narratives within the museum space.⁸⁸

Understanding the concept of “original” with regards to born-digital photographs could be daunting, because of the ease of making identical copies of the original files. However, arguing about concepts of originality and uniqueness with regards to a medium that is by essence reproducible echoes past discussions regarding analog photography. Therefore, for the purpose of this research, the term “original” is used to refer to the analog or digital photographs incorporated in family practices.⁸⁹

As mentioned before, although apparently different, many of the practices related to analog family photographs remained the same with digital. In “Memory and Classification: Between the Album and the Tag Cloud,” Martin Hand explains how “the [family] album, as a mode of classification, is not in fact disappearing but is being reconfigured in several ways.”⁹⁰ Catherine Zuromskis also argues that the cultural practices surrounding snapshot photography have been accelerated rather than changed with the adoption of digital cameras and computers.⁹¹

⁸⁷ Phu, Brown, and Dewan, ““The Family Camera Network,”” 156.

⁸⁸ Phu, Brown, and Dewan, 154.

⁸⁹ Deepali Dewan, Dan Mishra Curator at the ROM and responsible for the Family Camera Collection, also uses the term “original” to refer to the photographic objects that circulated within the family context.

⁹⁰ Hand, *Ubiquitous Photography*, 144.

⁹¹ Zuromskis, Snapshot *Photography: The Lives of Images*, 315.

In a more recent text, Zuromskis demonstrates that storage of photographs has changed from images in albums, wallets, or shoeboxes to images being saved in smartphones, hard-drive, and photo sharing websites. However, reasons for producing and saving photographs still resonate with past vernacular photographic modes.⁹²

Just as the sequential narrative of the album creates a discourse for the analog photographs contained in it, digital metadata can reveal the cultural practices related to born-digital images. In the next section of this research, I will use the born-digital photographs at the ROM's collection of Family Camera Network images as a case study to demonstrate some of the information that can be mined from these archives. My intention was not to produce an in-depth social analysis from the data collected. Instead, the objective was to focus on the role of the collection manager and how they could help researchers understand the social practices related to born-digital vernacular photographs.

⁹² Catherine Zuromskis, "Snapshot Photography, Now and Then: Making, Sharing, and Liking Photographs at the Digital Frontier," *Afterimage: The Journal of Media Arts and Cultural Criticism* 44, no. 1–2 (2016): 18–22, 18.

3. Digital Image Metadata

Metadata is a set of information about the digital file. It contains descriptive information, such as file type and file size, but it also can contain copyright information and information about the image itself. The information is organized in a way that allows it to be understood by humans and computers, is distributed into standardized metadata fields.⁹³ Each standard serves to record information about a different property of the image.⁹⁴ Different metadata standards contain different fields, but numerous standards share what might be considered common essential or “Core” metadata fields. For digital images, most Digital Asset Management (DAM) systems will display the following type of metadata and standards:⁹⁵

- File property: most basic information about the file, such as size, location, and date created;
- EXIF metadata: information created by the camera at the time the image is produced. It contains camera properties and settings. In some cases, it can contain Global Positioning System (GPS) coordinates;
- IPTC standard: Created by the International Press Telecommunication Council.⁹⁶ It was developed for press communication and contains editable fields that describe the image’s contents and creator information;

⁹³ IPTC, “What is Photo Metadata?,” accessed June 28, 2019, <https://iptc.org/standards/photo-metadata/photo-metadata>.

⁹⁴ Peter Krogh, *The DAM Book: Digital Asset Management for Photographers*. Sebastopol, Calif: OReilly, 2009. 64.

⁹⁵ Krogh. *The DAM Book: Digital Asset Management for Photographers*, 66-9.

⁹⁶ IPTC, Accessed June 8, 2018, www.iptc.org.

- XMP metadata: Adobe developed the Extensible Metadata Platform (XMP) in 2001.

XMP information is stored external to the image and is a “standardized way of writing metadata for a file.”⁹⁷

For the cataloguing process of the born-digital images from the Bandari and Sinha-Brendemühl families, I used a combination of the oral history interviews and the metadata embedded in the files to create object catalogue descriptions. My first step was to export the metadata information to a Microsoft Excel table,⁹⁸ so the data from multiple images could be better visualized and compared. The creation of the table is not a necessary step for the cataloguing process of each individual record, but it allows for a general overview of the collections I was working with. To export the data to excel tables, I used an Adobe Lightroom plugin called ListView, which automatically outputs the metadata from selected images onto an Excel or CSV (comma-separated values) file.⁹⁹ During the process of cataloguing individual images, I found it most useful to visualize the metadata for each image using Adobe Bridge. Adobe Bridge is a file browser, and Adobe Lightroom combines a digital library with photo editing tools. Both programs display metadata, and their interface focuses on the needs of professional photographers. Adobe Bridge and Lightroom are available through the purchase of a license, but several free programs allow users to visualize metadata. A list of metadata extraction and editing tools is available at The DAM Directory’s website, which is an online collection of resources on topics related to the practice of digital asset management.¹⁰⁰ Most of these software

⁹⁷ Krogh. 69.

⁹⁸ See Appendices 3 and 6.

⁹⁹ John Beardsworth. "ListView," accessed March 10, 2019. <https://www.photographers-toolbox.com/products/jbeardsworth/listview/>.

¹⁰⁰ The DAM Directory. “Dam tools: Metadata editing/extraction tools,” accessed June 28, 2019, <https://damdirectory.libguides.com/damtools>.

solutions allow users to change the editable metadata fields. As such, museum staff should take precautions, and whenever possible should work with surrogate copies or “access files” created to help prevent accidental changes to the original metadata contained in the master file. Windows and Mac file manager programs also allow users to view image metadata. The information is shown by right-clicking on a file and selecting *Get Info* on a Mac and *Properties* on Windows. However, the information they display is limited and not as complete as industry-standard image software platforms.

The TMS implementation at the ROM also display the metadata information of the media files attached to each record.¹⁰¹ However, it will not use the digital image’s metadata information to auto-populate the necessary cataloguing fields. The connection with fields in TMS and image metadata fields may be possible in the future with the integration of a DAM system, which is a project under development at the ROM. As for now, the input of descriptive information from the digital files into TMS must be done manually by the cataloguer. Moreover, accessing the information from digital media files in TMS is both time-consuming and not reliable. This is because the ROM adopted an image workflow whereby it does not load master image files into TMS, preferring to load resized copies of the originals that have been changed in order to meet the ROM’s standards for eMuseum images.¹⁰² This discrepancy between master and eMuseum copy creates confusion in identifying the authoritative record of an image, and between descriptive information held in the TMS database versus the XMP metadata held in the master image file.

¹⁰¹ To visualize the metadata of a media file in a TMS record, double click on the media name under the “media” field and then click on the “metadata” tab.

¹⁰² eMuseum is a software that pulls information from TMS and makes it available online on the ROM’s website. The media attached to each record needs to meet a number of requirements in order to be displayed online (See appendix 11).

At the ROM I used Adobe Bridge CC 2019 to access the metadata of the born-digital images of the collection. Adobe Bridge has a designated tab for metadata, which displays the complete view of each image's metadata, providing the option to view the image's metadata using a selection of different industry metadata standards.

During the process of cataloguing the Family Camera born-digital photographs, I found that not all the metadata embedded in the images was applicable to the completion of TMS records. Moreover, some files contained more information than others, which depended on the cameras used or changes made to the images. The Metadata Panel of Adobe Bridge divides the data according to metadata types and standards. The default view displays the information divided by the following sections: File Property, IPTC Core, IPTC Extension, Camera Data (Exif), GPS, Audio, Video, and DICOM.¹⁰³ For the processes of harnessing information for the cataloguing the born-digital images from The Family Camera Network collection, the following metadata standards were the most useful.

3.1 File Properties, Camera Data (Exif), and GPS

Because most of the family photographs were produced by users with little or no knowledge about image metadata, the metadata tags that are auto-generated by the camera or the creators' computer system can provide useful (and often unchanged) information for cataloguers. The descriptive information in these embedded metadata fields could be applied by cataloguers to populate TMS fields such as *Date*, *Technique* and *Dimensions*. It is possible to harness geospatial metadata from images. For this project, nine images from the ROM's family camera

¹⁰³ DICOM stands for "Digital Imaging and Communication in Medicine," and is used by health professionals to exchange information about medical photographs (<https://www.dicomstandard.org>).

collection contained GPS coordinates, which are most commonly found in photographs produced in smartphones.¹⁰⁴ The File Properties section also contains the “application” field, which contains the name of the software used to manage or modify the image. Although this information was not included in the TMS catalogue, it can reveal new archival practices of family photography. For example, all of the images in the Sinha-Brendemühl collection were managed using the *Photos 1.0.1* software.¹⁰⁵ *Photos* is a photography managing software available for Mac computers which allows the reorganization of digital images into virtual albums. The Sinha-Brendemühl family probably used this software to organize their born-digital photographs, and this information was added to the images’ metadata. The access to this information is valuable for researchers because it adds to the interpretation of the practices surrounding digital family photography.

3.2 IPTC Core and IPTC Extension

IPTC Core and IPTC Extension fields contain information that is generally added by the users. Think of IPTC fields as inscriptions on printed photographs. Because of the nature of vernacular photography, most of the IPTC fields will not have any information in them. However, it is important to review IPTC information of each of the born-digital photographs because it may contain information that will help the cataloguer populate image record TMS fields, such as *Copyright*, *Maker Display*, and *Object Titles*.

¹⁰⁴ An Apple iPhone 6 was used to produce the photographs 2018.89.7.50, 2018.89.7.51, 2018.89.7.58, 2018.89.7.61, 2018.89.7.62, 2018.89.7.63, 2018.89.7.64, and 2018.89.7.65. A Samsung Galaxy Nexus was used to produce the image with 2018.89.7.75.

¹⁰⁵ See Appendices 6 and 8.

4. Cataloguing Guide for Born-Digital Objects in The Family Camera Collection at the ROM

The following guide for cataloguing born-digital vernacular photographs in TMS was based on a document produced by Jennifer Orpana (Assistant Curator for Family Camera Network). The document *ROM FamCam Cataloguing – Tips and Guidelines* is intended to be used by the ROM staff working with objects from the Family Camera collection.¹⁰⁶ Orpana's document outlined the steps for inclusion of into the ROM's TMS catalogue and eMuseum. Of particular note was the *Data Fields* table on pages 6 to 12 describing the mandatory fields for the cataloguing of Family Camera objects. Using this table as the starting point, I created the following guide for cataloguing born digital-objects.¹⁰⁷

This guide utilizes and adapts fields in the ROM's catalogue to describe born-digital assets from the Family Camera Collection. My objective was to create a convention for the utilization of the available fields. I am aware that the same fields might be used differently by other departments or museums.

Although specific to The Family Camera Network and the ROM, this guide can be customized to meet the needs of other institutions collecting born-digital vernacular photography.

In order to develop guidelines which are practical and meet ROM stakeholder needs, I also conducted interviews with ROM staff that work directly with the TMS database in diverse capacities. The interviewees were: Gwen Adams, Collection Technician at ROM's World

¹⁰⁶ See Appendix 1.

¹⁰⁷ The original cataloguing guideline was updated with information pertaining to born-digital photographs.

Culture department, Dr. Robert Mason, Archeological Scientist and Database Technician, and Stephanie Allen, Registration Coordinator.¹⁰⁸

In general, the interviewees contributed to the proposed guidelines for cataloguing born-digital photographs in TMS. Where appropriate, their remarks and contributions are included below in the relevant cataloguing field guidelines.

4.1 TMS fields

Object Number

Field Name: Object Number.

eMuseum Display Name: Object Number.

Description: This is a registration-controlled field that contains the Transit or Accession numbers.

Comments: This field can only be created or modified in TMS by the registration department.

However, the number needs to be attached to the born-digital object so it can be identified. The original *file name* also needs to be preserved. Numbering protocols for the preservation files are still under discussion. Previous recommendation from The Family Camera digital team advises that the *preservation copies* should not be changed because it can affect future checksums done by a preservation team. The option to keep the preservation files under a folder named with the object number needs to be approved in future meetings of the department.

On the *access copies*, the object number should be added to the *file name* followed by an underscore () and the original filename — for example, 2019.24.64.4_ DSC00041.JPG

¹⁰⁸ The interviews were recorded for reference during the production of the guidelines, but a transcript of the whole interview is not included in this thesis.

The copy that is attached to the object record in TMS should be named only with the object number and follow the TMS media protocols.¹⁰⁹

Object Titles

Field Name: Object Titles.

eMuseum Display Name: Title.

Description: This field contains a list of titles for the object. A record can have more than one title, but the *Curatorial Title* should be the only displayed title.

Comments: Click on the *ellipsis* and click *add*. Select *Curatorial Title* and write the title for the photograph on the text box. Do not repeat information that appears in other fields. Capitalize the first letter and names.¹¹⁰

The digital object *filename* is not the title of the object, however, in some cases, the creator of the image might have renamed the file with information that can help the cataloguer to create a *Curatorial Title*. An example is the *filename* of object 2018.89.7.5, from the Sinha-Brendemühl: *Baby Jutta and Gisele Xmas.jpg*.

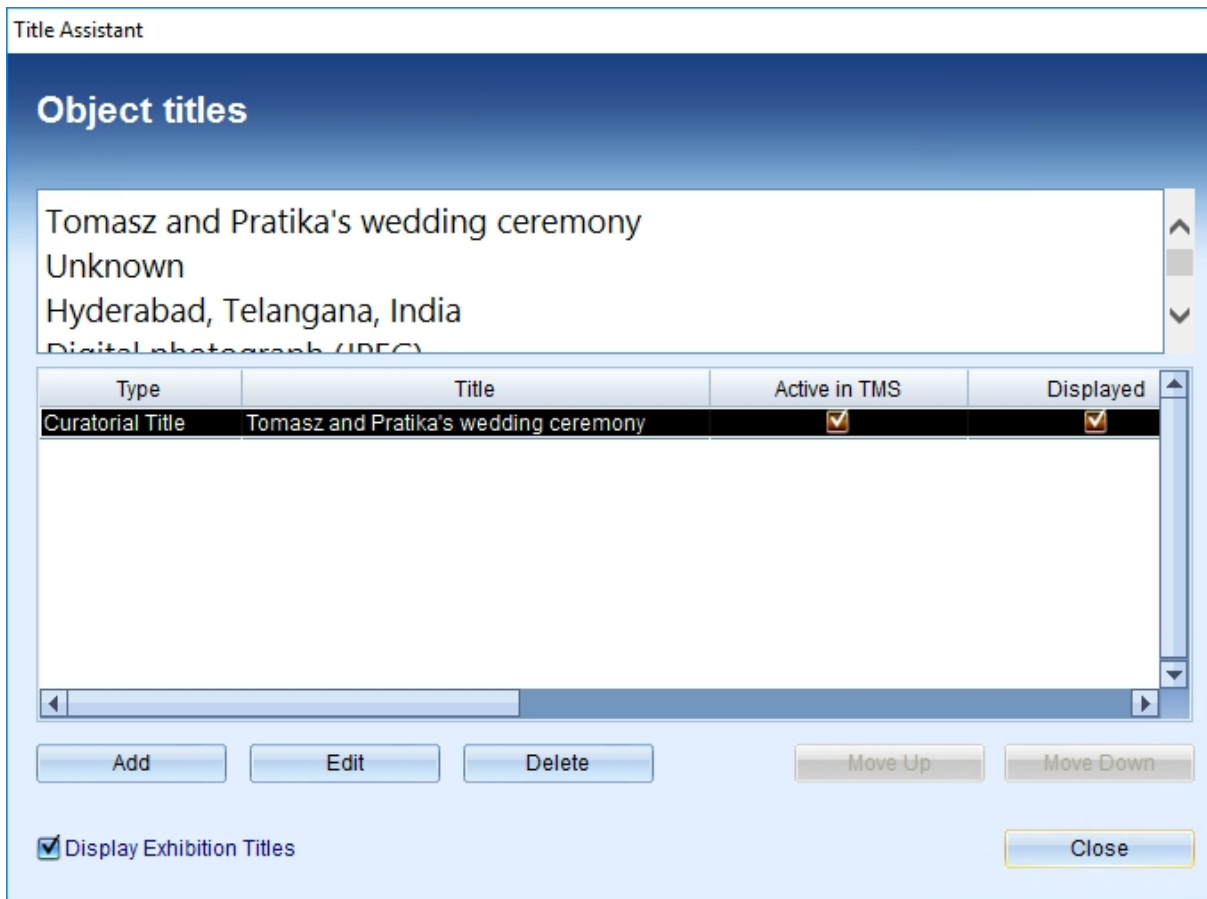
Check the IPTC Core *Title* field for embedded title information in the born-digital asset. Select *Title* if the title was given by the creator of the image and was registered in the metadata.

For example, object 2018.89.7.12 from the Sinha-Brendemühl collection contained the information in the IPTC Core title field: “1st Canada Day c JB.JPG.”

¹⁰⁹ See Appendix 11.

¹¹⁰ For further instructions, consult the “Royal Ontario Museum Department of World Cultures: Curatorial Collections Database Manual,” V. 2.0 May 22nd 2015, 95-6.

A record can have more than one title, but only the *Curatorial Title* should have the “displayed” box checked. Check the “Active” box for all the titles given to the record.



The screenshot shows the 'Title Assistant' dialog box. At the top, it says 'Object titles'. Below this is a text area containing the following text: 'Tomasz and Pratika's wedding ceremony', 'Unknown', 'Hyderabad, Telangana, India', and 'Digital photograph (JPEG)'. Below the text area is a table with four columns: 'Type', 'Title', 'Active in TMS', and 'Displayed'. The table has one row with the following data: 'Curatorial Title', 'Tomasz and Pratika's wedding ceremony', a checked checkbox, and a checked checkbox. Below the table are buttons for 'Add', 'Edit', 'Delete', 'Move Up', and 'Move Down'. At the bottom left, there is a checked checkbox labeled 'Display Exhibition Titles'. At the bottom right, there is a 'Close' button.

Type	Title	Active in TMS	Displayed
Curatorial Title	Tomasz and Pratika's wedding ceremony	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

Figure 1. Object Titles Assistant dialog box. TMS Software – Royal Ontario Museum.

Object Name

Field Name: Object Name.

eMuseum Display Name: Not applicable.

Description: This field contain the general name of the object.

Comments: Write the most generic term that identifies the object. Write the term in singular and lower case. Separate multiple entries with semicolon and a space.¹¹¹ Use controlled vocabulary terms from Getty Art & Architecture Thesaurus.¹¹²

Examples:

photograph
flash drive

Alternate Object Name

Field Name: Alternate Object Name.

eMuseum Display Name: Not applicable.

Description: This field contains the more specific name for the object or alternate names.

Comment: Use the term “*digital photograph*” as the object’s alternative name for born-digital assets. Use controlled vocabulary terms from Getty Art & Architecture Thesaurus.

Object Type

Field Name: Object Type.

eMuseum Display Name: Not applicable.

Description: This field contains the descriptive modifier of the object.

Comment: This field a descriptive term for the object.¹¹³ Write “*born digital*” as the object type.

The Collection Technician at the World Culture department, Gwen Adams, expressed the need to have a field that would identify all the born-digital objects in the collection. This

¹¹¹For further instructions, consult the “Royal Ontario Museum Department of World Cultures (ROM DWC): Curatorial Collections Database Manual,” 65.

¹¹² The Getty Research Institute, “Art and Architecture Thesaurus,” accessed August 8, 2019, <https://www.getty.edu/research/tools/vocabularies/aat/index.html>

¹¹³ For further instructions, consult the “ROM DWC: Curatorial Collections Database Manual,” 75.

description is not specific for digital photographs and can be used to describe other types of digital media, such as digital video, digital audio or digital text documents.

Constituent(s)

Field Name: Constituent(s).

eMuseum Display Name: Not on view at the moment.

Description: This field should be populated with information of any person or institution that is connected to the object.

Comment: Click on the ellipsis and click on “add” and lookup a constituent that you want to add. Select “new” to create a constituent that is not on the list. Populate the fields in the dialogue box, including contact information if known. Chose the *Role* of the constituent according to the following list:

- *Source*: the donor of the object or collection.
- *Museum Collector*: curator responsible for the collection.
- *Artist*: the creator of the object or artwork.
- *Field Collector*: The name of the oral history interviewer for The Family Camera Project.

Search the digital image metadata for information about the constituents. Constituents might be listed, but not limited to, the following metadata fields:

- IPTC Core fields: *creator*, *credit line*, *source*, and *copyright notice*.
- IPTC Extension: *image creator*, *copyright owner*, and *licensor*.

Maker Display

Field Name: Maker Display

eMuseum Display Name: Maker

Description: The name of the artist or maker of the digital object. This field allows for multiple entries.

Comment: Write the personal or corporate name of the individual or group of individuals that made the object. Capitalize the first letters and use *Firstname Lastname* format.¹¹⁴ Add dates of *birth* and *death* (if applicable) after the name, in parenthesis. Separate multiple entries with a comma and indicate the role of each maker (i.e.: *Photographed by Greg Locke, used by Debashis Sinha*. Write *unknown* for unidentified makers.¹¹⁵

Embedded metadata may contain the name of the creator of the digital asset under IPTC Core fields. The fields more likely to contain information about the maker are *Creator*, *Credit Line*, *Source*, and *Copyright Notice*. An example is object number 2018.89.7.87, which identifies *Greg Locke* on multiple metadata fields.

There are other ways that you can use the metadata information to identify the creator of the object. For example, if you know who owns a camera, you might be able to identify who is the creator by looking at the Camera Data (Exif) metadata, under *Make* and *Model*. The oral history interviews from the Family Camera Network are a good source of information about camera owners. In the oral history interview for the Sinha-Brendemühl collection, Debashis Sinha and Jutta Brendemühl say that they bought a ViviCam camera for their daughter, Leena.¹¹⁶

¹¹⁴ In some cases, only the first name may be used. For example, only Leena's first name was included in the records. Leena is the daughter of Debashis Sinha and Jutta Brendemühl.

¹¹⁵ For further instructions, consult the "ROM DWC: Curatorial Collections Database Manual," 59.

¹¹⁶ Debashis Sinha and Jutta Brendemühl, interview with Deepali Dewan. Toronto, November 22, 2016.

The metadata shows that images 2018.89.7.25 to 2019.89.7.28 were all taken with this camera; therefore, this is a strong indication that Leena is the author of these photographs.

Geography

Field Name: Geography

eMuseum Display Name: Not applicable

Description: List of locations attributed to the object.

Comment: This field refers to the locations attributed to the object. Multiple entries are allowed.

To add a location, click on “add” and populate the relevant fields, such as *City*, *State/Province*, and *Country*. Some fields contain a drop-down menu and will auto-complete as you start to type (i.e.: Country and State/Province). When available, use the term from the drop-down menu in order to avoid misspellings or the creation of duplicated values.

Select a *Geography Type* from the drop-down menu on the top-left corner of the “Geography Assistant” dialog box for each location that is added to the record. The Family Camera Network protocols use three options from the *Geography Type* menu to identify the vernacular social aspects of the objects in the collection. Select *Place Depicted* to identify the subject’s location in the photography; *Use* indicates where the object lived and was primarily used; *Location* applies for analog photographs and indicates where the image was printed.

Some born-digital images may contain GPS coordinates in the metadata. Adobe Lightroom will show the image on an online map if it contains GPS coordinates. On the Adobe Lightroom interface, click on the *Map* tab and the digital photographs that contain GPS information will appear pinned to the world map.

Adobe Bridge only displays GPS information as longitude and latitude coordinates under the metadata tab but will not identify the name of the location. The GPS coordinates can be added to the TMS record, on the corresponding *longitude* and *latitude* fields in the *Geography* dialog box.

You can use *Google Maps* to discover the name of the locations from GPS coordinates seen on the metadata panel in Adobe Bridge. You will need to input the coordinates in Google Maps using the degree format. The *Metadata panel* in Adobe Bridge displays GPS coordinates in a format that is not compatible with Google Maps. To view GPS information in Adobe Bridge as degrees, right-click on an image that contains GPS information and select “*File Info...*,” and click on the *GPS Data* tab. Copy the information in the *Position* field into the Google Maps search bar, and it will show the exact location of where the born-digital photograph was taken.

Geography Assistant

Geography Type
Place Depicted

Political

Country India	County/Subdivision	Nation	Lot
State/Province Telangana	Township	Regional Corp	Concession
City/Town/Municipality Hyderabad	Political Region	District	

Physical

Continent	Body of Water
Subcontinent	Reserve of Origin
Island Group	Locale
Island	Locus
Region	Excavation
Subregion	Community of Origin

Global Position

Latitude	Map Reference Number
Longitude	UTM
Verbatim Latitude	Easting
Verbatim Longitude	Northing
Elevation	
Notes	

Flex Fields

Name/Group Name	Value	Date	Remarks

☒ Set as Primary Display

 Add Remove
 OK Cancel

Figure 2. Geography Assistant dialog box. TMS Software – Royal Ontario Museum.

Geography Display

Field Name: Geography Display

eMuseum Display Name: Geography

Description: List of locations attributed to the object. This location will appear on eMuseum.

Comment: Write the location directly in the field box in crescent order (example: City, State, Country). Separate multiple entries using semicolon. If location has an older and a contemporary name, indicate the former name in parenthesis. Specific details about the location, such as landmarks, should be in the *Curatorial Title* and *Public Caption*. Follow the same procedures from *Geography* to identify the location of born-digital objects.

Examples;

Hyderabad, Telangana, India

Hattingen, North Rhine-Westphalia, Germany; Toronto, Ontario, Canada

Material and Technique Display

Field Name: Material and Technique Display.

eMuseum Display Name: Medium.

Description: This field corresponds to the material and technique attributed to the object. For digital assets, include the *file type* in parenthesis.

Comment: The is an eMuseum field. Identify the photographic process used to produce the image (gelatin silver, albumen, etc.). For digital photographs, use the term *digital photograph* and identify the digital image *file type*. If the asset is a digital scan or a digital photograph of an analogue image, also identify the technique used to create the original.

Example:

Digital photograph (JPEG)

Digital scan (JPEG) of a gelatin silver print

Date

Field Name: Date.

eMuseum Display Name: Date.

Description: Input all dates associated with the images.

Comment: The digital metadata will indicate the date that the digital file was created under the *date created* field from File Properties. If the file was manipulated, a different date is displayed in the *date file modified* field. TMS allows for the inclusion of more than one date. Identify the date the file was modified in parenthesis, when applicable. Write the full date when known, as *Month DD, YYYY*. For numeric date range, use a hyphen without a space before and after (i.e. *1999-2001*). The date may include the following: *c.* (circa) *early* (first 3rd of the century), *mid-* (the middle 3rd of the century), *late* (the last 3rd of the century), *1st half of*, and *2nd half of*. Do not capitalize the first letter.¹¹⁷

Be careful not to mine metadata information from copies of files that were modified by a museum staff for eMuseum, since these will show dates from the digital copies that were resized in order to be added to TMS.

Note that if the camera used to take the photograph had the wrong date and time settings, this information may not be accurate, however, for the most part, this is a reliable source to identifying when a born-digital object was produced.

If you know that the born-digital asset is the digitization of an analog photograph, indicate the date of the original object and the digitization date.

For example:
August 23, 2011 (modified October 14, 2011).
c. 1980 (digitized May 11, 2011)

¹¹⁷ For further instructions, consult the “ROM DWC: Curatorial Collections Database Manual,” 22.

Dimensions

Field Name: Dimensions.

eMuseum Display Name: Dimensions.

Description: Object dimension. For born-digital photographs, input dimensions in pixels.

Comment: Click on the ellipsis next to the *dimensions* field and write the dimensions directly on the field and indicate the measuring unit as *pixels*. There are no options for digital dimensions in the drop-down menu from the Dimensions Assistant dialog box as for the end of this project, but *pixels* might be added to the list in future TMS updates. Look-up the *file properties metadata* to find the dimension of the digital asset. Differently from museum standard, input dimension as *width x height* and indicate that dimension is quoted as width x height under the *Cataloguer Remarks* field in TMS. Do not enter file size in the dimensions tab (reserve this information for the *description* field).

Digital dimensions are usually shown as width x height, which follows the standards for digital screen dimensions.

Example: 5472 x 3849 pixels;

In the *Cataloguer Remarks* field write: *Digital dimension quoted as width x height*.

Dimensions Assistant

Dimensions

<input checked="" type="checkbox"/>	Other			
<input checked="" type="checkbox"/>	Height		Centimeters	Inches
<input checked="" type="checkbox"/>	Width		Centimeters	Inches
<input checked="" type="checkbox"/>	Depth		Centimeters	Inches
<input checked="" type="checkbox"/>	Weight		Kilograms	Pounds
<input checked="" type="checkbox"/>	Length		Centimeters	Inches

< Add Description Delete >

Dimensions

5472 x 3648 pixels

Create Label OK Cancel

Figure 3. Dimensions Assistant dialog box. TMS Software – Royal Ontario Museum.

Cataloguer Remarks

Field Name: Cataloguer Remarks.

eMuseum Display Name: Not applicable.

Description: This field contain information about the record or object deemed important by the cataloguer.

Comment: This is a free text field. Avoid the use of abbreviations. Use this field to include information that is not reflect in other fields and you want other museum staff to see. Include the cataloguer's name and date of remark. For born-digital photographs, use this field to indicate that the dimensions are shown differently from the museum standard.

Example: *Vitor Pavão 2019: digital dimension quoted as width x height.*

Inscriptions

Field Name: Inscriptions.

eMuseum Display Name: Not applicable.

Description: This field contains information about any inscriptions on the object.

Comment: Use the inscriptions field to indicate input of text that is embedded in the digital image's metadata that does not pertain to the *File Properties* or *Camera Data* (Exif metadata). Because of the open text nature of the *inscriptions* field in TMS, we are able to utilize it to include information specific for born-digital objects. This is a solution for the lack of fields to describe born-digital objects in the museum's catalogue.

For digital images, *IPTC Core* and *IPTC Extensions* standards contain editable fields that can be populated by user. Therefore, the information contained in these metadata fields best relate to the *inscriptions*' field description. *IPTC Core* and *IPTC Extension* standards are digital representations of the information that would be added to the back printed press photographs.

You should indicate the metadata standard and field from where the information was obtained. Write location in square brackets and the inscription in quotation mark, following the model:

[Metadata standard, Field name, type of input] "text from metadata field."

Example from object 2018.89.7.3:

[IPTC Core, title field, typed]: "photo selected for My Steelworks group exhibition (Westphalian Industrial Museum Hattingen, Germany, 2007)"

In some cases, text on the image should also be included in the inscriptions field. Write only text generated by software. Do not include text that is part of the photograph, such as signs or posters. For example, object 2018.89.7.26 has a digital time stamp created by the camera's software.

[digital time stamp, lower right corner] “12/21/2015 15:06”

For inscriptions in foreign languages, the translation can be added in parenthesis. There is no need to indicate *recto* or *verso* for digital images.

Credit Line

Field Name: Credit line.

eMuseum Display Name: Credit line.

Description: This is a registration-controlled field that includes a courtesy line. It is signed off by the donor.

Comment: This is a Family Camera Network courtesy line that usually contains the name or the family that donated the collection. Registration will include the information in this field after the family approves it.

Example:

Gift of the Bandari family. Courtesy of the Family Camera Network

Public Captions

Field Name: Public Caption.

eMuseum Display Name: Description.

Description: This is a caption with information about the object.

Comment: The Public Caption is useful to describe the object and its history and should reflect the complete object. Use sentence format and write in consistent and concise manner.¹¹⁸

¹¹⁸ For further instructions, consult the “ROM DWC: Curatorial Collections Database Manual,” 76.

For Family Camera Network records, start with specific description of the object or image, followed by a paragraph (or paragraphs) that contain general information about the family. The paragraph(s) with general information is known as the *Family Paragraph* and is the same among all the records from the same family. At the end of every public caption include the following sentence about the Family Camera Network project:

*This image is part of The Family Camera Network public archive at the Royal Ontario Museum, which includes photographs, oral histories, and other objects from family photo collections.*¹¹⁹

The caption will be displayed on eMuseum and it needs to be approved by the donating family. The formatting used in TMS will be maintained on eMuseum, for consistency, it was decided that the Family Camera Network captions should use *Arial, 13 points*.

Do not write facts that may change later.

If it is known how the digital image circulated within the family context, indicate in the public caption, for example, if they were shared on social media or sent to relatives and friends via email.

Technique

Field Name: Technique.

eMuseum Display Name: Not applicable.

Description: Contains information about the technique used to create the object.

Comment: Most digital metadata will have information about the camera or software used to create the image. Camera information is recorded in the *Camera Data (EXIF)* metadata standard

¹¹⁹ Change if necessary, for example: “*This album...*”

under the *Make* and *Model* fields. If you know that the image is a digital scan, indicate the technique of the source image.

Examples:

Digital photograph taken with SONY DSC-W220.

Digital scan of a gelatin silver photograph.

Description

Field Name: Description.

eMuseum Display Name: Not Applicable.

Description: This field contains descriptive information about the object.

Comment: This field is used to give a visual description of objects in the collection. Because it is an open text field, it can be used as a solution to include properties from virtual objects into TMS. *File size*, *file type* and *filename* are properties that can help curators and researchers to identify social practices of digital photography. For example, *file type* is important because it shows the digital image formats used in born-digital vernacular practices are. The *filename* can reveal digital archival practices of the family photographer or indicate camera models by the prefixes auto-generated by the camera. Including *filename* information in TMS is also important because the original file names are changed in the access copies to include the object number.

Do not repeat information that appears in other fields, such as dimensions. *File properties* and *EXIF* metadata are extensive and can be time-consuming to include all the information into the TMS catalogue. Prioritize *file type*, *filename* and *file size*, indicating the name of the field and the information contained in it.

Example from object 2018.89.7.12:

File type: JPEG

Filename: DSC00499

File size: 2.15 MB

Location

Field Name: Location.

eMuseum Display Name: Not Applicable.

Description: This field contains information about the location of the object.

Comment: *Location* is a controlled field that indicates where the objects are stored. As for the end of this thesis, the location of the born-digital objects from the Family Camera Network has not been included in the drop-down menu in TMS. The digital assets are stored in a NAS drive with restricted access. Information about the locations for the preservation copies and access copies are to be included in each record in the future. Use the *Location remarks* field to indicate the digital path of the born-digital assets (for preservation and access copies), so they can be found in the internal network. Indicate the physical location of external hard-drive if the assets are not kept in the network. The preservation copies should only be accessed by authorized staff.

A printed report of the born-digital files should be kept in storage with the physical media in which they were donated to the museum (USB stick, for example). This report should also include information about the location of preservation and access copies.

5. The Family Camera Born-Digital Collection Overview

During my residency at the ROM, I catalogued two born-digital collections from the Family Camera Network. In this section, I give examples of how process-based metadata can help the interpretation of born-digital vernacular photography. It should also emphasize the relevance of oral history interviews for the cataloguing process. As discussed throughout this thesis, social practices surrounding the photographic object are important for the study of family photographs. I believe that the Family Camera Network was successful in the process of preserving the social relevance of vernacular objects, and the oral history interviews were crucial for this success. Throughout the interviews it is possible to learn the stories about specific images, and most importantly, their meaning to the family. The oral histories helped the process of cataloguing, especially when creating public captions for the objects in the collection. Most importantly, they are a practical example of how the Family Camera Network project was able to apply concepts from Visual Culture in order to create a relevant collection for researcher interested in vernacular photographs.

Born-digital photographs may differ from physical images in the way they are produced or the medium they circulate in, but they serve similar purposes in a vernacular context. The task of the cataloguer is to identify what about the technical differences leads to the creation of new social practices or the maintenance of older traditions.

Inspired by Geoffrey Batchen's arguments discussed in Section 1.2, I searched for clues that would reveal how vernacular born-digital photographs were used by the families that donated them. Batchen emphasized that the materiality of a photograph could speak about their social relevance. For my research, I adapted Batchen's material approach to vernacular

photography and looked beyond the image, using digital metadata as a tool for learning how the images were produced or used.

The Bandari and the Sinha-Brendemühl collections serve as case studies and showcase the results of my research. I do not have the intention to deliver conclusions about the practices of born-digital vernacular photographs, but rather, I wish to demonstrate that the information embedded in digital images can help the cataloguer to produce records that are of value for curators and researchers.

5.1 Bandari Family Collection

Nagesh and Girija Bandari immigrated to Canada from India with their two small children, Pratika and her younger brother, in the winter of 2002. Nagesh applied to immigrate to Canada as a skilled worker in 1999, after attending a seminar sponsored by the Canadian government in Hyderabad. The family first settled in Scarborough and later moved to Mississauga. Nagesh is a trained journalist and photojournalist, and some of his jobs in India involved documenting rural communities from the state of Andhra Pradesh. In the oral history interview, the family explained that Pratika became the family photographer and archivist once they moved to Canada. During trips to India, she would encourage the family to leave space in their luggage so that photographs could be brought back to their new home in Canada.

Photography was also used by the family to communicate with relatives and friends back in India. Initially, printed images from digital files were mailed back to India, but later, this practice would change, and photographs were exchanged through Facebook or the mobile application WhatsApp.

The Bandari family collection includes analog prints, chromogenic slides films, born-digital images and two digital videos.

The ROM accessioned a total of 24 born-digital images as well as two USB memory stick drives. The born-digital images and the USB sticks were numbered following the Family Camera's protocols to number photographs or pages in an album: the USB object number represents the first number of a group of objects, and each digital image saved in the USB drive received the subsequent number. For example, the object number 2019.24.63.1 was given to the USB stick containing the images 2019.24.63.2 to 2019.24.63.13.

The accessioned digital images included twelve JPEG files from Pratika Bandari and Tomasz Grabiec's wedding ceremony. The USB stick included duplicates of some of the images as Raw files (Canon's CR2 format). The duplicate images are probably the result of a pre-set on the camera used to take the pictures since many professional DSLR cameras have the capability to produce Raw and JPEG files simultaneously. The Raw images were not accessioned since they are proprietary file formats and represent preservation issues for museums and collections.

The digital metadata indicates that two cameras were used during the wedding: A Canon EOS 6D and a Canon EOS 80D. Therefore, it is possible to assume that at least two photographers were documenting the wedding. I would argue that there were at least three photographers, but the ROM accessioned only images from two of them. My argument is based on the fact that two different photographers can be spotted on images produced with the Canon EOS 6. A photographer wearing a plaid shirt can be seen on images 2019.24.63.7 to 2019.24.63.9 while a photographer wearing a black shirt appears on image 2019.24.63.12.

Seven studio family portraits are also part of the Bandari Collection (objects 2019.24.64.7 to 2019.24.64.13). These images were revealed to be taken at a photographic studio

close to Toronto. The EXIF metadata was absent in these files, meaning that they lacked information about the camera used to produce the pictures. On the other hand, these files were created within seconds of each other, as shown in the time stamps from the *date file created* and *date file modified* fields. I believe that the raw files from the photoshoot were modified by the photographic studio using an image editing software, and then exported as JPEG files in a batch process, which explains the difference of seconds between one file and another. Moreover, the studio could have chosen to remove the camera information during the exporting process.

Four photographs from the collection were produced with a Sony DSC-WX9 camera. These images span the subjects that are commonly seen in family photography: graduation and posed portraits with relatives. In the interview with the Bandari family, they say that the family started to use the digital camera once they moved to Canada and the metadata strongly suggests that the Sony DSC-WX9 was their main family camera.

The images in the USB drive identified as 2019.24.64.1 were organized in folders named as follow: *Bandari Family 2008*; *Bandari Family 2011*; *Bandari Family 2013*; *Bandari Family 2015*. This organization indicates the years that the photographs were taken. However, the image 2019.24.64.2 was included in the *Bandari Family 2008* folder, even though its metadata indicates that the file was created in 2013. In the interview the location of this image was revealed to be in India, when the family travelled for the wedding of a relative.¹²⁰ The image itself shows the Bandari Family and is a digital photograph of a printed image. This indicates a practice of digitizing images so they could circulate via electronic channels and potentially justifies the date discrepancy: the printed image could have been taken in 2008, but the digital

¹²⁰ Nagesh Bandari, Girija Bandari, Pratika Bandari, and Tomasz Grabiec, interview with Deepali Dewan. Toronto, October 27, 2016.

image was produced in 2013. Access to this information is useful because it helps the cataloguer properly date the analog image that the image depicts and the born-digital photograph, which is the object that is part of the Family Camera collection.

In conclusion, the Bandari family born-digital collection exemplifies how digital photography helped to maintain the family bond across countries. A highlight from their oral interview is when the family explains how Tomasz Grabiec, Pratika's fiancée at the time, was introduced to the extended family through the use of digital studio photographs taken in the Greater Toronto Area. Friends and relatives from the Bandari family would finally meet Tomasz during his wedding with Patrika in Hyderabad, India.

5.2 Sinha-Brendemühl Family Collection

Debashis Sinha was born and raised in Winnipeg. His parents moved to Canada from Bihar, India in the 1960s. Jutta Brendemühl was born in West Germany, and in 1999 she emigrated alone as an adult to Toronto. Jutta and Debashis met in 2004, and some years later they got married in Toronto. In an oral history interview, Debashis explains how photography marked moments of his life when travelling the world or when pursuing his music career, and Jutta explains her role as the family photographer and archivist, and how that became more prominent after her father's death.

In the summer of 2009, Jutta and Debashis adopted their daughter, Leena, from an orphanage in Kolkata, India. During the interview, they explain how photography played a role during and after Leena's adoption process. In their home in Toronto, Jutta and Debashis put together albums that are kept on a living room shelf that Leena can easily access. In them, Jutta

and Debashis hope to create a family history that will help Leena to make sense of who she is and where she came from.

Photography is also used by the Sinha-Brendemühl family to create a systematic chronological account of their family. For example, in some images, Leena recreates poses from one of Jutta's earlier photographs, and every Christmas the family has a photo taken with a mall Santa.

The collection includes analogue prints, albums, born-digital images and a music CD. There are 102 born-digital photographs in the Sinha-Brendemühl collection.

Metadata from the digital images indicates that they were produced with at least 24 different sources. Nineteen images did not contain camera information in the embedded metadata.

The collection was produced with a variety of photographic equipment, which ranges from the DSLR cameras, smart phones, scanners and compact/bridge cameras.

As explained in section 4.1, information from their oral history interview combined with metadata information were valuable for the cataloguing process. For example, Debashis and Jutta say that they bought a small ViviCam camera for their daughter, which helped to identify the creator of the images produced with this camera. This evidence demonstrates that Leena has been actively involved in the production of her family's photographic archive and serves as an example of vernacular photography practices.

Some images were born-digital photographs of older gelatin silver prints. The presence of these images in a photo-book, also donated to the ROM (identified as 2018.89.9), shows that it was important for this family to digitize the images so they could be incorporated into an album printed from a digital file. The object numbers of the images that appear in the photo-book are

2018.89.7.54 and 2018.89.7.55. Object 2018.89.7.53 is very similar to another image in the photo-book, but it is not identical, even though it was clearly taken at the same time as the image in the book. This example reinforces the approach that the ROM took regarding the concept of originality. Although they are the digitization of analog photographs, the born-digital image carries the evidence of how it was used within the context of Sinha-Brendemühl family.

The metadata from Sinha-Brendemühl born-digital collection provides a variety of signs, which indicate how the family is immersed in the organization and preservation of their personal born-digital photography. Many images included IPTC core metadata that helped the cataloguing process in identifying locations, the subjects of portraits and the events where the images were taken. In the case of object 2018.89.7.89, the IPTC metadata was complete with copyright information, which indicated that this image was taken by a professional to promote Debashis' sound piece, "Kolkata Garden."¹²¹

In general, the Sinha-Brendemühl collection is full of examples of how born-digital vernacular photographs are incorporated in the family practices. From the digitization of older photographs to "selfies" verified by metadata that indicates the frontal lens of a smartphone, the Sinha-Brendemühl collection illustrates how born-digital images can translate contemporary vernacular practices thanks to the analysis of the information embedded in the image.

¹²¹ Debashis Sinha, "Sound Symposium", accessed May 15, <http://debsinha.com/sound-symposium/>

6. Conclusion

During my time at the Royal Ontario Museum, I have learned that born-digital objects have generated new challenges in the museum's workflow. Challenges that the staff and the curators have not been afraid to face. The nature of the Family Camera Network project encouraged the creation of collection management protocols that would not only take into consideration the digital aspects of the few born-digital photographs collected, but also their status as family objects. In one of several conversations with Deepali Dewan, she mentioned that she could not tell the complete story of family photography without including born-digital images in the collection.

I worked on protocols that adapted existing fields in a cataloguing software in order to describe digital assets. Many museums and archives, however, have already included digital-specific fields to their catalogues. Furthermore, some institutions, including the ROM, are working on implementing a Digital Asset Management that can work side-by-side with their existing catalogues. However, access to the information is only the first step in the cataloguing workflow. Interpretation and understanding of digital metadata can enrich the description of vernacular digital assets. The Family Camera Network project was successful in creating valuable methods of collection family photographs and preserving their stories, and the oral histories interviews are essential to this success. Effective collection management protocols should reflect the project's ideals and highlight the social aspect of vernacular images.

Sourcing information from both the metadata and the oral histories was a useful method for creating valuable catalogue records. Moreover, digital metadata is also a valuable resource for future researchers, hence the importance of having it available in the museum's catalogue. The creation of cataloguing protocols that includes digital metadata into existing databases is not

a complex project because fields are easily adaptable, and it is an excellent starting point for any cultural institution collecting digital assets, especially vernacular born-digital photographs.

FAMCAM TMS & eMUSEUM WORKFLOW

This document outlines the steps in the TMS and eMuseum workflow for The Family Camera Network. This assumes that the objects have FamCam Temp Receipts and that the original objects have been safely stored in collaboration with the Curator and the Technician. The FamCam acquisition/cataloguing process involves the following steps, some of which will happen concurrently:

- I. **Creating transit numbers, gift paperwork, and object records**
- II. **Digitizing photographs/Photography of 3D objects and managing digital images**
- III. **Cataloguing**
- IV. **Publish to eMuseum** (where possible)

I. CREATING TRANSIT NUMBERS, GIFT PAPERWORK, AND OBJECT RECORDS

I.I Numbering

- **Assign numbers** to the objects. Confirm the **numbering** with the Lead Curator (consult with the Registration Coordinator for more complex numbering questions). Item numbers will be determined on a case-by-case basis. However, here are some examples to use as a model:

Components	Example of Numbering
5 loose photos (incl. emailed photos)	2018.36(gift).1-5 (photos)
Photo on a USB drive	2018.36.6.1 (USB); 2018.36.6.2 (photo)
Photo album with 11 pages	2018.36.7.1 (album cover); 2018.36.7.2-12 (pages) – if the pages can be removed
	2018.36.7 (entire album, if the pages are not removable)
Book/CD/other object	2018.36.8 (book/CD/other object)

I.II Create the Transit Number using MS Access 2003

- A **Transit Number** is a temporary number that is assigned to an object until the object has been given an accession number.
- To create a **Transit Number** you need access to **MS Access 2003** (*this may change, as it later should be processed through TMS*)
- Open MS Access. Click on **File>Open** and follow this path:
J:/romdb/DWCDatabases/CommonObjects/neac/fe/Acquisitions/Acq_[your name].mdb
- Select your account and click **Open**.

- A box will pop up asking for a password. No password is required. Click **OK**.
- Click on **Add Transaction**.
Click on **Insert>New Record** and a blank set of Registration Forms will be generated with a Transit Number in the top right corner (i.e. **FAR2018-####**)
- **Acquisitions:**
 - **Source:** Check to see if the name of the donor is already in the database using the dropdown list under **Source**. If it's not there, click **Add Source**. Input info and press **X**. The name will now appear in the dropdown menu. Select the donor name from the list.
 - **Mode:** Select **Gift**
 - **Type:** Select **No tax receipt** (unless this is not the case)
 - **Credit Line:** Input **"Gift of [Name]. Courtesy The Family Camera Network."**
- Click on the **Temporary Receipt** button. This will generate a Temporary Receipt with the Transit number. Print a copy of this Temporary Receipt and save a PDF of this Temporary receipt in a new folder on the **Q:Drive/DWC/FarEastern/ACQUISITIONS**. The folder name should be the Transit Number.
- **Object Details:**
 - In Item #, put **"1"**
 - In Object, put **"photo"**
- **Reason for Collecting:**
 - This is a generic **"Reason for Collecting."** It may be adapted, or added to as needed. Copy this text and put it in the "reason for collecting" field:

These photographs were collected as part of The Family Camera Network public archive project (2016-2019). This project collects family photographs and oral histories to explore the relationship between photography and the idea of family, whether of origin or of choice, as is the case with LGBTQ+ communities. In Canada, approaches to family have expanded in response to cultural shifts including: same-sex marriage, transnational adoptions, dislocations to pursue economic opportunities or prompted by political instability, climate change, or war. Personal photographs document feelings about family, how family is defined, and connections to loved ones who may be separated due to dislocation. Despite the significance of family photographs and their contextualizing stories, this genre has been largely under-represented in scholarship, archives, and museum collections.

These images and stories will contribute to The Family Camera Network public archive at the ROM, helping us to: reframe family photography as a genre of photography; consider the role of family photos in shaping memory; and think about how family photos mediate experiences of migration. They will provide important resources for teachers, historians, and scholars to write new histories of photography, family, and Canada.

- Click on **Print Reason for Collecting & print**

- Save a PDF copy of the Reason for Collecting in the **Q:Drive/DWC/FarEastern/ACQUISITIONS/[Transit Number]** folder
- **Registration Package:**
 - Attachments: check the **“Reason for Collecting”** box
 - Click on the **Gift Approval** Button
 - Print the **Gift Approval Form**
 - Save a copy of the Gift Approval Form in the **Q:Drive/DWC/FarEastern/ACQUISITIONS/[Transit Number]** folder

I.III Prepare the Gift approval paperwork for the Registration Coordinator

- At this point, you should have the **ROM Temporary Receipt**, the **Reason for Collecting**, and the **Gift Approval Form** in the **Q:Drive/DWC/FarEastern/ACQUISITIONS/[Transit Number]** folder
- In this folder, put **PDFs** of all related FamCam paperwork for this gift (**Temp Receipt, Copyright Assignment Agreement**).
- Place **JPGs** of all the items in this file. *More on scanning and digitization in the Digitization/Photography & File Management section.*
- Create an **object list** with basic cataloguing info for each object in the collection. Print a copy and save a copy in the acquisition folder.
- Give the following docs to the Administrative Assistant-WC for the Department Head’s signature:
 - **ROM Temporary Receipt**
 - **Reason for Collecting**
 - **Gift Approval Form**
 - **Object List**
 - **FamCam Temp Receipt**
 - **FamCam Copyright Assignment Agreement**
- After this has been signed, send the package to the Registration Coordinator, who will then obtain more signatures and process the Gift Form
- Send an **email to the lenders** to let them know that they should expect to hear from the Registration Coordinator about a gift form shortly and let them know of any other next steps (i.e. getting copies of images, etc.).

I.IV Create Object Records in TMS

- Determine the number of records you will need based on the assigned numbers.
- Steps for creating object records in TMS:
 1. Go to **File>Add Object>New Object**
 2. **New Object Assistant** will pop up.
 - Department: Incoming World Cultures should show up. Select **Next**.
 - Input the **Object Number** (i.e. FAR2018-033)
 - Select the **Object Status** (i.e. Pending Acquisition)
 - Select **Accession Method** (i.e. Gift – No tax receipt)

- Select **Material Group** (i.e. Photograph)
 - Select **Next**
 - Select **Classification** (i.e. Two-dimensional Visual works)
 - Write in **Object Name** (i.e. Photograph)
 - Write a **Description** (i.e. Photograph)
 - Leave **Title** blank
 - Click **Add**
3. A record will be generated. Catalogue as much generic info in this record as you would like (i.e. Constituents). If you are making multiple records and would like to see similar info in each record, make sure all this info is in this record. However, this will be the shell record (not associated to a specific object), so do not catalogue any object-specific information in this record.
4. Go to **File>Add Object>Copy Object**:
- Select **Copy Range**
 - In **Primary**, write the object number (i.e. **FAR2018-033.**) followed by the range of records in the two boxes that follow (i.e. **1** and **16** for 16 records). The “.” is important to include at the end of the number.
 - Select **Next**
 - You will be given a choice of what to copy. Check/uncheck boxes as desired. Select **Next**.
 - You will be given a preview of what the records will look like. If it looks right, select **Finish**.
5. Create an **Object Package**:
- Click **Ctrl+P**
 - Go to **Acquisition Transactions**. Right click. Select **New Package**.
 - Name your new folder in this format: **FAR2018-###_yyyy-mm-dd.**
 - Add items to the package and click **Execute**.
 - Close the window and you will see the package.

II. DIGITIZATION/PHOTOGRAPHY & FILE MANAGEMENT

- **Small 2D objects** will be scanned by a member of the FamCam team.
- **Large 2D objects, 3D objects, or objects that cannot be pressed flat** will be sent to the ROM photographer
- If you are digitizing material, see: **“Using the Epson Perfection V700 Photo Scanner to Digitize Objects”** for steps regarding scanning, cropping, sizing, and colour correcting.
- The scanner will create three file versions: TIFs, Colour corrected TIFs, and TMS-ready JPGs.

File management:

- Save the individual image files using the same **transit number** (unless an Accession number is available).
- For objects that have multiple images (i.e. recto and verso), add an image number at the end: **1_1; 1_2** [Object # _Image #]. Keep this naming convention for all the image files.
- Save all 3 versions of the images files (TIF, colour-corrected TIF, and TMS-ready JPGs) on the **N:drive>Family Camera Project>[family name]** in a folder that is called “**Colour Corrected .TIFs**”
- Save TMS-ready .jpgs in the **K:/drive>ImageBank>Far Eastern>Objects>ACQUISITIONS>FamCam**. Do not create sub-folders in this folder. Do not move or rename these files at any point. The CMS Database Specialist needs to confirm a long-term media file management process.

III. CATALOGUING

In TMS, FamCam materials can be catalogued in **Incoming – World Cultures** before the Gift Form is signed. You can search your items by their transit numbers, or find them in Packages (**CTRL+P**). Packages for incoming materials are located under their transit number in the **Acquisition Transactions** folder. Click on the package that you want to see and then click on **Execute**.

The first record for any package will always remain empty. This is a **shell record**. Do not catalogue here. The shell record does not have a “#” at the end. For example: FAR2018-006 is the shell record and the first object to be catalogued in this series is **FAR2018-006.1**.

Transferring an image into a record:

- Before cataloguing a package, transfer the related .jpg images into their TMS records from **K:/drive>ImageBank>Far Eastern>Objects>ACQUISITIONS**.
- In the record for the item, **drag and drop** the image you would like to attach to the record from the **K: drive** (drag over to the media icon and release)
- To have a thumbnail display, go to **Media** (in the bottom half of the screen). Highlight the image file you want to see. Click on the **Pencil Icon**. Click on **Edit**. Select thumbnail and click **Update**.
- You need to do this for **every image** that you'd like to see associated with each record (i.e. recto and verso).
- Select your **primary display** image. For photos, the primary display is the recto side. For albums, it is the first image on the first page. The primary display image is the main image that will show up in eMuseum searches.
- There are **no limits** to the number of images/media files that can be associated with any record.
- The metadata for digital images of items in the collection is found under **Related > Media**
- **Add this metadata:**

1. Go to **Related>Media**
2. Under the **Media Info** tab:
 - Under **Media View**, write “recto” or “verso”
 - Under **Public Caption**: write a line that notes how to access copyright, if known. *CMS Database Specialist to confirm the standards for this section.*
3. Under **Other**:
 - Under **Rendition-Related Constituents**: identify the scanner or photographer of this digital reproduction

Tip: When you are looking at uploading a large number of images to TMS, it is best to fill out the **Batch Media Uploader** and send to the CMS Database Specialist and Administrator. This especially useful for large numbers of records for which we might want to see an image repeated (i.e. album pages may have their own record, but we may want the images of the album in these records as well). For smaller numbers, it is more expedient to drag and drop images individually.

DATA FIELDS

Field Name	eMuseum Display Name	Description	Steps	Examples	Born-digital assets
Object Number	Object Number	The acquisition (or transit) number for the object	This is a registration controlled field	<ul style="list-style-type: none"> Transit # (for objects not yet acquired): FAR003.1 Accession # (for objects with a signed gift form): 2018.1.1 	<ul style="list-style-type: none"> n/a Numbering the digital asset: <ul style="list-style-type: none"> Add Object Number to access copy's filename. Add number before original filename followed by underscore: Example: 2018.1.1_Image01.jpg
Object Titles	Title	List the Curatorial Title for the object. You can also add additional titles (i.e. Exhibition title, Title translation), but the	<ul style="list-style-type: none"> Click on the ellipsis Click Add Select Curatorial Title Write the title in the text box (Capitalize the first letter and proper names) Do not duplicate information that will show up in other fields i.e. date, location, material and technique) 	<ul style="list-style-type: none"> Christopher Montague playing with a train set on Christmas morning 	<ul style="list-style-type: none"> Some digital images may have embedded titles in the IPTC Core title field. Do not confuse for filename Click on the ellipsis Click Add; select Title Copy title from IPTC Core title field. You may add a Remark to clarify that this is a title embedded in the image file.

		Curatorial Title must be the only displayed title.	<ul style="list-style-type: none"> Make sure that the “Active” and “Displayed” boxes are checked and click on Okay 		<p>Example: object 2018.89.7.12 (IPTC Core title: 1st Canada Day c JB.JPG</p> <ul style="list-style-type: none"> On TMS: 1st Canada Day c JB Remark: Digital image IPTC Core title field Do not check Displayed 	
Object Name	n/a	Write the most generic name for the object.	<ul style="list-style-type: none"> Click on the ellipsis Write the object name 	<ul style="list-style-type: none"> Photograph Album Camera 	<ul style="list-style-type: none"> Use <i>Photography</i> for the Object Name field (generic name for the object) Add <i>Digital photograph</i> to the Alternate Object Name field (more specific name for the object). 	
Constituent(s)	tbd	List any person (deceased or living) or institution that is connected to this object.	<ul style="list-style-type: none"> Click on the ellipsis Click on Add Lookup the constituent that you want to add by writing their name in the fields If they are there, highlight the individual and click Select If they are not, select New and create a constituent record for the individual; press the X/close and you will be taken back to original screen Select the Role from the drop-down list Press X-close and your constituent will show up List as many constituents as are relevant to the object but, do not include yourself as a cataloguer and do not use one of the “unknown” constituents. 	<p>Acquisition Related:</p> <ul style="list-style-type: none"> Source (donor) Museum Collector (curator) <p>Object Related:</p> <ul style="list-style-type: none"> Artist (a maker of any type: i.e. the person who made an artwork, photograph, or album) Field Collector (for FamCam: interviewer; any SSHRC collaborator involved in the process) 	<ul style="list-style-type: none"> Look up the image metadata for information about Constituents. <p>Constituents may be listed, but not limited to, the following metadata fields:</p> <ul style="list-style-type: none"> IPTC Core fields: <i>creator, credit line, source, and copyright notice.</i> IPTC Extension: <i>image creator, copyright owner, and licensor.</i> 	
Maker Display	Maker	This is the name of the artist / maker of the object. Multiple names can be entered in this field.	<ul style="list-style-type: none"> Click on the ellipsis Write the name(s) of the maker(s) as you would like it/them to be displayed: i.e. Firstname Lastname If known, add the date of birth and death (if applicable) after the name in parentheses 	<ul style="list-style-type: none"> Luong Thai Lu (birth date – death date) Raymond Lum Unknown 	<ul style="list-style-type: none"> Look up the image metadata for information about Maker. <p>Maker may be listed, but not limited to, the following metadata fields:</p> <ul style="list-style-type: none"> IPTC Core fields: <i>creator, credit line, source, and copyright notice.</i> 	

		<ul style="list-style-type: none"> If you add multiple names, separate them using commas Click Save If you have multiple makers listed, clarify the various roles in the Public Caption 	<ul style="list-style-type: none"> IPTC Extension: <i>image creator, copyright owner, and licensor</i>. <p>If you know the camera owner, identify the Maker by the following metadata fields:</p> <ul style="list-style-type: none"> Camera Data (Exif) fields: <i>Make</i> and <i>Model</i>. 	<ul style="list-style-type: none"> Some born-digital files have embedded GPS information. <p>Using Adobe Bridge:</p> <ul style="list-style-type: none"> GPS information is shown in a commas, periods and decimals format (google maps cannot read this format) To view GPS information as degrees, right click on the image under the Content tab and select "File Info..." Select the "GPS Data tab" and copy the information in the Position field into the Google map search bar. <p>Using Adobe Lightroom</p> <ul style="list-style-type: none"> Click on the <i>MAP</i> tab. The image with GPS information will be pinned to a map. <p>Write the longitude and the latitude information in the Geography dialog box on the correspondent fields.</p> <p>Same procedure for born-digital images.</p>
Geography	n/a	<ul style="list-style-type: none"> Click on Add From the drop-down menu click on Geography Type and select type (Origin; Use; and or Location) Fill out the relevant fields If you want this record to be the Primary Display, check the box on the bottom left Click OK 	<p>Key priorities for FamCam:</p> <ul style="list-style-type: none"> Place Depicted (subject location in the photograph) Use (where the object lived; was primarily used by a family) <p>For some you may include:</p> <ul style="list-style-type: none"> Location (i.e. where it was printed, i.e. photography studio) 	<p>GPS information.</p> <p>Using Adobe Bridge:</p> <ul style="list-style-type: none"> GPS information is shown in a commas, periods and decimals format (google maps cannot read this format) To view GPS information as degrees, right click on the image under the Content tab and select "File Info..." Select the "GPS Data tab" and copy the information in the Position field into the Google map search bar. <p>Using Adobe Lightroom</p> <ul style="list-style-type: none"> Click on the <i>MAP</i> tab. The image with GPS information will be pinned to a map. <p>Write the longitude and the latitude information in the Geography dialog box on the correspondent fields.</p> <p>Same procedure for born-digital images.</p>
Geography Display	Geography	<ul style="list-style-type: none"> Click on the ellipsis Write the name of the subject location in the photograph (if known) List any additional locations (if known) For multiple locations, separate different locations using semicolons (use the public caption to clarify the significance of each location) Format locations from small to large (i.e. city, state, country) If the location has both an old and a contemporary name, 	<p>Individual entry: Kamloops, British Columbia, Canada</p> <p>Multiple entries: Nha Trang, Vietnam; Toronto, Ontario, Canada</p> <p>Entries with old and contemporary names: Yangon, Myanmar (Rangoon, Burma)</p>	<p>Individual entry: Kamloops, British Columbia, Canada</p> <p>Multiple entries: Nha Trang, Vietnam; Toronto, Ontario, Canada</p> <p>Entries with old and contemporary names: Yangon, Myanmar (Rangoon, Burma)</p>

		Where did it live; Where was it created/printed (i.e. studio)?	<ul style="list-style-type: none"> include the former name in parentheses after the contemporary name More specific details about locations and landmarks should be in the curatorial title or public caption (i.e. Lake Louise, High Park, CN Tower, etc.) 	<p>Examples for Photographs:</p> <ul style="list-style-type: none"> Gelatin silver print Dye diffusion transfer print Dye coupler print Digital image Digital print <p>Examples for albums:</p> <p>TBD; case-by-case</p>	<p>Indicate in parenthesis what type of image file is the digital asset:</p> <p>Examples for Digital Photographs:</p> <ul style="list-style-type: none"> Digital photograph (JPEG) Digital scan (JPEG) of gelatin silver print
Material and Technique Display	Medium	Input the materials and technique attributed to the object.	<ul style="list-style-type: none"> Click on the ellipsis Use the terms that were used in <i>The Family Camera</i> exhibition to identify to type of photographic object or use the Library of Congress Click Save 	<p>Examples for Photographs:</p> <ul style="list-style-type: none"> Gelatin silver print Dye diffusion transfer print Dye coupler print Digital image Digital print <p>Examples for albums:</p> <p>TBD; case-by-case</p>	<p>Indicate in parenthesis what type of image file is the digital asset:</p> <p>Examples for Digital Photographs:</p> <ul style="list-style-type: none"> Digital photograph (JPEG) Digital scan (JPEG) of gelatin silver print
Date	Date	Input the dates associated with the object.	<ul style="list-style-type: none"> Click on the ellipsis Click on Add Write the date if known <i>Do not select an Event Type</i> Click OK and on the next box Click OK again If you know both when the photo was taken, and when it was printed, you can add both dates. In remarks, briefly ID what the date represents: i.e. Date of printing; Date taken 	<ul style="list-style-type: none"> Saturday, December 25, 2017 December 25, 2017 December 2017 2000-2017 c. 2017 21st century early, mid- (with hyphen), late, 1st half of, 2nd half of... [do not capitalize] <p><i>Early is the first 3rd of a century (0-33 years), mid- the middle 3rd of a century (34-66 years), and late the last 3rd (67-99). For a quarter century, give the numeric date range. For numeric date ranges, use a hyphen without a space before or after (e.g. 2000-2017).</i></p> <p>If you know when a photo was taken and printed, you can indicate it as follows:</p> <ul style="list-style-type: none"> December 25, 1961 (printed February 1962) 	<p>Tips on data mining from digital files</p> <ul style="list-style-type: none"> The digital asset metadata will indicate the date that the digital file was created under IPTC Core's <i>Date Created</i> field. Note: If the camera used to take the photograph had the wrong date and time settings, this information may not be accurate. Write date created and date modified if they are different. If the digital image is a scan or a digitized image, indicate the date of the original object (if known) and the digitization date. <p>Examples</p> <ul style="list-style-type: none"> c. 1980 (digitized May 11, 2011) November 23, 2015 (modified December 5, 2015)

Dimensions	Input the object dimensions	<ul style="list-style-type: none"> Click on the ellipsis For physical objects: click Add> Add Element> Other Check the boxes you will record and input the measurement in cm or in (it will automatically calculate) Click on Create Label Click OK Include all dimensions that a preparator, technician or conservator would need to know (i.e. if a photo is mounted on a card or in a frame, include a depth dimension). However, if curling adds depth to the photograph (i.e. it cannot be flattened), do not include a measurement for that. 	<ul style="list-style-type: none"> 6.3 × 8.4 cm (2 1/2 × 3 5/16 in.) 	<ul style="list-style-type: none"> There are no options for digital dimensions in the drop-down menu from the Add Element tab. Look up image file metadata, under <i>dimension</i> field Write dimension in the TMS dimension field. Indicate digital asset measuring unit (pixels) Enter dimension as width x height. Indicate that dimension is quoted as width x height on the Cataloguer Remarks field in TMS <p>Dimensions: 5472 x 3849 pixels Cataloguer Remarks: Digital dimension quoted as width x height.</p>
Inscriptions	Input any text that is written or printed by a manufacturer on the object	<ul style="list-style-type: none"> Click on the ellipsis Write a description of the inscription, note the location, and in quotations, transcribe the inscription List all inscriptions on the object (see examples) 	<ul style="list-style-type: none"> [RECTO] "Jul. 67" (wet stamp); "Lake Louise, Banff Jasper National Park" (handwritten ink); " [VERSO]: "Polaroid" (word mark) If everything is written in pencil on the back: [VERSO, in pencil: "Happy Birthday!"; "October 22"; "Friends with cake" If the inscription is written in more than one line, indicate the start of the next line with a "/"; i.e. [VERSO, in pen]: "My Man / Harry" If the inscription includes quotations, include them as follows: [RECTO, in pencil]: " "Happy" family" If you can't read the handwriting: [RECTO]: "Margaret shops at [?] market." 	<ul style="list-style-type: none"> Use the inscriptions field to indicate input of text that is embedded in the digital image metadata that does not pertain to the <i>File Properties</i> or <i>Camera Data</i> (Exif metadata). <i>IPTC Core</i> and <i>IPTC Extensions</i> standards are editable metadata fields that can be populated by the users. Write the information that was added to the digital metadata in the Inscriptions field. Indicate the metadata standard, the name of the field, following the model: [<i>Metadata standard, Field name, type of input</i>] "text from metadata field." <p>Example from object 2018.89.7.3: [IPTC Core, title field, typed]: "photo selected for My Steelworks group exhibition (Westphalian Industrial Museum Hattingen, Germany, 2007)"</p>

Credit Line	Credit Line	This is the courtesy line that is signed off on by the donor.	This is a registration controlled field.	<p>FYI: FamCam Courtesy lines generally follow this format (but are finalized and approved with the donor by registration):</p> <ul style="list-style-type: none">• Gift of the Bassnett family. Courtesy The Family Camera Network.	<ul style="list-style-type: none">• Write Inscription that were added to the image by a software: <p>Example from object 2018.89.7.26</p> <p>[digital time stamp] “12/21/2015 15:06”</p> <p>n/a</p>
Public Caption	Description	<ul style="list-style-type: none">• Write a caption for the image that you would like for the public to see. Start with specific details about the object and then move to more general details (micro to macro). Try to include where the photos were kept in the family home.• This caption should be approved by the lender before it is published. This caption must always have a brief line about The Family Camera Network at the end.• Always include the statement about who to contact if you have questions about the image.• Do not include facts that may change later (i.e. this photo is part of a collection of 5 photos → later they may donate more)	<p>i.e. This snapshot shows Ann Bassnett and her daughter Madeline eating at a restaurant. Ann and her husband, Peter, came to Canada from England with their daughter in 1966.</p> <p>The Bassnett family photographs capture their early days in Canada and show how family photographs connect to memories of migration. With these images, Ann recalls surprising differences between the two countries—the scale of landscape, the wide streets, and the language (such as diapers vs. nappies). By the time they decided to stay in Alberta, they had “learned to enjoy all the differences.”</p> <p>At the end of every public captions, include:</p> <p>This image is part of The Family Camera Network public archive at the Royal Ontario Museum, which includes photographs, oral histories, and other objects from family photo collections. If you have questions about this image or the archive, contact: info@rom.on.ca.</p>	<p>If you know how the digital image circulated within the family context, indicate in the public caption:</p> <p>Example (From Bandari family)</p> <p>Photography is also used to communicate with relatives and friends back in India. Initially printed images from digital files were mailed back to India and later this practice would change, and photographs were exchanged through Facebook or the mobile application WhatsApp.</p>	

Technique	n/a	Contains information about the technique used to create the object.	<ul style="list-style-type: none"> Write how the object was made. 	<p>*be sure to change it if it isn't an image (i.e. "this album")</p> <p>Do not duplicate information if it is already written in the Material and Technique Display field</p>	<ul style="list-style-type: none"> Most digital metadata will have information about the camera or software used to create the image. Camera information is recorded in the <i>Camera Data (EXIF)</i> metadata standard under the <i>Make</i> and <i>Model</i> fields. If you know that the image is a digital scan, indicate the technique of the source image. <p>Example:</p> <p><i>Digital photograph taken with SONY DSC-W220.</i></p>
Description	n/a	This field contains descriptive information about the object.	<ul style="list-style-type: none"> Write a description of the object. 	<p>Do not duplicate information if it is already written in the Material and Technique Display field</p>	<ul style="list-style-type: none"> This field is used to give a visual description of objects in the collection. Because it is an open text field, it can be used as a solution to include properties from virtual objects into TMS. <i>File size</i>, <i>file type</i> and <i>filename</i> are properties that can help curators and researcher to identify social practices of digital photography. <p>Do not duplicate information from other fields.</p> <ul style="list-style-type: none"> Prioritize <i>file type</i>, <i>filename</i> and <i>file size</i>, indicating the name of the field and the information contained in it. <p>Example from object 2018.89.7.12:</p> <p><i>File type: JPEG</i> <i>Filename: DSC00499</i> <i>File size: 2.15 MB</i></p>

IV. PUBLISH TO eMUSEUM (WHERE POSSIBLE)

- After you have catalogued a family collection, run a report. First, make sure that the package is open.
- Click on **Report** on the top ribbon
- Click on **Reports** in the drop-down menu
- Under “**Report Name**” select **ROM_Objects_DWC-External_w-PublicCaption**
- Make sure that “**Current Selection**” is selected
- Click on **Run**
- **Save a PDF of the report in the N:drive>Family Camera Project> [family name] folder**
- Look it over and make edits as needed.
- Note any restricted images or images that should not be shared for ethical or copyright reasons on the report. Double-check the FamCam paperwork to highlight images that may not be shared (and be sure that the Registration Coordinator flags restrictions in the record).
- Share the report with the family and ask for permission to share images on eMuseum. Keep documentation image permission emails in the family folder on the N:drive. Share this correspondence with the Registration Coordinator. In most cases, donors have already signed a Copyright Assignment Agreement granting permission to the ROM to use the images. However, due to the nature of this project, it is important to check back in with families prior to publishing the images online.
- If you have permission to publish the image on eMuseum, check the **Public Access** box and if not, leave it unchecked. Under Media, highlight the image you want to publish. Click on the Pencil Icon. Check the Public Access button on the top, left corner. Click X. Click the Publish to eMuseum button on the top right corner of the main record. **Note: Only curators have the authority to check Publish to eMuseum for an item in TMS.**

Appendix 2

TMS Interface Sample - Royal Ontario Museum

World Cultures: Far Eastern

2019.24.63.8

Current Location Transaction

2019.24.63.8, no current location recorded

Location Remarks

Object Count

1

Number of Components

ROM RID

Tomasz and Pratika's wedding ceremony

Unknown

Hyderabad, Telangana, India

Digital photograph (JPEG)

August 7, 2016

5472 x 3648 pixels

2019.24.63.8

70 / 90

Classification

Two-dimensional Visual Works

Status Flags

☐ Data Approved

☐ Publish to eMuseum

☐ Web Ready

☐ On Display

Object Titles

(1 Title)

Tomasz and Pratika's wedding ceremony

Constituent(s)

Source: Pratika Bandari

Museum Collector: Dr. Deepali Dewan, ROM Staff 2002 to present

Maker Display

Unknown

Geography Display

Hyderabad, Telangana, India

Material and Technique Display

Digital photograph (JPEG)

Period Display

Period Hierarchy

Dimensions

5472 x 3648 pixels

Inscription(s)

Cataloguer Remarks

Digital dimension quoted as width x height.

This photograph was taken by the wedding professional photographer but the name of

Credit Line

Gift of the Bandari family

Object History

Provenance

Related Works (Associations)

Cross References

Legacy Location History

Object Name

Photograph

Alternate Object Name

Digital photograph

Object Type

Born digital

Geography

Geography type

Geographical location

Place Depicted

India, Telangana, Hyderabad

Material

Digital photograph

Material Group

Photograph

Technique

Digital photograph taken with Canon EOS 6D and 24-

Material/Technique Remarks

Description

File type: JPEG

File name: _MG_8271.JPG

File size: 5.88 MP

Media

Primary Display

Rank

0

Rendition Number

FAR2015-036.63.8

Medium Type

Image

Media View

Department

DWC K-Drive

Public Caption

Public Access

Filename

FAR2015-036.63.8.jpg

Legacy Audit Data

Text Entries

Date

Text Type

Purpose

Status

Author

Text

Remarks

Related Records

Objects

Constituents

Pratika Bandari

Dr. Deepali Dewan, ROM Staff 2002 to present

Media

FAR2015-036.63.8, Image

Exhibitions

Loans

Shipments

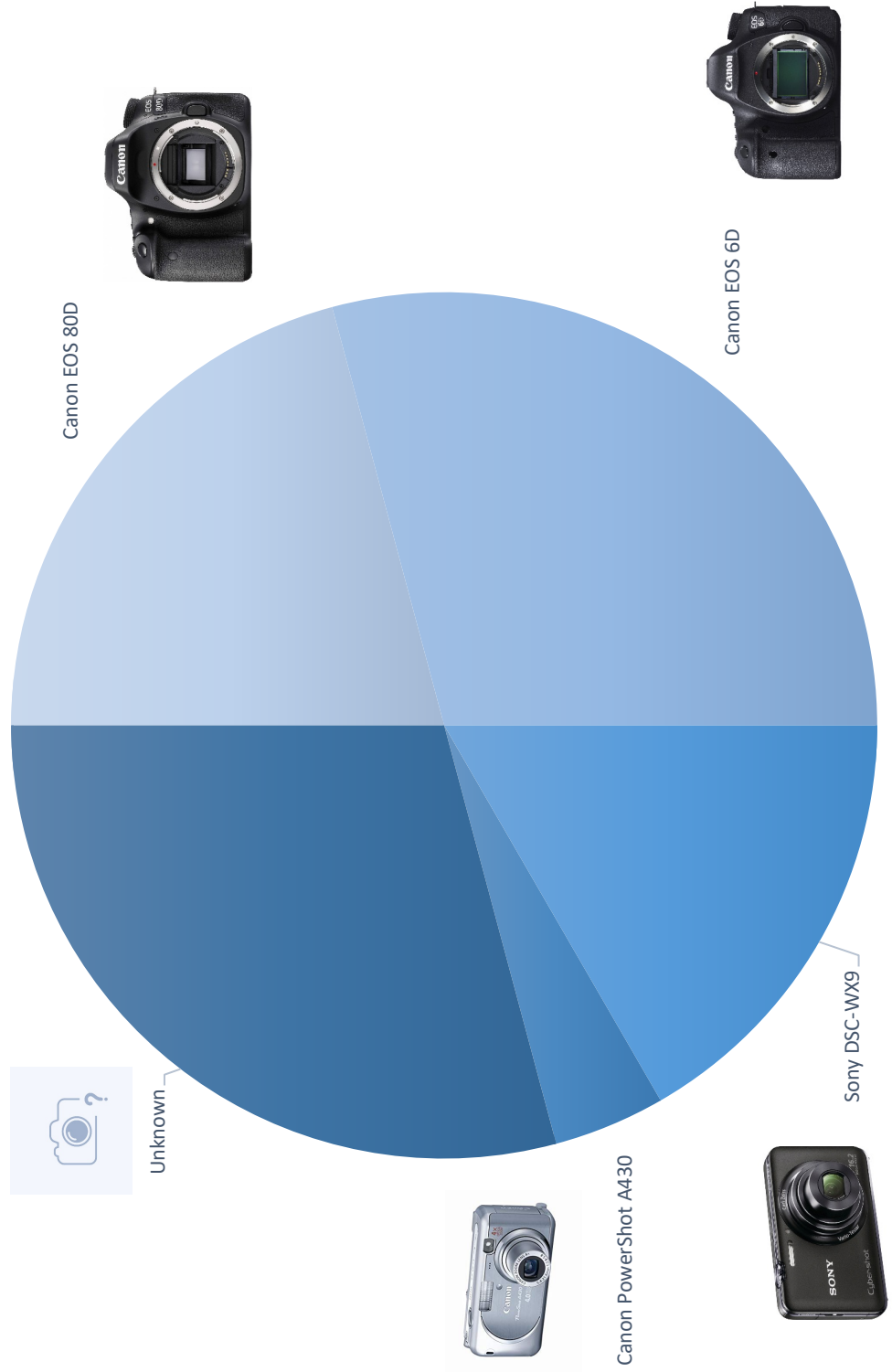
Exhibition History

Published References

Appendix 3

Bandari Born-Digital Collection: Selected Metadata						
File name	Size	Dimensions	Type	Camera make	Model	Date Created
IMG_0891_FAR2015-036.64.3.JPG	999.52 KB	2272 x 1704	JPEG	Canon	Canon PowerShot A4	2008-06-30T05:37:50
DSC00041_FAR2015-036.64.4.JPG	3.15 MB	4608 x 3456	JPEG	Sony	DSC-WX9	2011-11-07T11:20:04
DSC02696_FAR2015-036.64.2.JPG	4.53 MB	4608 x 3456	JPEG	Sony	DSC-WX9	2013-03-25T02:34:13
DSC02711_FAR2015-036.64.5.JPG	3.41 MB	4608 x 3456	JPEG	Sony	DSC-WX9	2013-03-25T02:45:06
DSC02895_FAR2015-036.64.6.JPG	2.93 MB	4608 x 3456	JPEG	Sony	DSC-WX9	2013-03-29T06:57:19
L498M-44PUGHE_BandariP_03_FAR2015-036.64.7.jpg	6.50 MB	3600 x 5400	JPEG		unknown	
L498M-44PUGHE_BandariP_10_FAR2015-036.64.8.jpg	7.23 MB	5400 x 3600	JPEG		unknown	
L498M-44PUGHE_BandariP_25_FAR2015-036.64.9.jpg	7.82 MB	5400 x 3600	JPEG		unknown	
L498M-44PUGHE_BandariP_28_FAR2015-036.64.10.jpg	8.50 MB	3600 x 5400	JPEG		unknown	
L498M-44PUGHE_BandariP_31_FAR2015-036.64.11.jpg	8.48 MB	5400 x 3600	JPEG		unknown	
L498M-44PUGHE_BandariP_33_FAR2015-036.64.12.jpg	6.95 MB	5400 x 3600	JPEG		unknown	
L498M-44PUGHE_BandariP_35_FAR2015-036.64.13.jpg	8.64 MB	3600 x 5400	JPEG		unknown	
IMG_6717.JPG	7.61 MB	6000 x 4000	JPEG	Canon	Canon EOS 80D	2016-08-07T19:59:35.12
_MG_8270.JPG	5.72 MB	5472 x 3648	JPEG	Canon	Canon EOS 6D	2016-08-07T20:05:10.18
_MG_8271.JPG	5.88 MB	5472 x 3648	JPEG	Canon	Canon EOS 6D	2016-08-07T20:05:13.00
_MG_8272.JPG	5.71 MB	5472 x 3648	JPEG	Canon	Canon EOS 6D	2016-08-07T20:05:16.00
_MG_8296.JPG	5.89 MB	5472 x 3648	JPEG	Canon	Canon EOS 6D	2016-08-07T20:08:37.85
_MG_8297.JPG	5.19 MB	5472 x 3648	JPEG	Canon	Canon EOS 6D	2016-08-07T20:08:54.99
IMG_6779.JPG	8.98 MB	4000 x 6000	JPEG	Canon	Canon EOS 80D	2016-08-07T20:18:27.05
IMG_6797.JPG	9.48 MB	4000 x 6000	JPEG	Canon	Canon EOS 80D	2016-08-07T20:24:09.81
_MG_8433.JPG	8.48 MB	5472 x 3648	JPEG	Canon	Canon EOS 6D	2016-08-07T20:43:12.00
IMG_6868.JPG	9.22 MB	6000 x 4000	JPEG	Canon	Canon EOS 80D	2016-08-07T20:44:43.25
IMG_6967.JPG	10.40 MB	4000 x 6000	JPEG	Canon	Canon EOS 80D	2016-08-07T21:07:04.24
_MG_8547.JPG	8.68 MB	5472 x 3648	JPEG	Canon	Canon EOS 6D	2016-08-07T21:09:38.00

Bandari Born-Digital Collection
Family Camera Network – Royal Ontario Museum



Appendix 5

Bandari - TMS External Report



External Report - World Cultures: Far Eastern

Curatorial Title: Tomasz and Pratika's wedding ceremony
Object Number: 2019.24.63.2
Catalogue Number:
Maker Display: Unknown
Material & Technique Display:
Geography Display: Digital photograph (JPEG)
Hyderabad, Telangana, India
Period Display:
Date: August 7, 2016
Credit Line: Gift of the Bandari family



Description: File type: JPEG
File name: IMG_6717.JPG
File size: 7.61 MB

Inscribed:

Published

References:

Exhibitions:

Dimensions: 6000 X 4000 pixels

Curatorial Title: Tomasz and Pratika's wedding ceremony
Object Number: 2019.24.63.3
Catalogue Number:
Maker Display: Unknown
Material & Technique Display:
Geography Display: Digital photograph (JPEG)
Hyderabad, Telangana, India
Period Display:
Date: August 7, 2016
Credit Line: Gift of the Bandari family



Description: File type: JPEG
File name: IMG_6779.JEG
File size: 8.98 MP

Inscribed:

Published

References:

Exhibitions:

Dimensions: 4000 X 6000 pixels

External Report - World Cultures: Far Eastern

Curatorial Title: Tomasz and Pratika's wedding ceremony
Object Number: 2019.24.63.4
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Hyderabad, Telangana, India
Period Display:
Date: August 7, 2016
Credit Line: Gift of the Bandari family



Description: File type: JPEG
File name: IMG_6797.JPG
File size: 9.48 MP

Inscribed:

Published

References:

Exhibitions:

Dimensions: 4000 x 6000 pixels

Curatorial Title: Tomasz and Pratika's wedding ceremony
Object Number: 2019.24.63.5
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Hyderabad, Telangana, India
Period Display:
Date: August 7, 2016
Credit Line: Gift of the Bandari family



Description: File type: JPEG
File name: IMG_6868.JPG
File size: 9.22 MP

Inscribed:

Published

References:

Exhibitions:

Dimensions: 6000 x 4000 pixels

External Report - World Cultures: Far Eastern

Curatorial Title: Tomasz and Pratika's wedding ceremony
Object Number: 2019.24.63.6
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Hyderabad, Telangana, India
Period Display:
Date: August 7, 2016
Credit Line: Gift of the Bandari family



Description: File type: JPEG
File name: IMG_6967
File size: 10.40 MB

Inscribed:

Published

References:

Exhibitions:

Dimensions: 6000 x 4000 pixels

Curatorial Title: Tomasz and Pratika's wedding ceremony
Object Number: 2019.24.63.7
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Hyderabad, Telangana, India
Period Display:
Date: August 7, 2016
Credit Line: Gift of the Bandari family



Description: File type: JPEG
File name: _8270.JPG
File size: 5.72

Inscribed:

Published

References:

Exhibitions:

Dimensions: 5472 x 3648 pixels

External Report - World Cultures: Far Eastern

Curatorial Title: Tomasz and Pratika's wedding ceremony
Object Number: 2019.24.63.8
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Hyderabad, Telangana, India
Period Display:
Date: August 7, 2016
Credit Line: Gift of the Bandari family

Description: File type: JPEG
File name: _MG_8271.JPG
File size: 5.88 MP

Inscribed:

Published

References:

Exhibitions:

Dimensions: 5472 x 3648 pixels



Curatorial Title: Tomasz and Pratika's wedding ceremony
Object Number: 2019.24.63.9
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Hyderabad, Telangana, India
Period Display:
Date: August 7, 2016
Credit Line: Gift of the Bandari family

Description: File type: JPEG
File name: _MG_8272.JPG
File size: 5.71

Inscribed:

Published

References:

Exhibitions:

Dimensions: 5470 x 3648 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Tomasz and Pratika's wedding ceremony
Object Number: 2019.24.63.10
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Hyderabad, Telangana, India
Period Display:
Date: August 7, 2016
Credit Line: Gift of the Bandari family



Description: File type: JPEG
File name: IMG_8296.JPG
File size: 5.89 MB

Inscribed:

Published

References:

Exhibitions:

Dimensions: 5472 x 3648 pixels

Curatorial Title: Tomasz and Pratika's wedding ceremony
Object Number: 2019.24.63.11
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Hyderabad, Telangana, India
Period Display:
Date: August 7, 2016
Credit Line: Gift of the Bandari family



Description: File type: JPEG
File name: _MG_8297.JPG
File size: 5.19 MB

Inscribed:

Published

References:

Exhibitions:

Dimensions: 5472 x 3648 pixels

External Report - World Cultures: Far Eastern

Curatorial Title: Tomasz and Pratika's wedding ceremony
Object Number: 2019.24.63.12
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Hyderabad, Telangana, India
Period Display:
Date: August 7, 2016
Credit Line: Gift of the Bandari family



Description: File type: JPEG
File name: _MG_8433.JPG
File size: 8.48 MB

Inscribed:

Published

References:

Exhibitions:

Dimensions: 5472 x 3648 pixels

Curatorial Title: Tomasz and Pratika's wedding ceremony
Object Number: 2019.24.63.13
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Hyderabad, Telangana, India
Period Display:
Date: August 7, 2016
Credit Line: Gift of the Bandari family



Description: File type: JPEG
File name: _MG_8547.JPG
File size: 8.68 MB

Inscribed:

Published

References:

Exhibitions:

Dimensions: 5472 x 3648 pixels

External Report - World Cultures: Far Eastern

Curatorial Title: Bandari family portrait
Object Number: 2019.24.64.2
Catalogue Number:
Maker Display: Patrika Bandari
Material & Technique Display: Digital photograph (JPEG)
Geography Display: India
Period Display:
Date: March 25, 2013
Credit Line: Gift of the Bandari family



Description: File type: JPEG
File name: DSC02696
File size: 4.53 MB

Inscribed:

Published

References:

Exhibitions:

Dimensions: 4608 x 3456 pixels

Curatorial Title: Portrait of Girija and Pratika Bandari
Object Number: 2019.24.64.3
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Mississauga, Ontario, Canada
Period Display:
Date: June 30, 2008
Credit Line: Gift of the Bandari family



Description: File type: JPEG
File name: IMG_0831
File size: 999 KB

Inscribed:

Published

References:

Exhibitions:

Dimensions: 2272 x 1704 pixels

External Report - World Cultures: Far Eastern

Curatorial Title: Portrait of Pratika Bandari at her graduation from University of Toronto
Object Number: 2019.24.64.4
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: November 11, 2011
Credit Line: Gift of the Bandari family



Description: File type: JPEG
File name: DSC00041
File size: 3.15 MB

Inscribed:

Published

References:

Exhibitions:

Dimensions: 4608 x 3456 pixels

Curatorial Title: Bandari family portrait at relative's wedding
Object Number: 2019.24.64.5
Catalogue Number:
Maker Display: Patrika Bandari
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Hyderabad, Telangana, India
Period Display:
Date: March 25, 2013
Credit Line: Gift of the Bandari family



Description: File type: JPEG
File name: DSC02711
File size: 3.41 MB

Inscribed:

Published

References:

Exhibitions:

Dimensions: 4608 x 3456 pixels

External Report - World Cultures: Far Eastern

Curatorial Title: Portrait of Pratika Bandari and three generations of women in her family
Object Number: 2019.24.64.6
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Hyderabad, Telangana, India
Period Display:
Date: March 29, 2013
Credit Line: Gift of the Bandari family



Description: File type: JPEG
File name: DSC02895
File size: 2.93 MB

Inscribed:

Published

References:

Exhibitions:

Dimensions: 4608 x 3456 pixels

Curatorial Title: Bandari family portrait
Object Number: 2019.24.64.7
Catalogue Number:
Maker Display: Magenta Photo
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Mississauga, Ontario, Canada
Period Display:
Date: November 2, 2015
Credit Line: Gift of the Bandari family



Description: File type: JPEG
File name: L498M-44PUGHE_BandariP.jpg
File size: 6.50 MB

Inscribed:

Published

References:

Exhibitions:

Dimensions: 3600 x 5400 pixels

External Report - World Cultures: Far Eastern

Curatorial Title: Bandari family portrait
Object Number: 2019.24.64.8
Catalogue Number:
Maker Display: Magenta Photo
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Mississauga, Ontario, Canada
Period Display:
Date: November 2, 2015
Credit Line: Gift of the Bandari family



Description: File type: JPEG
File name: L498M-44PUGHE_BandariP_10.jpg
File size: 7.23 MB

Inscribed:

Published

References:

Exhibitions:

Dimensions: 5400 x 3600 pixels

Curatorial Title: Bandari family portrait
Object Number: 2019.24.64.9
Catalogue Number:
Maker Display: Magenta Photo
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Mississauga, Ontario, Canada
Period Display:
Date: November 2, 2015
Credit Line: Gift of the Bandari family



Description: File type: JPEG
File name: L498M-44PUGHE_BandariP_25.jpg
File size: 7.82 MB

Inscribed:

Published

References:

Exhibitions:

Dimensions: 5400 x 3600 pixels

External Report - World Cultures: Far Eastern

Curatorial Title: Bandari family portrait
Object Number: 2019.24.64.10
Catalogue Number:
Maker Display: Magenta Photo
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Mississauga, Ontario, Canada
Period Display:
Date: November 2, 2015
Credit Line: Gift of the Bandari family



Description: File type: JPEG
File name: L498M-44PUGHE_BandariP_28.jpg
File size: 8.50 MB

Inscribed:

Published

References:

Exhibitions:

Dimensions: 3600 x 5400 pixels

Curatorial Title: Portrait of Nagesh and Girija Bandari
Object Number: 2019.24.64.11
Catalogue Number:
Maker Display: Magenta Photo
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Mississauga, Ontario, Canada
Period Display:
Date: November 2, 2015
Credit Line: Gift of the Bandari family



Description: File type: JPEG
File name: L498M-44PUGHE_BandariP_31.jpg
File size: 8.48 MB

Inscribed:

Published

References:

Exhibitions:

Dimensions: 5400 x 3600 pixels

External Report - World Cultures: Far Eastern

Curatorial Title: Portrait of the Bandari siblings
Object Number: 2019.24.64.12
Catalogue Number:
Maker Display: Magenta Photo
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Mississauga, Ontario, Canada
Period Display:
Date: November 2, 2015
Credit Line: Gift of the Bandari family



Description: File type: JPEG
File name: L498M-44PUGHE_BandariP_33.jpg
File size: 6.95 MB

Inscribed:

Published

References:

Exhibitions:

Dimensions: 5400 x 3600 pixels

Curatorial Title: Bandari family portrait
Object Number: 2019.24.64.13
Catalogue Number:
Maker Display: Magenta Photo
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Mississauga, Ontario, Canada
Period Display:
Date: November 2, 2015
Credit Line: Gift of the Bandari family



Description: File type: JPEG
File name: L498M-44PUGHE_BandariP_35.jpg
File size: 8.64 MB

Inscribed:

Published

References:

Exhibitions:

Dimensions: 3600 x 5400 pixels

Qty of objects included in report: 24

Appendix 6

Sinha-Brendemühl Collection. Selected Metadata											
File name	Size	Type	Title	Dimensions	Camera make	Model	Software	Latitude	Longitude	Date Created	Copyright
Sullivan 55_ FAR2018-055.7.98.jpg	474.66 KB	JPEG	Sullivan St.	1228 x 1675			Photos 1.0.1			2003-10-23T21:05:52	
Vineeta 003_ FAR2018-055.7.99.jpg	298.71 KB	JPEG		1200 x 900	Kodak	KODAK CX7430	Photos 1.0.1			2004-01-01T00:09:58	
F1000019_ FAR2018-055.7.30.jpg	97.13 KB	JPEG	A Wild Sheep Chase	654 x 436	Fujifilm	SP-2000	Photos 1.0.1			2004-08-10T11:59:48	
F1000002_ FAR2018-055.7.29.jpg	988.71 KB	JPEG		1232 x 1840	Fujifilm	SP-2000	Photos 1.0.1			2004-09-13T11:03:01	
IMAG0201_ FAR2018-055.7.37.jpg	335.54 KB	JPEG		1280 x 960	Vivitar	V3935	Photos 1.0.1			2005-06-11T12:06:13	Copyright
debacymbal_1_ FAR2018-055.7.7.jpg	147.34 KB	JPEG		1067 x 871	Kodak	Kodak CLAS Digital Film Scanner / HR200	Photos 1.0.1			2005-06-18T22:08:28	
debacymbal4_1_ FAR2018-055.7.8.jpg	115.20 KB	JPEG		581 x 948	Kodak	Kodak CLAS Digital Film Scanner / HR200	Photos 1.0.1			2005-06-18T22:20:03	
india for juta - 099_ FAR2018-055.7.85.jpg	685.40 KB	JPEG		2816 x 2112	Sony	DSC-S500	Photos 1.0.1			2006-12-31T00:00:10	
juttadebsit_ FAR2018-055.7.86.jpg	1.49 MB	JPEG		2816 x 2112	Sony	DSC-S500	Photos 1.0.1			2007-01-07T18:52:24	
yeesh_ FAR2018-055.7.103.jpg	85 KB	JPEG	"It's a tumor" 2007	640 x 661			Photos 1.0.1			2007-02-06T21:08:50	
smalldidideb2_ FAR2018-055.7.97.jpg	362.94 KB	JPEG		1544 x 1068			Photos 1.0.1			2007-02-06T21:09:02	
DSC_62_ FAR2018-055.7.10.jpg	1.09 MB	JPEG		1940 x 2896	Nikon	NIKON D80	Photos 1.0.1			2007-02-10T15:48:20	
F1060028_ FAR2018-055.7.32.jpg	858.69 KB	JPEG	printabdef_.jpg	1840 x 1232	Fujifilm	SP-2000	Photos 1.0.1			2007-05-30T20:36:34	
F1110005_ FAR2018-055.7.33.jpg	873.43 KB	JPEG		1840 x 1232	Fujifilm	SP-2000	Photos 1.0.1			2007-06-21T14:45:42	
F1110018_ FAR2018-055.7.34.jpg	556.30 KB	JPEG		1478 x 984	Fujifilm	SP-2000	Photos 1.0.1			2007-06-21T14:48:06	
DSC01323_ FAR2018-055.7.13.jpg	924.47 KB	JPEG		2816 x 2112	Sony	DSC-S500	Photos 1.0.1			2007-08-11T02:27:23	
2007.23_ 7116(2)_ FAR2018-055.7.3.jpg	242.35 KB	JPEG	photo selected for My Steelworks group exhibition (Westphalian Industrial Museum Hattingen, Germany, 2007)	1409 x 1198	Canon	Canon EOS 20D	Photos 1.0.1			2007-09-16T13:19:57	
DSC01830_ FAR2018-055.7.16.jpg	1.19 MB	JPEG	Deb's 40th in New York	2816 x 2112	Sony	DSC-S500	Photos 1.0.1			2007-12-11T02:07:20	
debjutta2_ FAR2018-055.7.9.jpg	334.37 KB	JPEG		1130 x 742			Photos 1.0.1			2008-01-12T17:28:48	
Vital Signs 2007 047_ FAR2018-055.7.100.jpg	96.53 KB	JPEG		639 x 622			Photos 1.0.1			2008-02-07T22:18:02	
GEDC0114_ FAR2018-055.7.36.jpg	580.35 KB	JPEG	GEDC0114.JPG	1472 x 1963	Gedsc Imaging	A735	Photos 1.0.1			2008-04-04T13:45:13	
DSC02443_ FAR2018-055.7.18.jpg	971.72 KB	JPEG		2816 x 2112	Sony	DSC-S500	Photos 1.0.1			2008-04-11T21:11:53	
KolkataGarden2_ FAR2018-055.7.87.jpg	143.29 KB	JPEG	Kolkata Garden (Debashis Sinha, Sound Travels, Toronto, 2006)	510 x 768	Nikon	NIKON D2X	Photos 1.0.1			2008-07-06T08:55:00	LOCKE
fixedleena_ FAR2018-055.7.35.jpg	57.25 KB	JPEG		318 x 404			Photos 1.0.1			2009-01-24T21:47:23	
DSC03936_ FAR2018-055.7.20.jpg	941.38 KB	JPEG	DSC03936.JPG	2457 x 2104	Sony	DSC-S500	Photos 1.0.1			2009-02-14T19:21:30	
DSC03991_ FAR2018-055.7.21.jpg	1.06 MB	JPEG		2443 x 2112	Sony	DSC-S500	Photos 1.0.1			2009-02-15T10:39:06	
DSC04203_ FAR2018-055.7.22.jpg	949.90 KB	JPEG	DSC04203.JPG	2112 x 2816	Sony	DSC-S500	Photos 1.0.1			2009-04-12T14:15:32	
3ofus_ FAR2018-055.7.2.jpg	917.38 KB	JPEG		2112 x 2377	Sony	DSC-S500	Photos 1.0.1			2009-06-10T01:19:15	
DS000107_ FAR2018-055.7.11.jpg	2.11 MB	JPEG		2480 x 3714	Sony	DSC-W220	Photos 1.0.1			2009-06-14T17:26:30	
F1000029_ FAR2018-055.7.31.jpg	326.27 KB	JPEG		1066 x 1196	Fujifilm	SP-2000	Photos 1.0.1			2009-06-24T16:34:03	
-© 2008 GREG											

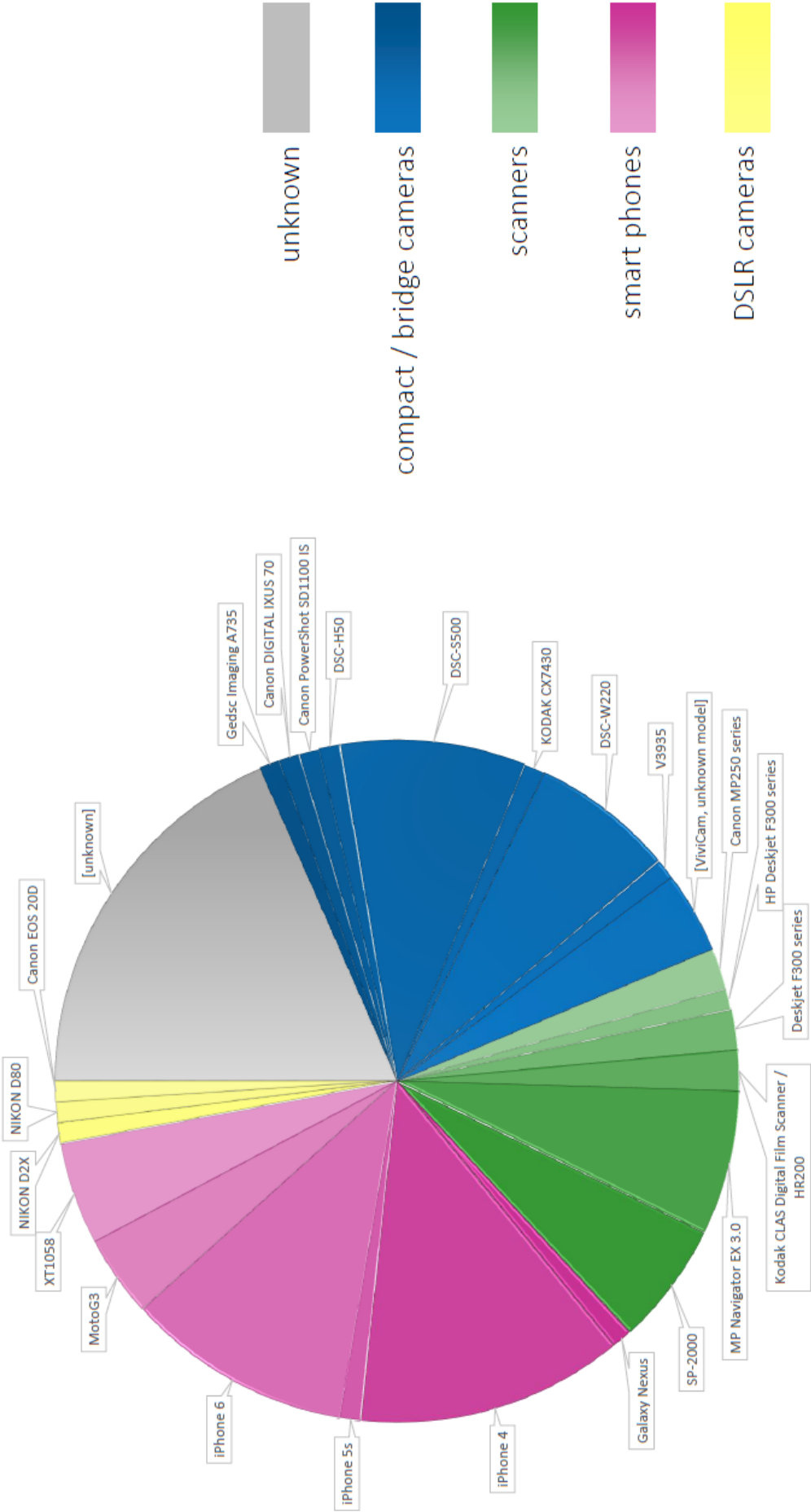
~© 2008
GREG

090628familienfoto2_FAR2018-055.7.4.jpg	258.73 KB	JPEG	1st Canada Day c	1795 x 1205	Canon	Canon DIGITAL IXUS 70	Photos 1.0.1	2009-06-28T15:05:24
DSC00499_FAR2018-055.7.12.jpg	2.15 MB	JPEG	JB.JPG	2289 x 3969	Sony	DSC-W220	Photos 1.0.1	2009-07-01T19:06:11
IMG_0859_FAR2018-055.7.57.jpg	82.26 KB	JPEG	07.jpg	640 x 480	Canon	Canon PowerShot SD1100 IS	Photos 1.0.1	2009-07-14T02:57:24
n688000632_195022_7362_FAR2018-055.7.90.jpg	73.65 KB	JPEG		604 x 469			Photos 1.0.1	2009-09-06T12:46:18
DSC01377_FAR2018-055.7.14.jpg	2.32 MB	JPEG		3548 x 2672	Sony	DSC-W220	Photos 1.0.1	2009-10-30T19:28:10
DSC03582_FAR2018-055.7.19.jpg	2.10 MB	JPEG		3456 x 2592	Sony	DSC-H50	Photos 1.0.1	2009-11-26T14:14:20
DSC01695_FAR2018-055.7.15.jpg	3.45 MB	JPEG	DSC01695.JPG	2672 x 4000	Sony	DSC-W220	Photos 1.0.1	2009-12-02T14:44:00
santaaaaa1_FAR2018-055.7.95.jpg	115.64 KB	JPEG	Santaa1 2009	458 x 640			Photos 1.0.1	2009-12-19T14:37:36
DSC02435_FAR2018-055.7.17.jpg	2.01 MB	JPEG		2672 x 4000	Sony	DSC-W220	Photos 1.0.1	2010-01-10T22:24:35
sc0016762f_FAR2018-055.7.96.jpg	632.08 KB	JPEG	Santa1 2010	1004 x 1398			Photos 1.0.1	2010-11-30T21:41:24
leenappfoto_FAR2018-055.7.89.jpg	108.47 KB	JPEG		610 x 854	HP	Deskjet F300 series	Photos 1.0.1	2011-03-01T11:32:38
Baby Jutta and Gisele Xmas_FAR2018-055.7.5.jpg	386.26 KB	JPEG		1006 x 1488		HP Deskjet F300 series	Photos 1.0.1	2011-05-11T19:00:29
Baby Umi Helga_FAR2018-055.7.6.jpg	681.23 KB	JPEG		1492 x 2066	HP	Deskjet F300 series	Photos 1.0.1	2011-05-11T19:00:29
leena at navajeevan with friends_FAR2018-055.7.88.jpg	1.01 MB	JPEG		1893 x 1305	Canon	MP Navigator EX 3.0	Photos 1.0.1	2011-10-27T16:06:12
Santa2011_FAR2018-055.7.93.jpg	598.24 KB	JPEG	Santa1 2011	1412 x 2039	Canon	Canon MP250 series	Photos 1.0.1	2011-12-04T14:30:03
IMG_0112_FAR2018-055.7.48.jpg	1.45 MB	JPEG	continuous jetlag. Berlin-Kreuzbe	2592 x 1936	Apple	iPhone 4	Photos 1.0.1	2012-06-03T15:41:54
IMG_0207_FAR2018-055.7.49.jpg	1.58 MB	JPEG	2012rg	1935 x 2592	Apple	iPhone 4	Photos 1.0.1	2012-06-18T17:44:36
IMG_0662_FAR2018-055.7.52.jpg	764.21 KB	JPEG		1935 x 2592	Apple	iPhone 4	Photos 1.0.1	2012-07-01T11:20:56
IMG_0667_FAR2018-055.7.53.jpg	1.50 MB	JPEG		1687 x 2465	Apple	iPhone 4	Photos 1.0.1	2012-07-01T12:29:04
IMG_0671_FAR2018-055.7.54.jpg	1.26 MB	JPEG		1698 x 2379	Apple	iPhone 4	Photos 1.0.1	2012-07-01T12:31:10
IMG_0672_FAR2018-055.7.55.jpg	1.46 MB	JPEG		2457 x 1810	Apple	iPhone 4	Photos 1.0.1	2012-07-01T12:32:44
IMG_0726_FAR2018-055.7.56.jpg	1.41 MB	JPEG		2592 x 1936			Photos 1.0.1	2012-07-04T16:36:15
IMG_3235_FAR2018-055.7.68.jpg	1.64 MB	JPEG		2592 x 1936	Apple	iPhone 4	Photos 1.0.1	2012-09-05T15:31:42
IMG_2108_FAR2018-055.7.60.jpg	1.38 MB	JPEG		2592 x 1936			Photos 1.0.1	2012-10-12T10:34:23
Xmas 2012_FAR2018-055.7.102.jpg	330.83 KB	JPEG	Santa1 2012	975 x 1403	Canon	Canon MP250 series	Photos 1.0.1	2012-11-28T20:16:35
DSC04916_FAR2018-055.7.23.jpg	2.26 MB	JPEG	DSC04916.JPG	4000 x 2672	Sony	DSC-W220	Photos 1.0.1	2012-12-21T05:42:58
			Leena photographs Omas family					
DSC04933_FAR2018-055.7.24.jpg	2.10 MB	JPEG	Omas family	4000 x 2672	Sony	DSC-W220	Photos 1.0.1	2012-12-21T05:44:59
IMG_0001_FAR2018-055.7.42.jpg	110.58 KB	JPEG	gallery.JPG	682 x 656	Canon	MP Navigator EX 3.0	Photos 1.0.1	2012-12-30T21:24:45
IMG_0006_2_FAR2018-055.7.43.jpg	227.40 KB	JPEG		1085 x 701	Canon	MP Navigator EX 3.0	Photos 1.0.1	2012-12-30T21:24:47
IMG_0009_FAR2018-055.7.44.jpg	230.14 KB	JPEG		813 x 1168	Canon	MP Navigator EX 3.0	Photos 1.0.1	2012-12-30T21:24:48
IMG_0010_FAR2018-055.7.45.jpg	22.68 KB	JPEG		314 x 248	Canon	MP Navigator EX 3.0	Photos 1.0.1	2012-12-30T21:24:48
IMG_2573_FAR2018-055.7.66.jpg	1.75 MB	JPEG	IMG_2573.JPG	1936 x 2592	Apple	iPhone 4	Photos 1.0.1	2013-03-04T13:00:39
IMG_3193_2_FAR2018-055.7.67.jpg	1.55 MB	JPEG		2592 x 1936	Apple	iPhone 4	Photos 1.0.1	2013-07-02T19:37:35
			Oberbaumbruecke					
Image_00088_FAR2018-055.7.39.jpg	27.72 KB	JPEG	Berlin	352 x 288			Photos 1.0.1	2013-10-07T19:05:09
Image_00090_FAR2018-055.7.40.jpg	25.34 KB	JPEG	at A's	352 x 288			Photos 1.0.1	2013-10-07T19:05:09
Image_FAR2018-055.7.38.jpg	346.43 KB	JPEG	Santa1 2013	958 x 1397			Photos 1.0.1	2013-12-15T20:04:41

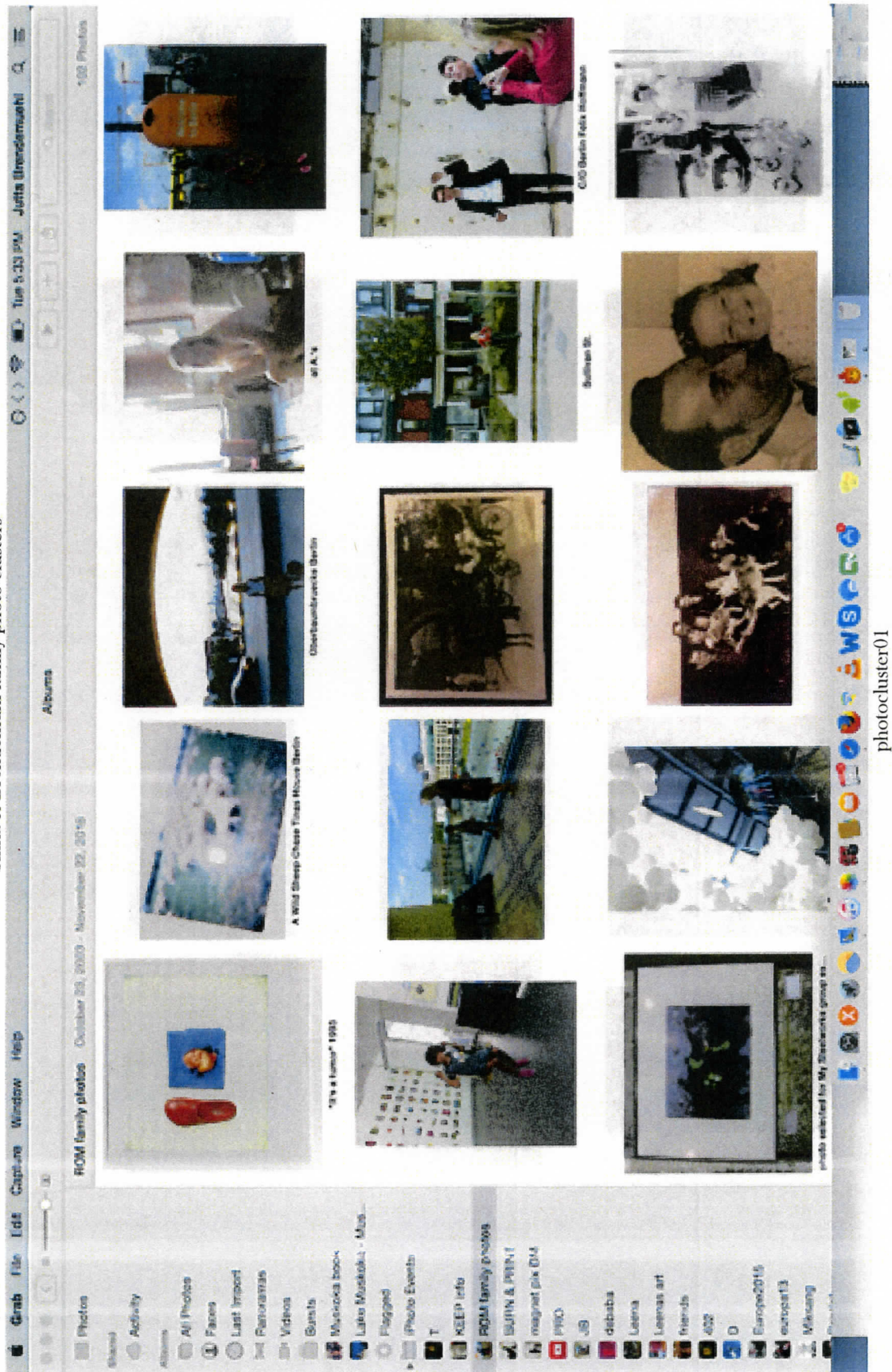
photo_1_FAR2018-055.7.91.jpg	474.61 KB	JPEG	C/O Berlin Felix	968 x 1296	Apple	iPhone 4	Photos 1.0.1	2014-01-27T10:36:55
photo_3_FAR2018-055.7.92.jpg	452.74 KB	JPEG	Hoffmann	1296 x 968	Apple	iPhone 4	Photos 1.0.1	2014-01-27T12:21:43
IMG_6318_FAR2018-055.7.70.jpg	937.97 KB	JPEG		1452 x 2455	Apple	iPhone 4	Photos 1.0.1	2014-02-15T16:23:40
IMG_7583_FAR2018-055.7.73.jpg	105.97 KB	JPEG		640 x 480	Apple	iPhone 4	Photos 1.0.1	2014-06-21T15:26:55
IMG_0069_FAR2018-055.7.46.jpg	824.90 KB	JPEG	Hoffmann	2531 x 2448	Apple	iPhone 5s	Photos 1.0.1	2014-06-23T17:06:27
IMG_20140627_151253_FAR2018-055.7.75.jpg	979.10 KB	JPEG		1944 x 1944	Samsung	Galaxy Nexus	Photos 1.0.1	2014-06-27T15:12:53
IMG_8592_FAR2018-055.7.74.jpg	152.06 KB	JPEG		1023 x 576			Photos 1.0.1	2014-09-08T11:52:25
Santa2014_FAR2018-055.7.94.jpg	445.97 KB	JPEG	Santal 2014	898 x 1314	Canon	MP Navigator EX 3.0	Photos 1.0.1	2014-12-05T20:38:06
			John Oswald.					
IMG_5868_FAR2018-055.7.69.jpg	990.02 KB	JPEG	instandstillness	2448 x 3264	Apple	iPhone 6	Photos 1.0.1	2015-10-03T14:38:50
Weinacht2015_FAR2018-055.7.101.jpg	300.65 KB	JPEG	Santal 2015	742 x 1052	Canon	MP Navigator EX 3.0	Photos 1.0.1	2015-11-29T12:04:38
IMG_6692_FAR2018-055.7.71.jpg	708.38 KB	JPEG		2142 x 1897	Apple	iPhone 6	Photos 1.0.1	2015-11-29T20:08:28
			Bangla Santa, 2015					
			Kolkata South City					
DSCF0113_FAR2018-055.7.25.jpg	1.59 MB	JPEG	Mall	3648 x 2736	VivCam		Photos 1.0.1	2015-12-20T21:07:17
IMG_20151221_114909672_FAR2018-055.7.76.jpg	2.89 MB	JPEG		2432 x 4320	Motorola	XT1058	Photos 1.0.1	2015-12-21T11:49:10
DSCF0139_FAR2018-055.7.26.jpg	1.47 MB	JPEG		3648 x 2736	VivCam		Photos 1.0.1	2015-12-21T15:06:56
DSCF0142_FAR2018-055.7.27.jpg	2.20 MB	JPEG		3648 x 2736	VivCam		Photos 1.0.1	2015-12-21T16:59:42
DSCF0146_FAR2018-055.7.28.jpg	1.75 MB	JPEG		2588 x 2736	VivCam		Photos 1.0.1	2015-12-21T18:04:54
IMG_20151222_120615639_FAR2018-055.7.77.jpg	1.81 MB	JPEG		2432 x 4320	Motorola	XT1058	Photos 1.0.1	2015-12-22T12:06:16
IMG_20151222_133806629_FAR2018-055.7.78.jpg	2.71 MB	JPEG		4320 x 2432	Motorola	XT1058	Photos 1.0.1	2015-12-22T13:38:07
IMG_20151222_141943654_FAR2018-055.7.79.jpg	1.11 MB	JPEG		2432 x 4320	Motorola	XT1058	Photos 1.0.1	2015-12-22T14:19:44
IMG_7310_FAR2018-055.7.72.jpg	329.25 KB	JPEG		960 x 1280	Apple	iPhone 6	Photos 1.0.1	2015-12-24T19:20:42
IMG_20160102_164757009_FAR2018-055.7.2.81 MB	2.81 MB	JPEG	Germany-Italy 2016,	4320 x 2432	Motorola	XT1058	Photos 1.0.1	2016-01-02T16:47:57
			with Vito					
IMG_0085_FAR2018-055.7.47.jpg	139.28 KB	JPEG		543 x 966			Photos 1.0.1	2016-07-02T16:56:38
IMG_0506_FAR2018-055.7.50.jpg	1.21 MB	JPEG		2448 x 3264	Apple	iPhone 6	Photos 1.0.1	2016-07-25T11:31:58
IMG_0511_FAR2018-055.7.51.jpg	1.86 MB	JPEG		2448 x 3264	Apple	iPhone 6	Photos 1.0.1	2016-07-25T12:47:16
image-5_FAR2018-055.7.41.jpg	1.83 MB	JPEG		3131 x 2214			Photos 1.0.1	2016-08-07T21:21:54
IMG_20160811_115834879_HDR_FAR2018-055.7.81.jpg	1.37 MB	JPEG		2340 x 4160	Motorola	MotoG3	Photos 1.0.1	2016-08-11T11:58:33
IMG_20160812_110825856_FAR2018-055.7.82.jpg	2.03 MB	JPEG		2340 x 4160	Motorola	MotoG3	Photos 1.0.1	2016-08-12T11:08:42
IMG_20160824_074842437_FAR2018-055.7.83.jpg	1.39 MB	JPEG		4160 x 2340	Motorola	MotoG3	Photos 1.0.1	2016-08-24T07:48:12
IMG_1355_FAR2018-055.7.58.jpg	303.39 KB	JPEG		1280 x 960	Apple	iPhone 6	Photos 1.0.1	2016-09-05T12:29:49
IMG_20161009_112544468_FAR2018-055.7.84.jpg	1.61 MB	JPEG	Kali Puja	2340 x 4160	Motorola	MotoG3	Photos 1.0.1	2016-10-09T11:25:33
IMG_1923_FAR2018-055.7.59.jpg	257.91 KB	JPEG	A Mother for Chioco	900 x 1600			Photos 1.0.1	2016-10-31T07:03:26
IMG_2336_FAR2018-055.7.61.jpg	1.07 MB	JPEG		2705 x 2134	Apple	iPhone 6	Photos 1.0.1	2016-11-22T16:33:56

IMG_2337_FAR2018-055.7.62.jpg	1.33 MB	JPEG	3049 x 2000	Apple	iPhone 6	Photos 1.0.1	43.660745	-79.4408	2016-11-22T16:34:06
IMG_2345_FAR2018-055.7.63.jpg	1.23 MB	JPEG	3182 x 2386	Apple	iPhone 6	Photos 1.0.1	43.660738	-79.4407	2016-11-22T16:46:22
IMG_2346-1_FAR2018-055.7.64.jpg	1.48 MB	JPEG	2361 x 3233	Apple	iPhone 6	Photos 1.0.1	43.66072	-79.4406	2016-11-22T16:46:58
IMG_2347_FAR2018-055.7.65.jpg	1.04 MB	JPEG	3186 x 2428	Apple	iPhone 6	Photos 1.0.1	43.660697	-79.4407	2016-11-22T16:59:15

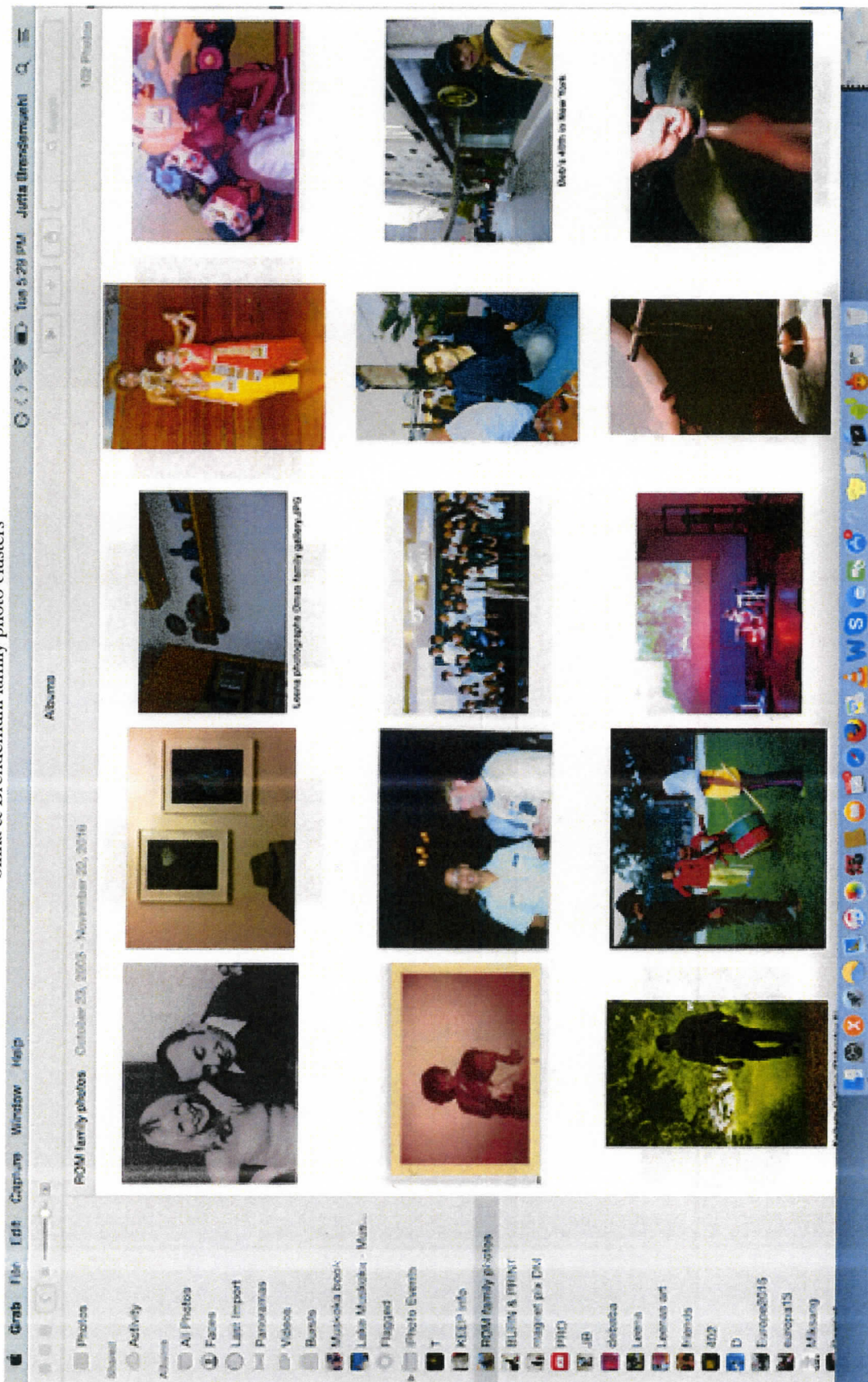
Sinha-Brendemühl Born-Digital Collection
Family Camera Network – Royal Ontario Museum



Sinha & Brendemuhl family photo clusters



Sinha & Brendemuhl family photo clusters



photocluster02

Sinha & Brendemuhl family photo clusters



photocluster03

The image shows a Windows XP desktop environment. The taskbar at the bottom includes the Start button, a search bar, and several open applications: Internet Explorer, a photo gallery, and a file explorer window titled "ROM family photos". The system clock shows the date as 10/26/2016 and the time as 5:39 PM. The photo gallery application is the central focus, displaying a grid of photo thumbnails. The thumbnails include a young boy in a red shirt, a child in a crib, a birthday cake, a child in a hospital bed, and a family portrait. Some thumbnails are greyed out and labeled "Restrict image". The application's interface includes a top menu bar with "Grand File Edit Capture Window Help", a toolbar with icons for various functions, and a sidebar with a list of albums and photos. The sidebar lists albums such as "All Photos", "Faces", "Last Import", "Panoramas", "Videos", "Bands", "Musicka track", "Luka Musicka 4", "Mus...", "Hugged", "Photo Events", "T", "KEEP info", "ROM family photos", "ROM & 1997-IT", "mag and Joe Dad", "PHD", "JB", "dababa", "Leena", "Leena and", "Friends", "402", "D", "Europe2016", "Europe215", "Missary", and "Missary".

4

Sinha & Brendemuhl family photo clusters



photocluster05

Sinha & Brendemuhl family photo clusters



photocluster06



External Report - World Cultures: Far Eastern

Curatorial Title: Self-portrait of Jutta, Debashis and Leena
Object Number: 2018.89.7.2
Catalogue Number:
Maker Display: Jutta Brendemühl
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: June 10, 2009
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
 File name: 3ofus
 File Size: 917 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 2112 x 2377 pixels



Curatorial Title: A framed photograph in an exhibition
Object Number: 2018.89.7.3
Catalogue Number:
Maker Display: Jutta Brendemühl
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Hattingen, North Rhine-Westphalia, Germany; Toronto, Ontario, Canada
Period Display:
Date: September 16, 2007
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
 File name: 2007.23 7116(2)
 File size: 242 KB
Inscribed: [IPTC Core, title field, typed]: "photo selected for My Steelworks group exhibition (Westphalian Industrial Museum Hattingen, Germany, 2007)"
Published
References:
Exhibitions:
Dimensions: 1409 x 1198 pixels



*Three records from the Sinha-Brendemühl born-digital collection were removed from this report due to restrictions.

External Report - World Cultures: Far Eastern

Curatorial Title: A relative holding a family photograph of Jutta, Debashis, and Leena
Object Number: 2018.89.7.4
Catalogue Number:
Maker Display: Andreas
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Frankfurt, Hesse, Germany
Period Display:
Date: June 28, 2009
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: 090628Familienfoto2
File size: 258 KB
Inscribed:
Published:
References:
Exhibitions:
Dimensions: 1795 x 1205 pixels



Curatorial Title: Baby Jutta and Gisele in front of the Christmas tree
Object Number: 2018.89.7.5
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital scan (JPEG) of a gelatin silver print
Geography Display: Berlin, Germany
Period Display:
Date: c. 1980 (digitized May 11, 2011)
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File Type: JPEG
File name: Baby Jutta and Gisele Xmas
File size: 386 KB
Inscribed:
Published:
References:
Exhibitions:
Dimensions: 1006 x 1488 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Baby Umi Helga
Object Number: 2018.89.7.6
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital scan (JPEG) of a gelatin silver print
Geography Display:
Period Display:
Date: c. 1930 (digitized May 11, 2011)
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: Baby Umi Helga
File size: 681 KB
Inscribed:
Published:
References:
Exhibitions:
Dimensions: 1492 x 2066 pixels

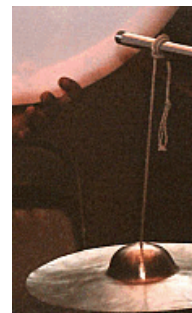


Curatorial Title: Debashis' cymbals
Object Number: 2018.89.7.7
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital scan (JPEG) of colour film
Geography Display:
Period Display:
Date: June 18, 2005
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: debacymbal_1
File size: 147 KB
Inscribed:
Published:
References:
Exhibitions:
Dimensions: 1067 x 871 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Debashis' cymbals
Object Number: 2018.89.7.8
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital scan (JPEG) of colour film
Geography Display:
Period Display:
Date: June 18, 2005 (scanned)
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: debacymbal_4
File size: 115 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 581 x 948 pixels



Curatorial Title: Debashis and Jutta
Object Number: 2018.89.7.9
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG) of gelatin silver print
Geography Display:
Period Display:
Date: January 12, 2008
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: dbejutta2
File size: 334 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 1130 x 742 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Debashis and Jutta at a party
Object Number: 2018.89.7.10
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: February 10, 2007
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: DSC_62
File size: 1.09 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 1944 x 2896 pixels



Curatorial Title: Jutta and Leena
Object Number: 2018.89.7.11
Catalogue Number:
Maker Display: Debashis Sinha
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Kolkata, West Bengal, India
Period Display:
Date: June 14 , 2009
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: DSC00107
File size: 2.11 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 2480 x 3714 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Leena asleep in a stroller with a doll wearing a Canada sweater

Object Number: 2018.89.7.12

Catalogue Number:

Maker Display: Jutta Brendemühl

Material & Technique Display: Digital photograph (JPEG)

Geography Display: Toronto, Ontario, Canada

Period Display:

Date: July 1, 2009

Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.

Description: File type: JPEG
File name: DSC00499
File size: 2.15 MB

Inscribed: [IPTC core, title field, typed]: "1st Canada Day c JB.JPG"

Published

References:

Exhibitions:

Dimensions: 2289 x 3969 pixels



Curatorial Title: Jutta and Debashis

Object Number: 2018.89.7.13

Catalogue Number:

Maker Display: Unknown

Material & Technique Display: Digital photograph (JPEG)

Geography Display:

Period Display:

Date: August 11, 2007

Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.

Description: File type: JPEG
File name: DSC01323
File size: 924 KB

Inscribed:

Published

References:

Exhibitions:

Dimensions: 2816 x 2112 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Leena, wearing a Christmas outfit, holding a stuffed lamb

Object Number: 2018.89.7.14

Catalogue Number:

Maker Display: Jutta Brendemühl

Material & Technique Display: Digital photograph (JPEG)

Geography Display: Toronto, Ontario, Canada

Period Display:

Date: October 30, 2009

Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.

Description: File type: JPEG
File name: DSC01377
File size: 2.31 MB

Inscribed:

Published

References:

Exhibitions:

Dimensions: October 30, 2009



Curatorial Title: Young Leena, out for a walk with her father, Debashis, and Oma

Object Number: 2018.89.7.15

Catalogue Number:

Maker Display: Jutta Brendemühl

Material & Technique Display: Digital photograph (JPEG)

Geography Display: Germany

Period Display:

Date: December 2, 2009

Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.

Description: File type: JPEG
File name: DSC01695
File size: 3.45 MB

Inscribed:

Published

References:

Exhibitions:

Dimensions: 2672 x 4000 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Debashis posing for a photograph
Object Number: 2018.89.7.16
Catalogue Number:
Maker Display: Jutta Brendemühl
Material & Technique Display: Digital photograph (JPEG)
Geography Display: New York, New York, U.S.A.
Period Display:
Date: December 11, 2007
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: DSC01830
File size: 1.19 MB
Inscribed: [IPTC Core, title field, typed]: "Deb's 40th in New York"
Published
References:
Exhibitions:
Dimensions: 2816 x 2112 pixels



Curatorial Title: Children and caregivers in Chen Court at the ROM
Object Number: 2018.89.7.17
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: January 1, 2010
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: DSC02435
File size: 2.01 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 2672 x 4000 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Debashis' band
Object Number: 2018.89.7.18
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display:
Period Display:
Date: April 11, 2008
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: DSC02443
File size: 971 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 2816 x 2112 pixels



Curatorial Title: Debashis playing drums in a studio
Object Number: 2018.89.7.19
Catalogue Number:
Maker Display: Jutta Brendemühl
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: November 26, 2009
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: DSC03582
File size: 2.10 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 3456 x 2592 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Leena's birthday cards and cake
Object Number: 2018.89.7.20
Catalogue Number:
Maker Display: Jutta Brendemühl
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Ottawa, Ontario, Canada
Period Display:
Date: February 14, 2009
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: DSC03936
File size: 941 KB
Inscribed: [IPTC Core, title field, typed]: "DSC03936.JPG"
Published
References:
Exhibitions:
Dimensions: 2457 x 2104 pixels



Curatorial Title: Debashis and Jutta
Object Number: 2018.89.7.21
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display:
Period Display:
Date: February 2, 2009
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: DSC03991
File size: 1.06 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 2443 x 2112 pixels

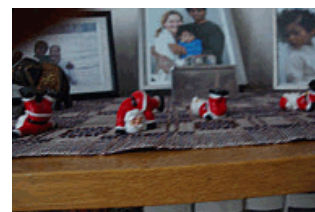


External Report - World Cultures: Far Eastern

Curatorial Title: Jutta and family assembling furniture for Leena's nursery
Object Number: 2018.89.7.22
Catalogue Number:
Maker Display: Debashis Sinha
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: April 12, 2009
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: DSC04203
File size: 949 KB
Inscribed: [IPTC Core, title field, typed]: "DSC04203.JPEG"
Published
References:
Exhibitions:
Dimensions: 2112 x 2816 pixels

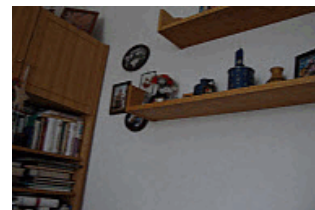


Curatorial Title: Santa figurines and framed family photographs on a bookshelf
Object Number: 2018.89.7.23
Catalogue Number:
Maker Display: Leena
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Germany
Period Display:
Date: December 21, 2012
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: DSC04916
File size: 2.25 MB
Inscribed: [IPTC Core, title field, typed]: "DSC04916.JPG"
Published
References:
Exhibitions:
Dimensions: 4000 x 2672 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Shelves, books and assorted items
Object Number: 2018.89.7.24
Catalogue Number:
Maker Display: Leena
Material & Technique Display: Digital photograph (JPEG)
Geography Display:
Period Display:
Date: December 21, 2012
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: DSC04933
File size: 2.01 MB
Inscribed: [IPTC Core, title field, typed]: "Leena photographs Omas family gallery.JPG"
Published
References:
Exhibitions:
Dimensions: 4000 x 2672 pixels

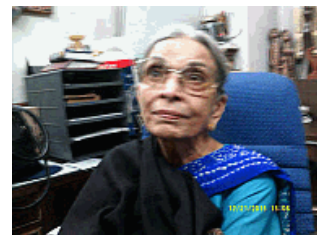


Curatorial Title: Jutta and Debashis posing for a photograph on Santa's chair
Object Number: 2018.89.7.25
Catalogue Number:
Maker Display: Leena
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Kolkata, West Bengal, India
Period Display:
Date: December 20, 2015
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: DSCF0113
File size: 1.59 MB
Inscribed: [Lower right, digital date/time stamp] "12/20/2015 21:07"
[IPTC Core, title field, typed]: "Bangla Santa, 2015 Kolkata South City Mall"
Published
References:
Exhibitions:
Dimensions: 2648 x 2736 pixels

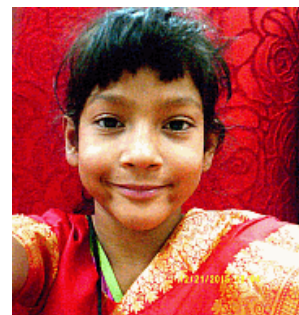


External Report - World Cultures: Far Eastern

Curatorial Title: Mrs. Saroj Sood
Object Number: 2018.89.7.26
Catalogue Number:
Maker Display: Leena
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Kolkata, West Bengal, India
Period Display:
Date: December 21, 2015
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: DSCF0139
File size: 1.47 MB
Inscribed: [Lower left, digital date/time stamp]"12/21/2015 15:06"
Published
References:
Exhibitions:
Dimensions: 3648 x 2736 pixels



Curatorial Title: Leena, self portrait
Object Number: 2018.89.7.28
Catalogue Number:
Maker Display: Leena
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Kolkata, West Bengal, India
Period Display:
Date: December 21, 2015
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: DSCF0146
File size: 1.75 MB
Inscribed: [Lower left, digital date/time stamp] "12/21/2015 18:04"
Published
References:
Exhibitions:
Dimensions: 2588 x 2736 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Debashis at a restaurant
Object Number: 2018.89.7.29
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital scan (JPEG) from colour film
Geography Display:
Period Display:
Date: September 13, 2004
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: F1000002
File Size: 988 KB



Inscribed:
Published
References:
Exhibitions:
Dimensions: 1232 x 1840 pixels

Curatorial Title: Blurred photograph of sheep
Object Number: 2018.89.7.30
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital scan (JPEG) from colour film
Geography Display: Berlin, Germany
Period Display:
Date: August 10, 2004
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: F1000019
File size: 97 KB
Inscribed: [IPTC Core, title field, typed]: "A Wild Sheep Tinas House Berlin"
Published
References:
Exhibitions:
Dimensions: 654 x 436 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Leena in cradle
Object Number: 2018.89.7.31
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital scan (JPEG) from colour film
Geography Display: Kolkata, West Bengal, India
Period Display:
Date: June 24, 2009
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: F1000029
File size: 326 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 1066 x 1196 pixels



Curatorial Title: Jutta stepping on a stone during her wedding ceremony
Object Number: 2018.89.7.32
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital scan (JPEG) from colour film
Geography Display:
Period Display:
Date: May 30, 2007
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: F1060028
File size: 858 KB
Inscribed: [IPTC Core, title field, typed]: "printabdef_.jpg"
Published
References:
Exhibitions:
Dimensions: 1040 x 1232 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Jutta and Deb receiving a hug
Object Number: 2018.89.7.33
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital scan (JPEG) from colour film
Geography Display:
Period Display:
Date: June 6, 2007
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: F1110005
File size: 873 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 1840 x 1232 pixels

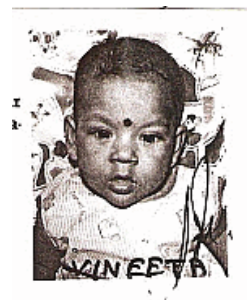


Curatorial Title: Jutta and Deb in a ceremony
Object Number: 2018.89.7.34
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital scan (JPEG) from colour film
Geography Display:
Period Display:
Date: June 21, 2007
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: F1110018
File size: 556
Inscribed:
Published
References:
Exhibitions:
Dimensions: 1478 x 984 pixels

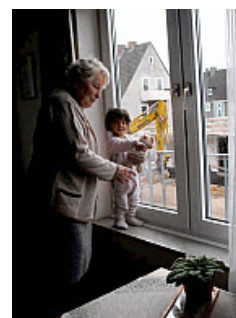


External Report - World Cultures: Far Eastern

Curatorial Title: Baby Leena's identification photograph
Object Number: 2018.89.7.35
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG) of a black and white photocopy
Geography Display: Kolkata, West Bengal, India
Period Display:
Date: c. 2009 (digitized January 24, 2009)
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: fixedleena
File size: 57 JB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 318 x 404 pixels

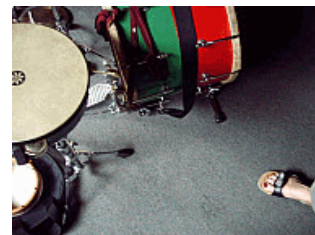


Curatorial Title: Leena and Oma by a window
Object Number: 2018.89.7.36
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Germany
Period Display:
Date: 2009
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: GEDC0114
File size: 580 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 1472 x 1963 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Deb's drum set and Jutta's food
Object Number: 2018.89.7.37
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display:
Period Display:
Date: June 11, 2005
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMAG0201
File size: 335 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 1280 x 690 pixels

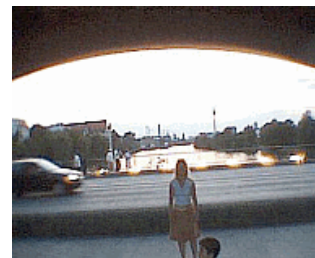


Curatorial Title: Jutta and Debashis posing with their daughter, Leena, and Santa
Object Number: 2018.89.7.38
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: December 15, 2013
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMAGE
File size: 346 KB
Inscribed: [IPTC Core, title field, typed]: "Santa! 2013"
Published
References:
Exhibitions:
Dimensions: 958 x 1397 pixels

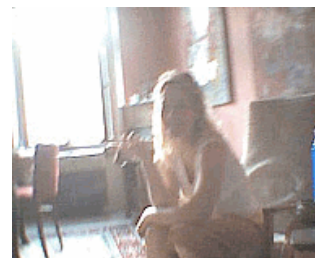


External Report - World Cultures: Far Eastern

Curatorial Title: Jutta at Oberbaum Bridge
Object Number: 2018.89.7.39
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Berlin, Germany
Period Display:
Date: October 7, 2013
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: Image_00088
File size: 27 KB
Inscribed: [IPTC Core, title field, typed]: "Oberbaumbruecke Berlin"
Published
References:
Exhibitions:
Dimensions: 352 x 288 pixels

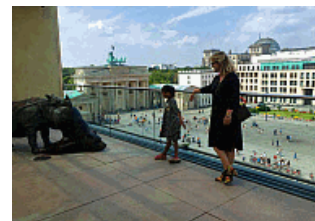


Curatorial Title: Jutta at A.'s house
Object Number: 2018.89.7.40
Catalogue Number:
Maker Display: Debashis Sinha
Material & Technique Display: Digital photograph (JPEG)
Geography Display:
Period Display:
Date: October 07, 2013
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMAGE_00090
File size: 25 KB
Inscribed: [IPTC Core, title field, typed]: "at A.'s"
Published
References:
Exhibitions:
Dimensions: 352 x 288 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Jutta and Leena at Berlin's Academy of Arts
Object Number: 2018.89.7.41
Catalogue Number:
Maker Display: Debashis Sinha
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Berlin, Germany
Period Display:
Date: August 7, 2016
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: image-5
File size: 1.83 MB



Inscribed:
Published
References:
Exhibitions:
Dimensions: 3131 x 2214 pixels

Curatorial Title: Young Jutta
Object Number: 2018.89.7.42
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital scan (JPEG) of a dye coupler print
Geography Display: Berlin, Germany
Period Display:
Date: c. 1980 (digitized December 30, 2012)
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_0001
File size: 110 KB



Inscribed:
Published
References:
Exhibitions:
Dimensions: 682 x 656 pixels

External Report - World Cultures: Far Eastern

Curatorial Title: Jutta's relatives on a hill top with painted candles and angel wings

Object Number: 2018.89.7.43

Catalogue Number:

Maker Display: Unknown

Material & Technique Display: Digital scan (JPEG) of a gelatin silver print with paint

Geography Display:

Period Display:

Date: c. 1980 (digitized December 30, 2012)

Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.

Description: File type: JPEG
File name: IMG_0006_2
File size: 227

Inscribed:

Published

References:

Exhibitions:

Dimensions: 1085 x 701 pixels



Curatorial Title: Young Jutta with her sister and mother

Object Number: 2018.89.7.44

Catalogue Number:

Maker Display: Unknown

Material & Technique Display: Digital scan (JPEG) of a gelatin silver print

Geography Display: Berlin, Germany

Period Display:

Date: c. 1980 (digitized December 30, 2012)

Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.

Description: File type: JPEG
File name: IMG_0009
File size: 230 KB

Inscribed:

Published

References:

Exhibitions:

Dimensions: 813 x 1168 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Jutta's sister and father
Object Number: 2018.89.7.45
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital scan (JPEG) of a gelatin silver print
Geography Display: Berlin, Germany
Period Display:
Date: c. 1980 (digitized December 30, 2012)
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_0010
File size: 22 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 314 x 248 pixels



Curatorial Title: Jutta takes a picture of curator Felix Hoffmann at C /O Berlin
Object Number: 2018.89.7.46
Catalogue Number:
Maker Display: Debashis Sinha
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Berlin, Germany
Period Display:
Date: June 23, 2014
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_0069
File size: 824 KB
Inscribed: [IPTC Core, title field, typed]: "C/O Berlin Felix Hoffmann; [IPTC Core, instructions field, typed]: "lkm1tW0fR0SUKoWsv6BCwg"
Published
References:
Exhibitions:
Dimensions: 2531 x 2448 pixels

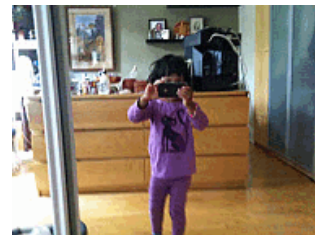


External Report - World Cultures: Far Eastern

Curatorial Title: Jutta and Vito
Object Number: 2018.89.7.47
Catalogue Number:
Maker Display: Debashis Sinha
Material & Technique Display: Digital photograph (JPEG)
Geography Display:
Period Display:
Date: July 2, 2016
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_0085
File size: 139 KB
Inscribed: [IPTC Core, title field, typed]: "Germany-Italy 2016, with Vito"
Published
References:
Exhibitions:
Dimensions: 543 x 966 pixels



Curatorial Title: Leena with an iPhone 4
Object Number: 2018.89.7.48
Catalogue Number:
Maker Display: Leena
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: June 6, 2012
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_0112
File size: 1.45 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 2592 x 1936 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Leena, asleep in a shopping cart
Object Number: 2018.89.7.49
Catalogue Number:
Maker Display: Jutta Brendemühl
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Berlin, Germany
Period Display:
Date: June 18, 2012
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_0207
File size: 1.58 MB
Inscribed: [IPTC Core, title field, typed]: "continuous jetlag. Berlin-Kreuzbe 2012rg"
Published
References:
Exhibitions:
Dimensions: 1935 x 2592 pixels



Curatorial Title: Leena, on a swing
Object Number: 2018.89.7.50
Catalogue Number:
Maker Display: Jutta Brendemühl
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Berlin, Germany
Period Display:
Date: July 25, 2016
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_0506
File size: 1.21 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 2448 x 3264 pixels

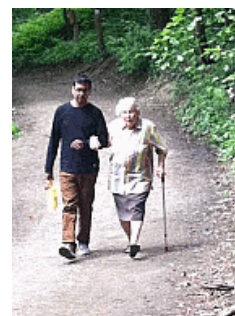


External Report - World Cultures: Far Eastern

Curatorial Title: Leena posing with a "Welcome to Berlin" bin in the street
Object Number: 2018.89.7.51
Catalogue Number:
Maker Display: Jutta Brendemühl
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Berlin, Germany
Period Display:
Date: July 25, 2016
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_0511
File size: 1.86 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 2448 x 3264 pixels



Curatorial Title: Debashis with Oma
Object Number: 2018.89.7.52
Catalogue Number:
Maker Display: Jutta Brendemühl
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Germany
Period Display:
Date: July 1, 2012
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_0662
File size: 764 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 1935 x 2592 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Young Jutta with her "Schultüte" or school cone
Object Number: 2018.89.7.53
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG) of a dye coupler print
Geography Display: Berlin, Germany
Period Display:
Date: 1976 (digitized July 1, 2012)
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_0667
File size: 1.50 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 1687 x 2465 pixels



Curatorial Title: Young Oma with a "Schultüte," or school cone.
Object Number: 2018.89.7.54
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG) of a gelatin silver print
Geography Display: Germany
Period Display:
Date: c. 1955 (digitized July 1, 2012)
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_0671
File size: 1.26 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 1698 x 2379 pixels

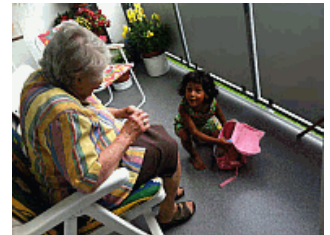


External Report - World Cultures: Far Eastern

Curatorial Title: Young Oma (grandmother) at school
Object Number: 2018.89.7.55
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG) of a gelatin silver print
Geography Display: Germany
Period Display:
Date: c. 1932 (digitized July 1, 2012)
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_0672
File size: 1.46 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 2457 x 1810 pixels



Curatorial Title: Leena and Oma on the balcony
Object Number: 2018.89.7.56
Catalogue Number:
Maker Display: Jutta Brendemühl
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Berlin, Germany
Period Display:
Date: July 4, 2012
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_0726
File size: 1.41 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 2592 x 1936 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Debashis and Jutta, with their daughter Leena
Object Number: 2018.89.7.57
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: July 14, 2009
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_0859
File size: 82 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 640 x 480 pixels



Curatorial Title: Jutta and Debashis, with their daughter Leena
Object Number: 2018.89.7.58
Catalogue Number:
Maker Display: Jutta Brendemühl
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Muskoka Lakes, Ontario, Canada
Period Display:
Date: September 5, 2016
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_1355
File size: 303 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 1280 x 960 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Leena reading a book
Object Number: 2018.89.7.59
Catalogue Number:
Maker Display: Jutta Brendemühl
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: October 31, 2016
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_1923
File size: 257 KB
Inscribed: [IPTC Core, title field, typed]: "A Mother for Chioco" [sic]
Published
References:
Exhibitions:
Dimensions: 900 x 1600 pixels



Curatorial Title: Debashis with his drum kit
Object Number: 2018.89.7.60
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display:
Period Display:
Date: October 12, 2012
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_2108
File size: 1.38 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 2592 x 1936 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Photograph of a photo in a family album
Object Number: 2018.89.7.61
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG) of a gelatin silver print
Geography Display: Germany
Period Display:
Date: c. 1920 (digitized November 22, 2016)
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_2336
File size: 1.07 MB



Inscribed:
Published
References:
Exhibitions:
Dimensions: 2705 x 2134 pixels

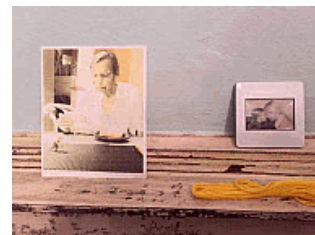
Curatorial Title: Family gathering on the grass
Object Number: 2018.89.7.62
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG) of a gelatin silver print [?
]
Geography Display: Germany
Period Display:
Date: c. 1920 (digitized November 22, 2016)
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_2337
File size: 1.33 MB



Inscribed:
Published
References:
Exhibitions:
Dimensions: 3049 x 2000 pixels

External Report - World Cultures: Far Eastern

Curatorial Title: Two family photos leaning against the wall
Object Number: 2018.89.7.63
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: November 22, 2016
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_2345
File size: 1.23 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 3182 x 2386 pixels



Curatorial Title: Objects on top of a table
Object Number: 2018.89.7.64
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: November 22, 2016
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_2346-1
File size: 1.48 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 2361 x 3233 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Two framed images and a hat
Object Number: 2018.89.7.65
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: November 22, 2016
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_2347
File size: 1.04 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 3186 x 2428 pixels



Curatorial Title: Oma with a postcard
Object Number: 2018.89.7.66
Catalogue Number:
Maker Display: Jutta Brendemühl
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Germany
Period Display:
Date: March 4, 2013
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_2573
File size: 1.75 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 1936 x 2592 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Jutta and her daughter, Leena, at a restaurant
Object Number: 2018.89.7.67
Catalogue Number:
Maker Display: Debashis Sinha
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Berlin, Germany
Period Display:
Date: July 2, 2013
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_3193_2
File size: 1.55 MB



Inscribed:
Published
References:
Exhibitions:
Dimensions: 2592 x 1936 pixels

Curatorial Title: Jutta and Debashis with their daughter, Leena, who holds a "Schultüte" (school cone)
Object Number: 2018.89.7.68
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: September 5, 2012
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMA_3235
File size: 1.64 MB



Inscribed:
Published
References:
Exhibitions:
Dimensions: 2592 x 1936 pixels

External Report - World Cultures: Far Eastern

Curatorial Title: John Oswald's installation
Object Number: 2018.89.7.69
Catalogue Number:
Maker Display: Jutta Brendemühl
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: October 3, 2015
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_5868
File size: 990 KB
Inscribed: [IPTC core, title field, typed]: "John Oswald, instandstillness"
Published
References:
Exhibitions:
Dimensions: 2448 x 3264 pixels



Curatorial Title: Jutta and Debashis with their daughter, Leena, on her birthday
Object Number: 2018.89.7.70
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: February 15, 2014
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_6318
File size: 937 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 1452 x 2455 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Young Jutta and her father
Object Number: 2018.89.7.71
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG) of a gelatin silver print
Geography Display: Germany
Period Display:
Date: c. 1980 (digitized November 29, 2015)
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_6692
File size: 708 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 2142 x 1897 pixels



Curatorial Title: Holiday selfie with Debashis, Jutta, and their daughter, Leena
Object Number: 2018.89.7.72
Catalogue Number:
Maker Display: Debashis Sinha
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: December 24, 2015
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_7310
File size: 329 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 960 x 1280 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Debashis, Jutta, and their daughter, Leena (in a floral crown)
Object Number: 2018.89.7.73
Catalogue Number:
Maker Display: Jutta Brendemühl
Material & Technique Display: Digital photograph (JPEG)
Geography Display:
Period Display:
Date: June 21, 2014
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_7583
File size: 105 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 640 x 480 pixels



Curatorial Title: Debashis (front row, centre) and his class
Object Number: 2018.89.7.74
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG) of a dye coupler print
Geography Display: Miyako, Japan, Asia
Period Display:
Date: c. 1994 (digitized September 8, 2014)
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_8592
File size: 125 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 1023 x 576 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Debashis and his daughter, Leena
Object Number: 2018.89.7.75
Catalogue Number:
Maker Display: Jutta Brendemühl
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Berlin, Germany
Berlin, Germany
Period Display:
Date: June 27, 2014
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_20140627
File size: 979 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 1944 x 1944 pixels



Curatorial Title: Leena and her mother, Jutta, at the market
Object Number: 2018.89.7.76
Catalogue Number:
Maker Display: Debashis Sinha
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Kolkata, West Bengal, India
Period Display:
Date: December 21, 2015
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_20151221-114909672
File size: 2.89 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 2432 x 4320 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Leena and Mrs. Saroj Sood
Object Number: 2018.89.7.77
Catalogue Number:
Maker Display: Debashis Sinha
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Kolkata, West Bengal, India
Period Display:
Date: December 22, 2015
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_20151221_120615639
File size: 1.80 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 2432 x 4320 pixels



Curatorial Title: Debashis, Jutta, and their daughter, Leena, posing for a photograph at Nava Jeevan
Object Number: 2018.89.7.78
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Kolkata, West Bengal, India
Period Display:
Date: December 22, 2015
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_20151222)133806629
File size: 2.71 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 4320 x 2432 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Jutta holding her daughter, Leena
Object Number: 2018.89.7.79
Catalogue Number:
Maker Display: Debashis Sinha
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Kolkata, West Bengal, India
Period Display:
Date: December 22, 2015
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_20151222_141943654
File size: 1.11 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 2432 x 4320 pixels



Curatorial Title: Jutta, Debashis, and their daughter, Leena, posing in front of Lancha Hut
Object Number: 2018.89.7.80
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Kolkata, West Bengal, India
Period Display:
Date: January 2, 2016
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_20160102_164757009
File size: 2.81 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 4320 x 2432 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Leena (under a piano)
Object Number: 2018.89.7.81
Catalogue Number:
Maker Display: Debashis Sinha
Material & Technique Display: Digital photograph (JPEG)
Geography Display:
Period Display:
Date: August 11, 2016
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File Name: IMG_20160811_115834879_HDR
File size: 1.37 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 2340 x 4160 pixels



Curatorial Title: Leena (under a piano)
Object Number: 2018.89.7.82
Catalogue Number:
Maker Display: Debashis Sinha
Material & Technique Display: Digital photograph (JPEG)
Geography Display:
Period Display:
Date: August 12, 2016
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_20160812_110825856
File size: 2.03 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 2340 x 4160 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Jutta and her daughter, Leena, blowing out the candles of a birthday cake
Object Number: 2018.89.7.83
Catalogue Number:
Maker Display: Debashis Sinha
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: August 24, 2016
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: img_20160824_074842437
File size: 1.39
Inscribed:
Published
References:
Exhibitions:
Dimensions: 4160 x 2340 pixels



Curatorial Title: Jutta and her daughter, Leena, at a celebration
Object Number: 2018.89.7.84
Catalogue Number:
Maker Display: Debashis Sinha
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Mississauga, Ontario, Canada
Period Display:
Date: October 9, 2016
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: IMG_20161009_112544468.jpg
File size: 1.61 MB
Inscribed: [IPTC Core, title field, typed]; "Kali Puja Mississauga 2016"
Published
References:
Exhibitions:
Dimensions: 2340 x 4160 pixels

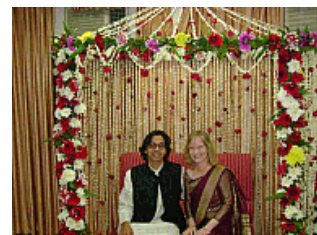


External Report - World Cultures: Far Eastern

Curatorial Title: Boats at the shoreline
Object Number: 2018.89.7.85
Catalogue Number:
Maker Display: Jutta Brendemühl
Material & Technique Display: Digital photograph (JPEG)
Geography Display: India
Period Display:
Date: December 31, 2006
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: india for jutta - 099.jpg
File size: 685 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 2816 x 2112



Curatorial Title: Debashis and Jutta at their engagement party
Object Number: 2018.89.7.86
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: January 7, 2007
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File Name: juttadebsit
File size: 1.49 MB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 2816 x 2112 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Debashis walking in a garden
Object Number: 2018.89.7.87
Catalogue Number:
Maker Display: Greg Locke
Material & Technique Display: Digital photograph (JPEG)
Geography Display: St. John's, Newfoundland, Canada
Period Display:
Date: July 6, 2008
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.



Description: File type: JPEG
File name: KolkataGarden2_GSL4979
File size: 143 KB

Inscribed: [IPTC Core, description field, typed]: "[#Beginning of Shooting Data Section] / Nikon D2X / Focal Length: 85mm / Optimize Image: / Color Mode: Mode I (Adobe RGB) / Long Exposure NR: Off / High ISO NR: Off / 2008/07/06 08:55:00.0 / Exposure Mode: Manual / White Balance: Auto / Tone Comp.: Less Contrast / Compressed RAW (12-bit) / Metering Mode: Multi-Pattern / AF Mode : AF-S / Hue Adjustment: 0° / Image Size: Large (4288 x 2848) / 1/125 sec - F/5.6 / Flash Sync Mode: Not Attached / Saturation: Normal / Color / Exposure Comp.: -0.3 EV / Sharpening: Normal
Lens: 85mm F/1.8 D / Sensitivity: ISO 100 / Image Comment: (C)GREGLOCK E 2006 / [#End of Shooting Data Section]";

[IPTC Core; title field, typed]: "Kolkata Garden (Debashis Sinha, Sound Travels, Toronto, 2006)"

[IPTC Core; credit line field, typed]: "GREG LOCKE"

[IPTC Core; source field, typed]: "GREG LOCKE"

[IPTC Core; copyright notice field, typed]: "© 2008 GREG LOCKE"

Published
References:
Exhibitions:
Dimensions:

510 x 768 pixels

External Report - World Cultures: Far Eastern

Curatorial Title: Leena's passport photograph
Object Number: 2018.89.7.89
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital scan of a dye coupler print
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: March 1, 2011
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: leenappfoto
File size: 108 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 610 x 854 pixels



Curatorial Title: Young Debashis and friend
Object Number: 2018.89.7.90
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital image [JPEG] of a dye coupler print
Geography Display:
Period Display:
Date: c. 1995 (digitized September 6, 2009)
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: n688000632_195022_7362
File size: 73 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 604 x 469 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Two girls in traditional indian dancing costumes
Object Number: 2018.89.7.91
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG) of a dye coupler print
Geography Display:
Period Display:
Date: c. 1980 (digitized January 27, 2014)
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: photo 1
File size: 474 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 968 x 1296 pixels



Curatorial Title: Mother, daughter and son at a birthday party at a McDonald's restaurant
Object Number: 2018.89.7.92
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG) of a dye coupler print
Geography Display:
Period Display:
Date: c. 1980 (digitized January 27, 2014)
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: photo 3
File size: 452 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 1296 x 698 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Jutta and Debashis with their daughter, Leena, posing for a photograph with Santa
2018.89.7.93

Object Number:

Catalogue Number:

Maker Display: Unknown

Material & Technique Display: Digital scan (JPEG) of a colour photographic print

Geography Display: Toronto, Ontario, Canada

Period Display:

Date: December 4, 2011

Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.

Description: File type: JPEG
File name: Santa2011
File size: 598 KB

Inscribed: [IPTC Core, title field, typed]: "Santa! 2011"

Published

References:

Exhibitions:

Dimensions: 1412 x 2039 pixels



Curatorial Title: Jutta and Debashis with their daughter, Leena, posing for a photograph with Santa
2018.89.7.94

Object Number:

Catalogue Number:

Maker Display: Unknown

Material & Technique Display: Digital scan of a colour photographic print

Geography Display: Toronto, Ontario, Canada

Period Display:

Date: November 30, 2014 (scanned December 5, 2014)

Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.

Description: File type: JPEG
File name: Santa2014
File size: 445 KB

Inscribed: [IPTC Core, title field, typed]: "Santa! 2014"
[lower right corner, digital time stamp]: "11/30/14 4215"

Published

References:

Exhibitions:

Dimensions: 898 x 1314 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Baby Leena's first portrait with Santa
Object Number: 2018.89.7.95
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital scan (JPEG) of a colour photographic print
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: November 23, 2009 (scanned December 19, 2009)
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.

Description: File type: JPEG
File name: santaaaaa!
File size: 115 KB

Inscribed: [lower left corner, digital time stamp, white font]: "11/23/09"
[lower right corner, white font]: "2065"
[IPTC Core, title field, typed]: "Sanata! 2009" [sic]

Published
References:
Exhibitions:
Dimensions: 458 x 640 pixels



Curatorial Title: Jutta and Debashis with their daughter, Leena, posing for a photograph with Santa
Object Number: 2018.89.7.96
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital scan (JPEG) of a colour photographic print
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: November 30, 2010
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.

Description: File type: JPEG
File name: sc0016762f
File size: 632 KB

Inscribed: [lower right corner, white font]: "2722"
[IPTC Core, title field, typed]: "Santa! 2010]

Published
References:
Exhibitions:
Dimensions: 1004 x 1398 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Didi and Debashis
Object Number: 2018.89.7.97
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital image (JPEG) of a dye diffusion transfer print [?]
Geography Display: Winnipeg, Manitoba, Canada
Period Display:
Date: c. 1980 (digitized February 6, 2007)
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: smalldidideb2
File size: 362 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 1540 x 1063 pixels



Curatorial Title: Jutta posing for a photograph outside of 55 Sullivan
Object Number: 2018.89.7.98
Catalogue Number:
Maker Display: Debashis Sinha
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: October 23, 2003
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: Sullivan_55
File size: 474 KB
Inscribed: [IPTC Core, title field, typed]: "Sullivan st."
Published
References:
Exhibitions:
Dimensions: 1228 x 1675 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Debashis with children playing instruments in the park
Object Number: 2018.89.7.100
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital photograph (JPEG)
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: 2007
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: Vital Signs 2007 047
File size: 96 KB
Inscribed:
Published
References:
Exhibitions:
Dimensions: 639 x 622 pixels



Curatorial Title: Jutta and Debashis with their daughter, Leena, posing for a photo with Santa on Weihnachten (Christmas Eve)
Object Number: 2018.89.7.101
Catalogue Number:
Maker Display: Unknown
Material & Technique Display: Digital scan (JPEG) from a colour image
Geography Display: Toronto, Ontario, Canada
Period Display:
Date: November 29, 2015
Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.
Description: File type: JPEG
File name: Weinacht2015
File size: 300 KB
Inscribed: [bottom center, white font]: "2015"
[IPTC Core, title field, typed}: 'Santa! 2015'
Published
References:
Exhibitions:
Dimensions: 742 x 1052 pixels



External Report - World Cultures: Far Eastern

Curatorial Title: Jutta and Debashis with their daughter, Leena, posing for a photograph with Santa
2018.89.7.102

Object Number:

Catalogue Number:

Maker Display: Unknown

Material & Technique Display: Digital scan (JPEG) of a colour photographic print
Toronto, Ontario, Canada

Geography Display:

Period Display:

Date: November 28, 2012

Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.

Description: File type: JPEG
File name: Xmas 2012
File size: 330 KB

Inscribed: [IPTC Core, title field, embedded]: "Santa! 2012"

Published

References:

Exhibitions:

Dimensions: 975 x 1403 pixels



Curatorial Title: A Polaroid photograph of a red sandal and an organic matter
2018.89.7.103

Object Number:

Catalogue Number:

Maker Display: Unknown

Material & Technique Display: Digital image (JPEG) of a dye diffusion transfer print

Geography Display:

Period Display:

Date: February 6, 2007

Credit Line: Gift of the Sinha/Brendemühl family. Courtesy of The Family Camera Network.

Description: File type: JPEG
File Name: yeesh
File size: 84 KB

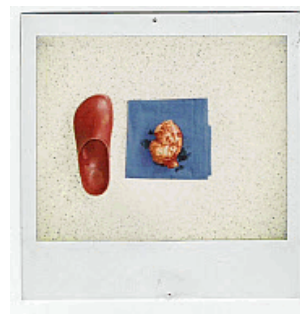
Inscribed: [IPTC Core, title field, typed]: ""It's a tumor" 2007"

Published

References:

Exhibitions:

Dimensions: 640 x 661 pixels



Qty of objects included in report: 99



**Royal Ontario Museum
Department of World Cultures**

**CURATORIAL COLLECTIONS
DATABASE MANUAL**

Version 2.0 May 22nd 2015

Introduction

This manual contains fields that are in the Curatorial Table, and selected fields from the Registration Table. The Manual is in order of Field Mnemonic, which is a shortened version of the full Field Name. It is very important to know the Mnemonic for each field as if you look at data in a datasheet view, or run a query, you will need to use the name of the field (the mnemonic) and NOT the actual field name. Typically, forms will have the Field Name rather than the mnemonic, but at the bottom of the form it should give you the mnemonic and a brief definition of the field.

Each field in the database starts with the Field Mnemonic, which is how the manual is ordered, and is actually the name of the field in the database table. The next line is Field Name which is a more explicit name for the field. The following line is Table, which tells you whether the field is a Curatorial Table field, which you may edit, or a Registration Table field, which may not be edited except by Registration staff. The next line is the data type (number, text, or memo field). Next is the Field Size, which gives the maximum number of characters in each field. Then comes Field Group, which groups fields together by their use: the Curatorial Table Field Groups comprise:

- * Catalogue fields used for cataloguing the object
- * Collection Group fields which group records into administrative associations
- * Dating fields that place the object in its time
- * Description fields describe the object
- * Dimension fields provide measurements of the object
- * Display fields contain information typically also found in other fields, but are written for use in gallery labels or the web
- * Exhibit development fields are defined for each exhibit project
- * Image fields contain links to images of the object
- * Inscription fields groups together all the possible types of inscription that may be found on the object
- * Location fields are the fields which tell you where an object is presently located
- * Maker fields are about individuals or groups of people that created the object
- * Material and Technique fields explain how the object was made
- * Object History tells you about the life of the object
- * Origin/Use fields contain data about where the object was made and found
- * Photography fields record photography that exists
- * System fields are required by the database itself
- * Temporary fields are used temporarily by users.

The next line is a concise description of the field, and then comes the main Rules of Entry for the field. This is followed by examples, and then the date that this specific field was last revised.

In the Examples, use of square brackets means that the text within them is not actually an example, but notes some use or otherwise of the field that is not covered by the examples.

Field Mnemonic: AGN**Field Name: Archaeological Grid Number****Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Origin/Use - 20**Description:** This field contains the Borden number or other designation providing a unique identifier for the site where the object was excavated**Entry Rules:** Enter the archaeological grid number in full. For Borden Number, enter in the format, first alpha character upper case, second alpha character lower case, third upper case, fourth lower case, followed by a hyphen and the number of the site within the rectangle. If the Borden block is known but a sequential number has not been assigned, enter a zero.**Examples:** DcRu4**Revised:** 20130115

Field Mnemonic: AN**Field Name: Accession Number****Table:** tblReg**Data Type:** Text**Field Size:** 255**Field Group:** Number**Description:** This field contains the ROM identifier assigned to the object.**Entry Rules:** This field can only be created or modified by Registration.**Examples:** 949.9.79

L985.32[L numbers indicate MO=LOAN]

959X105.13[X numbers indicate SR=MUSEUM COLLECTIONS (source unknown)]

914.48.1.A

914.48.1.B-C

2002.102.1.1

Revised: 20130125

Field Mnemonic: ANGRP**Field Name:** Accession Number Group**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Display - 10**Description:** This field contains the group or range of accession numbers that collectively represents a multipartite object or set.**Entry Rules:** Enter the range of relevant accession numbers using a hyphen to show first and last number in the range. For a non-sequential group separate the component part numbers with a comma and no space. Single record objects should still have this field populated.**Examples:** 946.3.1-4
927.6.2,4,8**Revised:** 20130204**Field Mnemonic: AR****Field Name:** Artist**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Maker - 01**Description:** This Authority-controlled field contains the name of the artist/creator responsible for the design/execution of the object controlled**Entry Rules:** AUTHORITY CONTROLLED FIELD Give the name(s) of the artist(s), maker(s) or designer(s) responsible for the design/execution of the item. Enter the name(s) of individual(s). Use inverted word order, last name first. Consult Union List of Artist Names (<http://www.getty.edu/research/tools/vocabularies/ulan/index.html>) or ROM authority files for terms, DO NOT ADD NEW TERMS WITHOUT CONSULTATION. Any other information should go in other artist (AR sequence) fields, or in the Maker display field (MKR).**Examples:** Meyer, Bernard Francis Hoppner
Napier, William Henry Edward**Revised:** 20130115

Field Mnemonic: ARBD**Field Name:** Artist Birth Date**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Maker - 02**Description:** This field contains the birth date of the object's artist/creator.

Entry Rules: Enter the birth date of the artist/creator in the format YYYYMMDD. Where there is more than one artist/creator, enter their birth dates in the same order as the names are given in the Artist field (AR). Dates can be qualified by adding one of the following attributes at the end: circa (C), prior to (P), later than (L), decade (s), between (-) and uncertain (?). Qualifiers should be separated from the date with a space, except for decade (s) and between (-). Dates can also be described as "unknown". BC dates should be expressed as negative integers. Multiple entries should be separated by a semicolon and space.

Examples: 18121026**Revised:** 20130115**Field Mnemonic: ARDD****Field Name:** Artist Death Date**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Maker - 03**Description:** This field contains the death date of the object's artist/creator.

Entry Rules: Enter the death date of the artist/creator in the format YYYYMMDD. Where there is more than one artist/creator, enter their death dates in the same order as the names are given in the Artist field (AR). Dates can be qualified by adding one of the following attributes at the end: circa (C), prior to (P), later than (L), decade (s), between (-) and uncertain (?). Qualifiers should be separated from the date with a space, except for decade (s) and between (-). Dates can also be described as "unknown". BC dates should be expressed as negative integers. Multiple entries should be separated by a semicolon and space.

Examples: 18810121**Revised:** 20130115

Field Mnemonic: ARFL
Field Name: Artist Flourished

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Maker - 04

Description: This field gives the years in which the career of the artist/creator was at its height.

Entry Rules: Enter the dates when the artist/creator flourished in the format YYYYMMDD. Where there is more than one artist/creator, enter their flourish dates in the same order as the names are given in the Artist field (AR). Dates can be qualified by adding one of the following attributes at the end: circa (C), prior to (P), later than (L), decade (s), between (-) and uncertain (?). Qualifier should be separated from the date with a space, except for decade (s) and between (-). Dates can also be described as "unknown". BC dates should be expressed as negative integers. Multiple entries should be separated by a semicolon and space.

Examples: 1764-1772 AD
1960s

Revised: 20130115

Field Mnemonic: ARREM
Field Name: Artist Remarks

Table: tblCur

Data Type: Memo

Field Size: 65535

Field Group: Maker - 07

Description: This field contains pertinent remarks about the artist/creator of the object, including source and date of remark.

Entry Rules: Enter any remarks regarding the artist(s), maker(s) or designer(s) responsible for the design/execution of the object. Enter the first name and last name of the person making the remark, followed by the date on which the remark was made in the format YYYYMMDD, then a colon, followed by the remark. If the same person made a series of remarks, string these together separated by a semicolon and space.

Revised: 20130115

Field Mnemonic: ARSX**Field Name:** Artist Sex**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Maker - 05**Description:** This field indicates the gender of the artist/creator of the object.**Entry Rules:** Enter the gender of the artist/creator of the object. Attributed data should be followed by space "?". Leave blank If gender unknown. Multiple entries should be separated by a semicolon and space.**Examples:** female
male**Revised:** 20130115

Field Mnemonic: ASSN**Field Name:** Associations**Table:** tblCur**Data Type:** Memo**Field Size:** 65535**Field Group:** Catalogue - 04**Description:** This field records any other ROM objects that are associated with the object.**Entry Rules:** Refer to other items in the ROM that have some relationship to this item. The link or association should be stated verbally in sentence structure, followed by the accession numbers of the associated pieces. Contradictory and comparative material may also be included.**Examples:** Compare with 978.19.1
Identical in design to 999.1.2**Revised:** 20130115

Field Mnemonic: ATEC
Field Name: Other Artist Name
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Maker - 06

Description: This field contains the name(s) of other people who worked on the object aside from the artist/creator.

Entry Rules: Enter the name(s) of the people aside from the artist/creator who worked on the object. Enter the name(s) of individual(s), organization(s) or business(es). For personal names use inverted word order, last name first. Consult Union List of Artist Names (http://www.getty.edu/research/conducting_research/vocabularies/ulan/) for new terms. Honorific titles or other information that ordinarily precede the name, should be entered after the given name or initials, and separated from them by a comma. Other descriptive information may be appended within parentheses. Initials should be followed by periods. Commas and periods should be followed by a space unless they are followed by other punctuation. It is preferred to use "style of" rather than "after". Uncertainty in the attribution to an artist/maker/designer is indicated at one of two levels. A reasonably positive assertion that the work is by an artist should be indicated by the phrase "attributed to" after the name. Significant doubt about the attribution to an artist should be indicated by following the name with a space and "?". Multiple entries should be separated by a semicolon and space.

Examples: al-Sayyid al-Hajj `Abd'l-Ghani al-Wahabi al-`Alani (calligrapher)

Revised: 20130115

Field Mnemonic: BD
Field Name: Band of Origin
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Maker - 09

Description: This field identifies the name of the Band where the object originated.

Entry Rules: Enter the full name of the Band of Origin. Attributed data should be followed by a space and "?". Multiple entries should be separated by a semicolon and space.

Revised: 20130115

Field Mnemonic: CAT
Field Name: Cataloguer
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Catalogue - 05

Description: Name of the cataloguer of the object, followed by the date on which the object was catalogued.

Entry Rules: Give the full name in natural word order, followed by the date in the format YYYYMMDD. Each time an item is re-catalogued, both the name of the cataloguer and the date of cataloguing must be entered: new entries are placed in the lead position, separated from what follows by a semicolon and space. Do not zero fill dates. The date is attached to create an audit trail. If the cataloguer is unknown, enter "unknown". Alternate entries may include: "card catalogue", "migration 2005", "uncatalogued". Do not include honorific titles.

Examples: as found in database YYYYMMDD
 catalogue card YYYYMMDD
 Angela Sheng 19860312; John Vollmer 1978

Revised: 20130115

Field Mnemonic: CENTRE
Field Name: Centre
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Collection group - 01

Description: This Authority-controlled field contains the name(s) of the ROM Centre(s) of Discovery with which the record is associated.

Entry Rules: AUTHORITY CONTROLLED FIELD Enter the name(s) of the ROM Centre(s) of Discovery with which the record is associated. Use recognised terms with no deviation. Multiple entries should be separated by a semicolon and space.

Examples: Ancient Cultures
 Biodiversity
 Canada
 Contemporary Culture
 Earth and Space
 Fossils and Evolution
 Textiles and Fashions
 World Art and Culture

Revised: 20130118

Field Mnemonic: CLN

Field Name: Call Number

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Catalogue - 06

Description: This field contains the University of Toronto ROM Library system call number for this object.

Entry Rules: Enter the U of T Library Call Number(s) linked to this object.

Examples: N3998 .T457 1999

Revised: 20130115

Field Mnemonic: CLOC
Field Name: Current Location
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Location - 01

Description: This field indicates the current location where the object is stored.

Entry Rules: Enter the site name or code that indicates the current location of the object. This field must be linked to CLOC: each time a new entry is made in CLOC, a corresponding entry must also be made in CLOC. New entries are placed at the beginning of the string, and separated from what follows by semicolon and space. For objects on display at the ROM, update DGAL and EXH. For loans to other sections within DWC, enter the location code; for loans outside DWC but within the ROM enter the name of department (e.g., EDUCATION, OUTREACH - do not use LOAN IN). For external loans, enter LOAN OUT in CLOC and provide further information in EXH for exhibition purposes or in CLREM (currently NLOC) for other external loans (such as for research purposes). For objects which cannot be found, enter MISSING. For objects which have had an entry of MISSING for a significant amount of time or through a number of inventories, enter VOID. For objects known to be removed from the ROM permanently, enter mode of removal (DEACCESSIONED, REPATRIATED, or RETURNED) with subsequent entry of VOID, semicolon, space, at the beginning of the string. This is a Mandatory Field, for which null entries are not acceptable.

Examples: CC517-F.01.019; CC517-F.01.021

NE01-10-2-009

OAK01-C.007.019

LOAN OUT

VOID

VOID; DEACCESSIONED

VOID; RETURNED

VOID; REPATRIATED

MISSING

EDUCATION

OUTREACH

CONSERVATION

DISCOVERY GALLERY

PREPARATORS

DMV

Revised: 20130118

Field Mnemonic: CLOCD
Field Name: Current Location Date

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Location - 02

Description: This field indicates the date when the current location of the object was entered.

Entry Rules: Date must be entered every time a change is made to the location in CLOC. Enter dates in a string corresponding to the entries in CLOC. Dates are entered in the following format: YYYYMMDD. Entries in the string are separated by a semicolon and space.

Examples: 19860129; 19780712

Revised: 20130115

Field Mnemonic: CLR
Field Name: Colour

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Description - 24

Description: This field records the colours on the object.

Entry Rules: Enter colour(s) on the object in order of predominance; "multicoloured" may be used if more than 4 colours. Archaeological entries may refer to the Munsell colour classification system using colour name and number (e.g., Munsell olive yellow, 2.5Y616). Textiles prefer to give the colour of the ground first and have a restricted range of colours (black; blue; brown; green; grey; multicoloured; orange; pink; purple; red; white; yellow; undyed) with more specific terms (e.g. "ivory" or "olive green") restricted to the Description fields; avoid use of hyphens (dark green, not dark-green). Multiple entries should be separated by a semicolon and a space.

Examples: green; red; black
multicoloured

Revised: 20130115

Field Mnemonic: CLREM

Field Name: Current Location Remarks

Table: tblCur

Data Type: Memo

Field Size: 65535

Field Group: Location - 05

Description: This field is available as a location remarks field, to record location remarks, etc.

Entry Rules: Enter any location information that will assist in the management of the object's location; used to supplement information in the Current Location field (CLOC). In the case of a LOAN OUT for research purposes give full name of borrowing institution, date, and reason for loan. Results of research should be entered into relevant Remarks field (i.e., CREM, MREM, DAREM). For objects on loan for exhibition information should go in EXH (Exhibit History) not CLREM. Multiple entries should be separated by a period, with the most recent entry at the beginning. For records with CLOC entry of VOID (other than records also with entry of RETURNED or DEACCESSIONED) give reason for believing the object is believed to no longer be in the ROM.

Examples: Stuart Fleming, University of Pennsylvania Museum, September 1994-August 1995, electron-spin resonance study.

Revised: 20130115

Field Mnemonic: CMTY

Field Name: Community of Origin

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Origin/Use - 26

Description: This field identifies the name of the Community where the object originated.

Entry Rules: Enter the full name of the Community of Origin. Attributed data should be followed by space "?". Multiple entries should be separated by a semicolon and a space.

Examples: Bella Bella
Chippewas of Nawash

Revised: 20130115

Field Mnemonic: CN**Field Name: Catalogue Number****Table:** tblReg**Data Type:** Text**Field Size:** 255**Field Group:** Number

Description: This field contains any previous ROM numbers (previous unique id) assigned to the object which is specific to this record. In most cases is the old pre-1948 ROM register number. The data is in upper case only.

Entry Rules: This field can only be created or modified by Registration.

Examples: R692

ND3

X718

Revised: 20130125**Field Mnemonic: COLD****Field Name: Collection Date****Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Object History - 08

Description: This field indicates the original collection date for the object.

Entry Rules: Enter the date of the object's original collection in the following format: YYYYMMDD. Dates can be qualified by adding one of the following attributes: circa, prior to, later than, decade, and uncertain (?). Attribute should be separated from the date with a space. Dates can also be described as "unknown". Multiple entries should be separated by a semicolon and a space. See also Object History and Field Collector.

Examples: YYYYMMDD**Revised:** 20130115

Field Mnemonic: COLN
Field Name: Collection Group
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Collection group - 02

Description: This Authority-controlled field contains the names of the Collection Groups with which the record may be associated.

Entry Rules: AUTHORITY CONTROLLED FIELD Enter the name(s) of the collection group(s) with which the record may be associated using only the approved collection group names. Multiple entries should be separated by a semicolon and space.

Examples: European Prehistory
 Byzantine & Mediaeval
 Islamic & Mediaeval
 Syro-Palestine
 Mesopotamia
 Egypt
 China
 Japan
 Korea
 South Asia
 Palaeolithic
 Greece
 Africa
 Asia & Indonesia
 Latin America
 North America
 North America; Arctic & Subarctic
 North America; Northeast
 North America; Northwest Coast
 North America; Plains & Plateau
 North America; Southeast
 North America; Southwest, California, Great Basin
 Oceania
 Two-dimensional Art & Photographs
 Eastern Hemisphere Textiles & Costume; African & Indian Ocean Textiles & Costume
 Eastern Hemisphere Textiles & Costume; Archaeological; Coptic
 Eastern Hemisphere Textiles & Costume; Archaeological; Early Islamic
 Eastern Hemisphere Textiles & Costume; East Asian Textiles & Costume
 Eastern Hemisphere Textiles & Costume; Islamic Textiles & Costume
 Regional Textiles & Costume of Europe
 Regional Textiles & Costume of the Americas
 Regional Textiles & Costume of the Americas; Archaeological
 Western Fashion Costume
 Western Fashion Textiles

Western Fashion Textiles; Archaeological
Byzantine & Mediaeval; Islamic & Mediaeval; Syro-Palestine

Revised: 20130118

Field Mnemonic: COMP

Field Name: Component Part Names

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Description - 09

Description: This field indicates the name(s) and identifying number(s) of component part(s) of the object which is specific to this record.

Entry Rules: Enter the object name and accession number of each component part in accession number order. Multiple entries should be separated by a semicolon and a space.

Examples: dress 2001.104.1.1; collar 2001.104.1.2; cuffs 2001.104.1.3-4

Revised: 20130115

Field Mnemonic: COMPN

Field Name: Number of Components

Table: tblCur

Data Type: Number long integer

Field Size: 255

Field Group: Description - 08

Description: This field indicates the total number of component parts that constitute the single item.

Entry Rules: Enter the total number of component parts. Enter an integer only. Do not use this field if the number of component parts is unknown or imprecise; use Cataloguer Remarks (CREM) instead.

Examples: 2

Revised: 20130115

Field Mnemonic: CREM**Field Name:** Cataloguer Remarks**Table:** tblCur**Data Type:** Memo**Field Size:** 65535**Field Group:** Catalogue - 01**Description:** This field contains any additional information about the object deemed necessary by the cataloguer.**Entry Rules:** Enter any curatorial remarks not recorded elsewhere. Also use this field to record the comments of outside experts. Date attached to create audit trail. Do not zero fill dates, but enter year in full. See also Cross-references (XR) for bibliographic and other references; Date Remarks (DAREM); Materials/Technique Remarks (MREM) for further or supplementary information; and Associations (ASSN).**Examples:** Janet Arnold 1993: this is a 19th century copy of an Elizabethan embroidery.**Revised:** 20130115

Field Mnemonic: CRL**Field Name:** Credit or Acknowledgement**Table:** tblReg**Data Type:** Memo**Field Size:** 65535**Field Group:** Acquisition**Description:** This field contains the credit line that should be associated with the object.**Entry Rules:** This field can only be created or modified by Registration.**Examples:** Gift of Dr. Michael Gervers in memory of Veronika Gervers
Anonymous Gift**Revised:** 20130125

Field Mnemonic: CTGY**Field Name:** Category**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Collection group - 05**Description:** This Authority-controlled field contains the classification for the object based on function or use.**Entry Rules:** AUTHORITY CONTROLLED FIELD Enter the classification for the object based on function or use based on restricted number of terms which should be available in pull-down (see Examples in this document). Multiple entries are allowed, and should be separated by semi-colon and space. See also classificatory groupings based on material (GRP), thematic association (THEME), and arbitrary association (SCAT).**Examples:** Arms & Armour
Books & Documents
Buildings & Building Components
Clothing
Commemorative Objects
Containers
Currency
Funerary Objects
Furnishings
Musical Instruments
Personal Accessories
Recreational Objects
Religious & Ceremonial Objects
Three-Dimensional Visual Works
Tools & Equipment
Transportation Objects
Two-Dimensional Visual Works
Unknown Function**Revised:** 20130115

Field Mnemonic: CU
Field Name: Culture
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Maker - 08

Description: This field contains the name of the cultural group associated with the object.

Entry Rules: Give the cultural association(s) of the item. The cultural tradition may be maintained outside national or geographic boundaries. The term "tradition" may be added for objects made in the context of a continuing culture but which may not be more rigorously attributed, e.g., Latvian tradition for objects made in Canada but following Latvian practice. Attributed data should be followed by space "?". Multiple entries should be separated by a semicolon and a space. See also Cultural Context (CUC) and Geographic Cultural Area (GCUD). Not used for archaeological material-culture definitions of culture, for which see Material Culture fields (MCU1, MCU2, MCU3) and Display field Period (PER)

Revised: 20130115

Field Mnemonic: CUC
Field Name: Cultural Context
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Object History - 11

Description: This field indicates the original historical, commercial, economic, social, ceremonial, ritual, religious, or other cultural context of the object.

Entry Rules: Enter the keywords that summarize the original cultural context of the object cited in the Object Name field (OB). Multiple entries should be separated by a semicolon and a space. See also Culture (CU).

Examples: grass dance
religious; medicine bundle

Revised: 20130115

Field Mnemonic: DA
Field Name: Department
Table: tblReg

Data Type: Text

Field Size: 255

Field Group: Classification

Description: This field contains the name of the department (WC/NH) responsible for the object.

Entry Rules: This field can only be created or modified by Registration.

Examples: CD
EG
ET
EU
FE
GR
TX
WA

Revised: 20130125

Field Mnemonic: DAB
Field Name: Begin Date
Table: tblCur

Data Type: Number long integer

Field Size:
Field Group: Dating - 05

Description: This field contains the earliest possible numeric date associated with the object.

Entry Rules: Numeric data only, any entry other than a number will not be accepted. Use negative numbers for BC, e.g., -1020 for 1020 BC (enter minus sign/hyphen, no space, year in full).

For date equivalents of mid-century, begin date equivalent is "34" - e.g., mid-16th century AD begin date is 1534; date equivalents of late century, begin date equivalent is "67" - e.g., late 16th century AD begin date is 1567. If precise year of manufacture is known, enter the year into both Begin Date (DAB) and End Date (DAE). For any qualification of the date (e.g., circa, prior to, etc) enter this information into Display Date (DAT). Supporting information, including analytical data, may be entered in Date Remarks (DAREM). This is a Mandatory Field, for which null entries are not acceptable.

Examples: -200
1256

Revised: 20130118

Field Mnemonic: DAE
Field Name: End Date
Table: tblCur

Data Type: Number long integer

Field Size:
Field Group: Dating - 06

Description: This field contains the latest possible numeric date associated with the object.

Entry Rules: Numeric data only, any entry other than a number will not be accepted. Use negative numbers for BC, e.g., -1020 for 1020 BC (enter minus sign/hyphen, no space, year in full). For date equivalents of century in Display Date field, round off to "99" - e.g., 16th century AD has end date of 1599. For date equivalents of early century, end date equivalent is "33" - e.g., early 16th century AD end date is 1533; date equivalents of mid-century, end date equivalent is "66" - e.g., mid-16th century AD end date is 1566; date equivalents of late century, end date equivalent is "99" - e.g., late 16th century AD end date is 1599. If precise year of manufacture is known, enter the year into both Begin Date (DAB) and End Date (DAE). For any qualification of the date (e.g., circa, prior to, etc) enter this information into Transcribed Date (DAT). Supporting information, including analytical data, may be entered in Date Remarks (DAREM). This is a Mandatory Field, for which null entries are not acceptable.

Examples: -400
1957

Revised: 20130115

Field Mnemonic: DAREM
Field Name: Date Remarks
Table: tblCur

Data Type: Memo

Field Size: 65535

Field Group: Dating - 07

Description: This field contains further information about the dating assigned to the object.

Entry Rules: Enter additional date information here, including analytical data, using sentence format.

Examples: Dated by dynastic association.
Calibrated C14 date.

Revised: 20130115

Field Mnemonic: DAT
Field Name: Display Date
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Display - 06

Description: Contains the creation date of the object either verbally or in date range form.

Entry Rules: Display fields are convenient for gallery labels and web records and should be written in a consistent and concise manner. They are to reflect the complete object, including component records, even if they have different Accession numbers (AN). Display fields can also be used to clarify ambiguous information provided in other fields.

Do not capitalize the first letter. Enter the date or date range of the object. The date may be prefaced by one of the following: c. (for circa), early, mid- (with hyphen), late, 1st half of, 2nd half of. Early is considered to be the first 3rd of a century (0-33 years), mid- the middle 3rd of a century (34-66 years), and late the last 3rd (67-99). For a quarter century, give the numeric date range. For numeric date ranges, use a hyphen without a space before or after (e.g. 1220-1260 AD). Both AD and BC come after the date (e.g. 50 BC-50 AD and 50-100 AD but not 50 AD-100 AD). For Hidjra dates, give the AH (After Hidjra) date followed by a slash and the equivalent AD date (e.g. 729 AH/1329 AD). The ROM has not yet set a standard for the use of AD/BC versus CE/BCE.

Examples: 15th century AD
 12th-13th century CE
 early 14th century BC
 mid-14th century BCE
 421 BC-220 AD
 c. 1220 AD
 1960s AD
 prior to 1921 AD
 729 AH/1329 AD, dated by inscription
 c. 1950
 August 1909
 1880-1890
 late-July–early August 1845
 possibly early 20th century

Revised: 20130204

Field Mnemonic: DE**Field Name: Description****Table:** tblCur**Data Type:** Memo**Field Size:** 65535**Field Group:** Description - 04**Description:** This field contains the main description of the object as a whole.**Entry Rules:** Enter a detailed description of the object as a whole using standard sentence format.**Revised:** 20130115

Field Mnemonic: DE2**Field Name: Description****Table:** tblCur**Data Type:** Memo**Field Size:** 65535**Field Group:** Description - 05**Description:** A brief, visual description of the object in non-specialist language, intended for public access use through web applications, etc.**Entry Rules:** THIS FIELD NOT TO BE MIGRATED TO TMS, REMOVE ALL DATA**Revised:** 20130115

Field Mnemonic: DE3**Field Name: Description****Table:** tblCur**Data Type:** Memo**Field Size:** 65535**Field Group:** Description - 06**Description:** This field contains a detailed description of the face or obverse of the object.**Entry Rules:** THIS FIELD NOT TO BE MIGRATED TO TMS, REMOVE ALL DATA**Revised:** 20130115

Field Mnemonic: DE4

Field Name: Description

Table: tblCur

Data Type: Memo

Field Size: 65535

Field Group: Description - 07

Description: This field contains a detailed description of the reverse of the object.

Entry Rules: THIS FIELD NOT TO BE MIGRATED TO TMS, REMOVE ALL DATA

Revised: 20130115

Field Mnemonic: DGAL
Field Name: Display Gallery
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Location - 03

Description: This Authority-controlled field contains the full name of the ROM gallery where the object is located.

Entry Rules: AUTHORITY CONTROLLED FIELD Enter the full name of the ROM gallery where the object is on display. Refer to current authority document for names of galleries (see Examples). Delete entry when object is taken off display. Ensure entry is also made in Exhibit History (EXH).

Examples: A.G. Leventis Foundation Gallery of Ancient Cyprus
 Bishop White Gallery of Chinese Temple Art
 CIBC Discovery Gallery
 Daphne Cockwell Gallery of Canada: First Peoples
 Eaton Gallery of Rome
 Galleries of Africa: Egypt
 Galleries of Africa: Nubia
 Gallery of Chinese Architecture
 Gallery of Greece
 Gallery of Korea
 Gallery of the Bronze Age Aegean
 James and Louise Temerty Galleries of the Age of Dinosaurs
 J.F. Driscoll Family Stair of Wonders
 Joey and Toby Tanenbaum Gallery of Byzantium
 Joey and Toby Tanenbaum Gallery of China
 Joey and Toby Tanenbaum Gallery of Rome and the Near East
 Matthews Family Court of Chinese Sculpture
 Patricia Harris Gallery of Textiles & Costume
 Prince Takamado Gallery of Japan
 RBC Foundation Glass Room
 Reed Gallery of the Age of Mammals
 Samuel European Galleries
 Samuel Hall - Currelly Gallery
 Shreyas and Mina Ajmera Gallery of Africa, the Americas and Asia-Pacific
 Sigmund Samuel Gallery of Canada
 Sir Christopher Ondaatje South Asian Gallery
 Rotunda
 Teck Suite of Galleries: Earth's Treasures
 Wirth Gallery of the Middle East
 Daphne Cockwell Gallery of Canada: First Peoples Temporary Space [plus colon & exhibition name]
 Garfield Weston Exhibition Hall [plus colon & exhibition name]
 Herman Herzog Levy Gallery [plus colon & exhibition name]

Hilary and Galen Weston Wing Temporary Space [plus colon & exhibition name]
 Hyacinth Gloria Chen Crystal Court [plus colon & exhibition name]
 Patricia Harris Gallery of Textiles & Costume [plus colon & exhibition name]
 Rita Lila Weston Room [plus colon & exhibition name]
 Roloff Beny Gallery [plus colon & exhibition name]
 Samuel European Galleries Temporary Exhibition Space [plus colon & exhibition name]
 Sir Christopher Ondaatje South Asian Gallery - Wirth Gallery of the Middle East Temporary
 Exhibition Space [plus colon & exhibition name]
 Special Exhibitions Gallery [plus colon & exhibition name]
 Wilson Canadian Heritage Exhibition Room [plus colon & exhibition name]

Revised: 20130115

Field Mnemonic: DIM

Field Name: Display Dimension

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Display - 07

Description: Contains select information about the dimension of an entire object.

Entry Rules: Display fields are convenient for gallery labels and web records and should be written in a consistent and concise manner. They are to reflect the complete object, including component records, even if they have different Accession numbers (AN). Display fields can also be used to clarify ambiguous information provided in other fields.

Capitalize the first letter. For a multipartite object, give the most relevant overall measurement; otherwise, the regular Dimension fields (LE, WI, etc.) will be used by the web. State what is being measured followed by the measurement with unit of measure.

Examples: Height of jar with lid 32.6 cm
 Length of entire house model 241 cm

Revised: 20130204

Field Mnemonic: DIREM**Field Name:** Dimension Remarks**Table:** tblCur**Data Type:** Memo**Field Size:** 65535**Field Group:** Dimensions - 09**Description:** This field contains remarks concerning the physical dimensions or comments about partial or questionable dimensions or measurements not covered in the other dimension fields of the object.**Entry Rules:** Enter remarks concerning the physical dimensions and comments about partial or questionable dimensions. Refer to any authority or protocol used in measurement. Use proper sentence structure, with no abbreviations except those in common usage (such as cm). Use this field for any measurement not covered in other dimension fields, such as overall object dimensions when assembled from component parts, measurements including frame, etc.**Examples:** Measured with callipers to 2 decimal places by W. Pratt
Height with lid 42.3 cm
Size 10**Revised:** 20130115

Field Mnemonic: DISC
Field Name: Discipline
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Collection group - 07

Description: This field indicates the discipline of study responsible for the object.

Entry Rules: THIS FIELD NOT TO BE MIGRATED TO TMS This field is mapped to ROM Images for finding records under the "Collection Area > World Cultures" browsing screen, so do not delete.

Examples: Africa
Byzantium
Canada - Historical & Decorative Arts
Canadian First Peoples
China
Early Italic & Etruscan
Egypt
Europe
Islam
Japan
Korea
Mesopotamia
Nubia
Prehistory
South Asia
Southeast Asia
Syro-Palestine
Textiles & Costume
The Americas
The Greek World
The Pacific
The Roman World

Revised: 20130115

Field Mnemonic: DISF**Field Name: Distinguishing Features****Table:** tblCur**Data Type:** Memo**Field Size:** 65535**Field Group:** Description - 27**Description:** This field contains a description of the distinguishing features of an object that uniquely identifies it from similar pieces.**Entry Rules:** THIS FIELD NOT TO BE MIGRATED TO TMS, REMOVE ALL DATA**Examples:** Crack at base of front right leg.
Bubbles from firing process visible on back.**Revised:** 20130115

Field Mnemonic: DOB**Field Name: Date of Birth of Computer Record****Table:** tblCur**Data Type:** Date/Time**Field Size:** 8**Field Group:** System - 01**Description:** This field contains the date on which the record for the specific object was created in the database.**Entry Rules:** This is automatically generated by the system.**Examples:** 19770411**Revised:** 20130115

Field Mnemonic: DOB**Field Name: Date of Birth of Computer Record****Table:** tblReg**Data Type:** Date/Time**Field Size:** 8**Field Group:** System**Description:** This field contains the date on which the record for the specific object was created in the database.**Entry Rules:** This field can only be created or modified by Registration.**Revised:** 20130125

Field Mnemonic: DOC**Field Name:** Date of Change of Computer Record**Table:** tblCur**Data Type:** Date/Time**Field Size:** 8**Field Group:** System - 02**Description:** This field contains the date on which the record for the specific object was changed.**Entry Rules:** This is automatically populated by the system if changes are made in a Form. When making changes in Queries and Tables this field must be entered manually if it is wished to be updated, the most recent date is entered at the beginning of the field in the format YYYYMMDD.**Examples:** 20040411**Revised:** 20130115

Field Mnemonic: DP**Field Name:** Depth**Table:** tblCur**Data Type:** Number - Decimal**Field Size:****Field Group:** Dimensions - 05**Description:** This field contains either the overall depth of an item or the internal depth of a hollow item.**Entry Rules:** Enter the measurement of the overall depth of the object or the internal depth of a hollow item as a single dimension measurement, expressed as numeric form only. For new measurements, the metric system is standard. Number of decimal points should reflect accuracy of measurement, i.e., 7.00 has actually been measured to two decimal places. Comments about partial or questionable measurements and measurements of assembled multiple-component objects should be noted in the Dimension Remarks field (DIREM). See also, Unit-Linear (UNL).**Examples:** 8

65.3

7.56

Revised: 20130115

Field Mnemonic: ED
Field Name: Edition Number
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Description - 25

Description: This field contains the objects edition number

Entry Rules: Enter the edition number of the object. Transcribe the edition statement as found on the item. Multiple entries should be separated by a semicolon and a space.

Examples: 2nd edition
Second edition

Revised: 20130115

Field Mnemonic: ELG
Field Name: Ethnolinguistic Group
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Maker - 10

Description: This field indicates the ethnolinguistic group associated with the object which is specific to this record.

Entry Rules: Enter the ethno-linguistic group. Attributed data should be followed by space "?". Multiple entries should be separated by a semicolon and a space.

Revised: 20130115

Field Mnemonic: EXDEV
Field Name: Exhibit Development
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Exhibit Development - 3

Description: This field includes temporary information relevant to managing object information for the development of an exhibit or web project.

Entry Rules: Precise entry rules agreed upon in initiation of any project using this field. Temporary use only, remove after completion of project.

Revised: 20130115

Field Mnemonic: EXDS
Field Name: Display Status

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Exhibit Development - 2

Description: This field indicates the display status of the object for current exhibitions or web projects.

Entry Rules: THIS FIELD NOT TO BE MIGRATED TO TMS, REMOVE ALL DATA

Revised: 20130115

Field Mnemonic: EXH
Field Name: Exhibition History

Table: tblCur

Data Type: Memo

Field Size: 65535

Field Group: Location - 04

Description: This field records the name(s) and date(s) of the exhibition(s) and/or galleries where the object has been on display.

Entry Rules: Enter the full title of a temporary exhibition and/or the full name of a permanent gallery, followed by the location in brackets (for the ROM use the abbreviation, for other institutions use full name followed by a comma and city, with country if the city is obscure), and the dates of exhibition (day month year-day month year). Multiple entries should be separated by a period, with the most recent entry at the beginning.

Examples: A Felt Feeling: from Home to Handbag (ROM European Temporary Exhibit Space) 23 October 2003-15 August 2004.
 Before the Flood: Sumerian Art 3500-2000 BC (CaixaForum, Barcelona) November 2012-February 2013.
 Daphne Cockwell Gallery of Canada: First Peoples (ROM) December 2005-4 March, 2009.
 Sin and Salvation: Holman Hunt and the Pre-Raphaelite Vision (Art Gallery of Ontario, Toronto) 14 February-10 May 2009; (Minneapolis Institute of Arts, Minneapolis MN) 14 June-6 September, 2009.

Revised: 20130115

Field Mnemonic: EXREM**Field Name:** Exhibit Remarks**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Exhibit Development - 4**Description:** This field contains useful remarks about a current exhibit or web project.**Entry Rules:** THIS FIELD NOT TO BE MIGRATED TO TMS, REMOVE ALL DATA**Revised:** 20130115

Field Mnemonic: FC**Field Name:** Field Collector**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Object History - 10**Description:** This field contains the name of the field collector or excavator responsible for collecting the object.**Entry Rules:** Enter the name of the field collector who collected the object. This field is intended to record field/excavation information only and does not extend to items purchased at a shop or through a dealer. For excavated material, provide name of project director. Multiple entries should be separated by a semicolon and a space.**Examples:** Young, T. Cuyler, Jr.**Revised:** 20130115

Field Mnemonic: GCUD
Field Name: Geographic Cultural Area
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Origin/Use - 17

Description: This field indicates the geographical, physically defined region associated with the object, which may or may not have period or date connotations.

Entry Rules: Enter the geographical Cultural region associated with the object. Attributed data should be followed by space "?". Multiple entries should be separated by a semicolon and a space.

Examples: Mesopotamia
Indus Valley

Revised: 20130115

Field Mnemonic: GDR
Field Name: Gender\Age
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Description - 13

Description: This field indicates the gender and age associated with the object.

Entry Rules: Enter the gender of the item using either "male" or "female." Enter unisex items as "male; female" - male always first. If gender is unknown or irrelevant, leave blank (do not enter "unknown"). Add "infant" or "child" AFTER the gender and assume that an item is for an adult unless otherwise stated. Multiple entries should be separated by a semicolon and a space.

Examples: male
female
male; infant
female; child

Revised: 20130115

Field Mnemonic: GEO
Field Name: Geography
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Display - 03

Description: Contains all relevant information about the geographical association of the object, such as where the object was created and/or where it was discovered.

Entry Rules: Display fields are convenient for gallery labels and web records and should be written in a consistent and concise manner. They are to reflect the complete object, including component records, even if they have different Accession numbers (AN). Display fields can also be used to clarify ambiguous information provided in other fields.

Capitalize the first letter. Enter all relevant information about the geographical association of the object, such as where the object was created and/or where it was discovered. Entry is typically from smallest entity to largest (e.g. Paris, France), unless larger region is certain and smaller region is uncertain (e.g., "Egypt, possibly from Luxor region"). If historical names are given precedence give modern name in parenthesis; similarly, historical names may be provided in parentheses if modern name is given precedence.

Consult the Origin/Use group of fields for relevant information: SITE, MINT, GCUD (Geographic Cultural Area), ORMU (Origin City/Town/Municipality), ORTP (Origin Township), ORCY (Origin County), ORDT (Origin District), ORCRY (Origin Country), ORPR (Origin Province/Territory/State), ORCT (Origin Continent), ORCTR (Origin Continental Region), NR (Natural Region), RES (Reserve of origin), CMTY (Community of Origin), BD (Band of Origin), HRD (Hoard), UMU (Use City/Town/Municipality), UTP (Use Township), UCY (Use County), UTP (Use Township), UDT (Use District), UPR (Use Province/Territory/State), UCRY (Use Country), UCTR (Use Continental Region), UCT (Use Continent).

Examples: Made in China, used in Tibet
 Made in India for the European market, used in England
 Eridu (modern Tell Abu Shahrein), Iraq
 Excavated at Godin Tepe, Western Iran
 Khafajah, Mesopotamia (Iraq)
 Luristan region, Western Iran
 Reportedly from Anyang, China
 Made in Longquan, China; excavated at Fustat, Egypt
 Carry the Kettle Reserve, Saskatchewan, Canada
 Unidentified Cree Reserve near Battleford, Saskatchewan, Canada
 Near Midland, Ontario, Canada
 French Guinea (Guinea), Africa
 Designed in Paris, France; made in London, England

Revised: 20130204

Field Mnemonic: GRP
Field Name: Group

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Collection group - 06

Description: Material category group of the object which is specific to this record.

Entry Rules: AUTHORITY CONTROLLED FIELD Enter the name of the material group using required entries explained below, and provided in Examples. This is a Mandatory Field, for which null entries are not acceptable.

- * Ceramic: inorganic anthropogenic crystalline material created by heat.
- * Collagen: organic natural protein-based material derived from animals, includes skin (hide, leather, parchment, etc) and other connective tissue (sinew).
- * Composite: object made of more than one Material Group to a significant degree (significance not yet determined).
- * Glass: inorganic anthropogenic vitreous material created by heat.
- * Keratin: organic natural non-crystalline animal product composed primarily of fibrous structural proteins, includes hair, wool, horn (cattle, sheep, goat, and rhino), nails, claws, hooves, scales, reptile shell or carapace, feathers, beaks, quills, and baleen.
- * Metal: inorganic crystalline material composed of metallic elements in compounds or alloys.
- * Painting: a composite object (see above) defined by process of construction which includes application of pigment in oil or similar medium.
- * Paper: organic anthropogenic material comprised primarily of cellulose fibres pressed together to create flat sheets, includes works on paper and objects made of paper, includes papyrus.
- * Photograph: composite object (see above) defined by process of construction which includes creation of image with light and various chemical processes, includes negatives or positive prints on paper, resin coated paper, glass plates, daguerreotypes, and ambrotypes (further development required of this group).
- * Plant: organic natural plant-derived material (requires further differentiation from "Wood", below).
- * Skeletal: organic natural animal product composed partly of crystalline phosphate or carbonate materials, including bone, teeth, tusk, ivory, antler, and mollusc shell.
- * Stone: inorganic natural material, typically crystalline, with no anthropogenic alteration of structure.
- * Textile: woven material, may be composite or primarily of any material, inorganic and organic.
- * Wood: organic natural plant-derived material (requires further differentiation from "Plant").
- * Other: includes Material Group entries which tend to be specific to a restricted number of Sections, and includes: Unfired clay: inorganic natural crystalline material modified in plastic state but not modified by heat; Plasters: inorganic anthropogenic crystalline materials created by initial heat and subsequent slaking, includes plasters and cement; Plastic: synthetic organic polymers; Chitin: polysaccharide long-chain polymers, includes arthropod exoskeletons.

Examples: Ceramic
Chitin

Collagen
Composite
Glass
Keratin
Metal
Painting
Paper
Photograph
Plant
Plasters
Plastic
Skeletal
Stone
Textile
Unfired clay
Wood

Revised: 20130118

Field Mnemonic: HRD

Field Name: Hoard

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Origin/Use - 24

Description: This field indicates the name of the Hoard with which the object was found.

Entry Rules: THIS FIELD NOT TO BE MIGRATED TO TMS, REMOVE ALL DATA

Examples: Ihnasyah hoard

Revised: 20130115

Field Mnemonic: HT**Field Name: Height****Table:** tblCur**Data Type:** Number - Decimal**Field Size:****Field Group:** Dimensions - 02**Description:** This field contains the maximum height measurement of object.

Entry Rules: This field is for maximum height of the object only, excluding the frame or pedestal unless it is integral and original to the object. Enter a single dimension measurement, expressed numerically. For new measurements, the metric system is standard. Number of decimal points should reflect accuracy of measurement, i.e., 7.00 has actually been measured to two decimal places. Comments about partial or questionable measurements and measurements of assembled multiple-component objects should be noted in the Dimension Remarks field (DIREM). Corresponding entry must be made in Unit-Linear (UNL).

Examples: 8

65.3

7.56

Revised: 20130115

Field Mnemonic: ICON**Field Name: Iconography****Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Description - 18**Description:** This field gives the iconography depicted on the object.**Entry Rules:** THIS FIELD NOT TO BE MIGRATED TO TMS, REMOVE ALL DATA**Revised:** 20130115

Field Mnemonic: IMLK1
Field Name: Image Link 1
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Image - 01

Description: This field contains a hyperlink to an image that may be displayed in forms and reports

Entry Rules: Enter name and location of jpg file of object.

Naming Conventions for Curatorial Digital Image jpgs are made of 3 distinct parts, each separated by an underscore (_). The first part is the Accession Number, the second is the image sequence number and the third part is the image origin. The Accession Number should be exactly as written in the database. Do not group numbers such as .A-B. It is important that the number on the image match the number in the database precisely. The sequence number will be "2" in the case of IMLK2, and should be secondary image for the object record such as the reverse. The image origin is the last component, and should comprise the photo number (e.g., ROM2005_4056_5); or if there is no number, the media from which the digital image was derived (slide, photo, transparency, scan); while for new digital photography by someone other than ROM Photography, enter year image was photographed followed by collection abbreviation and the word "staff" (e.g., 2008CDstaff, 2008EGstaff, 2008EUstaff, 2008FEstaff, 2008GRstaff, 2008WAsstaff).

Examples: K:\ImageBank\Greek+Roman\Objects\Ceramic\910x234.39_1_2011GRstaff.jpg
 K:\ImageBank\Greek+Roman\Objects\Ceramic\2000.106.147_1_ROM2005_4056_5.jpg
 K:\ImageBank\Greek+Roman\Objects\Ceramic\908.46.3_1_GRscan.jpg

Revised: 20130117

Field Mnemonic: IMLK2**Field Name: Image Link 2****Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Image - 02**Description:** This field contains a hyperlink to an image that may be displayed in forms and reports**Entry Rules:** Enter name and location of jpg file of object.

Naming Conventions for Curatorial Digital Image jpgs are made of 3 distinct parts, each separated by an underscore (_). The first part is the Accession Number, the second is the image sequence number and the third part is the image origin. The Accession Number should be exactly as written in the database. Do not group numbers such as .A-B. It is important that the number on the image match the number in the database precisely. The sequence number will be "2" in the case of IMLK2, and should be the secondary image of the object record, such as the reverse. The image origin is the last component, and should comprise the photo number (e.g., ROM2005_4056_5); or if there is no number, the media from which the digital image was derived (slide, photo, transparency, scan); while for new digital photography by someone other than ROM Photography, enter year image was photographed followed by collection abbreviation and the word "staff" (e.g., 2008CDstaff, 2008EGstaff, 2008EUstaff, 2008FEstaff, 2008GRstaff, 2008WAsstaff).

Examples: K:\ImageBank\Greek+Roman\Objects\Ceramic\2000.106.147_2_ROM2005_4056_7.jpg
K:\ImageBank\Greek+Roman\Objects\Ceramic\2000.106.162_2_2006GRstaff.jpg
K:\ImageBank\Greek+Roman\Objects\Ceramic\906.8.591_2_2012EDUstaff.jpg
K:\ImageBank\Greek+Roman\Objects\Ceramic\919.5.133_2_GRscan.jpg

Revised: 20130117

Field Mnemonic: IMLK3
Field Name: Image Link 3
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Image - 03

Description: This field contains a hyperlink to an image that may be displayed in forms and reports

Entry Rules: Enter name and location of jpg file of object.

Naming Conventions for Curatorial Digital Image jpgs are made of 3 distinct parts, each separated by an underscore (_). The first part is the Accession Number, the second is the image sequence number and the third part is the image origin. The Accession Number should be exactly as written in the database. Do not group numbers such as .A-B. It is important that the number on the image match the number in the database precisely. The sequence number will be "3" in the case of IMLK3, and should be a secondary image for the object record such as a detail. The image origin is the last component, and should comprise the photo number (e.g., ROM2005_4056_5); or if there is no number, the media from which the digital image was derived (slide, photo, transparency, scan); while for new digital photography by someone other than ROM Photography, enter year image was photographed followed by collection abbreviation and the word "staff" (e.g., 2008CDstaff, 2008EGstaff, 2008EUstaff, 2008FEstaff, 2008GRstaff, 2008WAsstaff).

Examples: K:\ImageBank\Greek+Roman\Objects\Ceramic\918.6.2_3_ROM2010_11485_155.jpg
 K:\ImageBank\Greek+Roman\Objects\Ceramic\2000.106.162_3_2012EDUstaff.jpg
 K:\ImageBank\Greek+Roman\Objects\Ceramic\919.5.104_3_GRscan.jpg

Revised: 20130117

Field Mnemonic: IMLK4
Field Name: Image Link 4
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Image - 04

Description: This field contains a hyperlink to an image that may be displayed in forms and reports

Entry Rules: Enter name and location of jpg file of object.

Naming Conventions for Curatorial Digital Image jpgs are made of 3 distinct parts, each separated by an underscore (_). The first part is the Accession Number, the second is the image sequence number and the third part is the image origin. The Accession Number should be exactly as written in the database. Do not group numbers such as .A-B. It is important that the number on the image match the number in the database precisely. The sequence number will be "4" in the case of IMLK4, and should be a supporting image for the object record such as a detail. The image origin is the last component, and should comprise the photo number (e.g., ROM2005_4056_5); or if there is no number, the media from which the digital image was derived (slide, photo, transparency, scan); while for new digital photography by someone other than ROM Photography, enter year image was photographed followed by collection abbreviation and the word "staff" (e.g., 2008CDstaff, 2008EGstaff, 2008EUstaff, 2008FEstaff, 2008GRstaff, 2008WAsstaff).

Examples: K:\ImageBank\Greek+Roman\Objects\Stone\959.17.8_4_ROM2010_11485_151.jpg
K:\ImageBank\Greek+Roman\Objects\Stone\958.61.209_4_2006GRstaff.jpg

Revised: 20130117

Field Mnemonic: IMLK5
Field Name: Image Link 5
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Image - 05

Description: This field contains a hyperlink to an image that may be displayed in forms and reports

Entry Rules: Enter name and location of jpg file of object.

Naming Conventions for Curatorial Digital Image jpgs are made of 3 distinct parts, each separated by an underscore (_). The first part is the Accession Number, the second is the image sequence number and the third part is the image origin. The Accession Number should be exactly as written in the database. Do not group numbers such as .A-B. It is important that the number on the image match the number in the database precisely. The sequence number will be "5" in the case of IMLK5, and should be a supporting image for the object record such as a detail. The image origin is the last component, and should comprise the photo number (e.g., ROM2005_4056_5); or if there is no number, the media from which the digital image was derived (slide, photo, transparency, scan); while for new digital photography by someone other than ROM Photography, enter year image was photographed followed by collection abbreviation and the word "staff" (e.g., 2008CDstaff, 2008EGstaff, 2008EUstaff, 2008FEstaff, 2008GRstaff, 2008WAsstaff).

Examples: K:\ImageBank\Greek+Roman\Objects\Stone\959.17.12_5_ROM2011_11984_28.jpg
 K:\ImageBank\Greek+Roman\Objects\Stone\958.61.114_5_2006GRstaff.jpg

Revised: 20130117

Field Mnemonic: INS
Field Name: Institution Name
Table: tblReg

Data Type: Text

Field Size: 255

Field Group: Insurance

Description: This field contains the institution name.

Entry Rules: This field can only be created or modified by Registration.

Examples: ROM

Revised: 20130125

Field Mnemonic: INSC

Field Name: Inscription

Table: tblCur

Data Type: Memo

Field Size: 65535

Field Group: Inscriptions - 1

Description: This field contains the inscription found on the object

Entry Rules: In sentence structure, enter the language of inscription, script, method of inscription, location of inscription, colon, transliteration (as it appears, including misspellings, with slash to represent line breaks), then translation in parentheses.

Examples: Arabic, in kufic script, slip-painted, located on central interior: barakat (blessing).

Revised: 20130115

Field Mnemonic: KCREM

Field Name: Condition Remarks

Table: tblCur

Data Type: Memo

Field Size: 65535

Field Group: Description - 12

Description: This field contains curatorial remarks about the condition of the object

Entry Rules: Enter condition-related remarks. Start with a single keyword indicating the overall condition of the item (restricted to excellent; good; fair; poor), and in the next sentence give more detailed information regarding the condition of the item in sentence format, most recent first.

Examples: Good. Live insect activity noted 2000: see insect activity file; frozen twice in 72 hour cycle. Alexandra Palmer 1998: stained; repairs along left side.

Revised: 20130115

Field Mnemonic: KEY**Field Name: Keywords****Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Description - 28**Description:** This field contains keywords that could be used to find the record for this object when a search is performed.**Entry Rules:** THIS FIELD NOT TO BE MIGRATED TO TMS, REMOVE ALL DATA**Examples:** Samurai**Revised:** 20130115

Field Mnemonic: KFL**Field Name: Conservation File Number****Table:** tblReg**Data Type:** Text**Field Size:** 255**Field Group:** Conservation**Description:** This field contains the Conservation File Number that links to the conservation treatment record.**Entry Rules:** This field can only be created or modified by Registration.**Revised:** 20130125

Field Mnemonic: KFR**Field Name: Conservation Future Treatment****Table:** tblReg**Data Type:** Memo**Field Size:** 65535**Field Group:** Conservation**Description:** This field contains details of future work required on the object which is specific to this record.**Entry Rules:** This field can only be created or modified by Registration.**Revised:** 20130125

Field Mnemonic: KFZD**Field Name:** Pest Control Action Date**Table:** tblReg**Data Type:** Text**Field Size:** 255**Field Group:** Conservation**Description:** This field contains the dates on which pest control action has been taken.**Entry Rules:** This field can only be created or modified by Registration.**Revised:** 20130125

Field Mnemonic: KFZREM**Field Name:** Pest Control Action**Table:** tblReg**Data Type:** Text**Field Size:** 255**Field Group:** Conservation**Description:** This field records the pest controls action(s) carried out on the object.**Entry Rules:** This field can only be created or modified by Registration.**Revised:** 20130125

Field Mnemonic: KOT**Field Name:** Light Levels**Table:** tblReg**Data Type:** Text**Field Size:** 255**Field Group:** Conservation**Description:** This field indicates the appropriate light levels to which an object should be exposed.**Entry Rules:** This field can only be created or modified by Registration.**Revised:** 20130125

Field Mnemonic: KOTD**Field Name:** Treatment Date**Table:** tblReg**Data Type:** Text**Field Size:** 255**Field Group:** Conservation**Description:** This field contains the date on which treatment of the object took place, and indicates that there is a conservation treatment record.**Entry Rules:** This field can only be created or modified by Registration.**Revised:** 20130125

Field Mnemonic: KPC**Field Name:** Current Condition**Table:** tblReg**Data Type:** Text**Field Size:** 255**Field Group:** Conservation**Description:** This field indicates the current condition of the object. It specifies whether the object is ready for display, whether treatment is needed, or whether it is not suitable for display.**Entry Rules:** This field can only be created or modified by Registration.**Revised:** 20130125

Field Mnemonic: KPCD**Field Name:** Current Condition Date**Table:** tblReg**Data Type:** Text**Field Size:** 255**Field Group:** Conservation**Description:** This field contains the date on which the current condition of the object was assessed.**Entry Rules:** This field can only be created or modified by Registration.**Revised:** 20130125

Field Mnemonic: KREM
Field Name: Conservation Treatment Remarks
Table: tblReg

Data Type: Memo

Field Size: 65535

Field Group: Conservation

Description: This field contains any conservation treatment remarks, and is linked to the conservation treatment date field.

Entry Rules: This field can only be created or modified by Registration.

Revised: 20130125

Field Mnemonic: KTR
Field Name: Conservator Name
Table: tblReg

Data Type: Text

Field Size: 255

Field Group: Conservation

Description: This field contains the name of the conservator responsible for treating the object, and is linked to the conservation treatment field.

Entry Rules: This field can only be created or modified by Registration.

Revised: 20130125

Field Mnemonic: LAB
Field Name: Labels
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Inscriptions - 3

Description: This field contains a description of the labels added in a process subsequent to production of the object and/or not an essential part of the object; also includes a full description of the label itself.

Entry Rules: Using sentence structure, enter a full description of the label, including material, method of attachment and location of the label itself; the method, language, script of inscription; a colon; then the text of the inscription in precisely the format on the object, including misspellings and using a slash to denote line breaks; and a translation of the inscription in parentheses.

Examples: Printed cloth label sewn at back of neck: Jean Paul Gautier Femme/ Made in Italy/ 42.

Revised: 20130115

Field Mnemonic: LE**Field Name: Length****Table:** tblCur**Data Type:** Number - Decimal**Field Size:****Field Group:** Dimensions - 01**Description:** This field contains the maximum length of the object.

Entry Rules: Enter a single dimension measurement, expressed as numerics only. Measure the greatest length of the object represented by this record, excluding the frame or pedestal unless integral and original to the object. For new measurements, the metric system is standard. Number of decimal points should reflect accuracy of measurement, i.e., 7.00 has actually been measured to two decimal places.

Examples: 8

65.3

7.56

Revised: 20130115

Field Mnemonic: LU1**Field Name: Local Use 1****Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Temporary - 01**Description:** This field is available for temporary information.

Entry Rules: Enter any temporary information needed to manage the object. Any information that should be kept permanently needs to be entered in an appropriate field, not in a Local Use field.

Revised: 20130115

Field Mnemonic: LU2**Field Name:** Local Use 2**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Temporary - 02**Description:** This field is available for temporary information.**Entry Rules:** Enter any temporary information needed to manage the object. Any information that should be kept permanently needs to be entered in an appropriate field, not in a Local Use field.**Revised:** 20130115

Field Mnemonic: LU3**Field Name:** Local Use 3**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Temporary - 03**Description:** This field is available for temporary information.**Entry Rules:** Enter any temporary information needed to manage the object. Any information that should be kept permanently needs to be entered in an appropriate field, not in a Local Use field.**Revised:** 20130115

Field Mnemonic: LU4**Field Name:** Local Use 4**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Temporary - 04**Description:** This field is available for temporary information.**Entry Rules:** Enter any temporary information needed to manage the object. Any information that should be kept permanently needs to be entered in an appropriate field, not in a Local Use field.**Revised:** 20130115

Field Mnemonic: LU5**Field Name: Local Use 5****Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Temporary - 05**Description:** This field is available for temporary information.**Entry Rules:** Enter any temporary information needed to manage the object. Any information that should be kept permanently needs to be entered in an appropriate field, not in a Local Use field.**Revised:** 20130115

Field Mnemonic: LU6**Field Name: Local Use 6****Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Temporary - 06**Description:** This field is available for temporary information.**Entry Rules:** Enter any temporary information needed to manage the object. Any information that should be kept permanently needs to be entered in an appropriate field, not in a Local Use field.**Revised:** 20130115

Field Mnemonic: MA
Field Name: Material
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Material/Technique - 01

Description: This field contains a list, from the most to the least predominant, of all the materials, including medium and support, used in the production of the object.

Entry Rules: AUTHORITY CONTROLLED FIELD List the material(s), including media and support, from which the object is made. Terms should be in the singular nominal form. List materials in order from the most to least predominant, for textiles give warp first, then weft. Multiple entries should be separated by a semicolon and space. Should be used in conjunction with Technique (MT) and combined with technique in the Material and Technique Display field (MATE). Use terms from Getty Art & Architecture Thesaurus (<http://www.getty.edu/research/tools/vocabularies/aat/>) or from ROM Authority file DO NOT ADD NEW TERMS WITHOUT CONSULTATION. For Textiles use terms given in Dorothy Burnham's "Warp and Weft" as much as possible. This is a Mandatory Field, for which null entries are not acceptable.

Examples: steel; jadeite; gold; silver
bronze

Revised: 20130118

Field Mnemonic: MALOC
Field Name: Object Mount and Accessories Location
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Location - 06

Description: This field contains location information for the unaccessioned mounts and accessories associated with the object.

Entry Rules: THIS FIELD NOT TO BE MIGRATED TO TMS, REMOVE ALL DATA

Revised: 20130115

Field Mnemonic: MATE
Field Name: Material and Technique
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Display - 04

Description: Contains the most important information about the materials and techniques used in the creation of the object.

Entry Rules: Display fields are convenient for gallery labels and web records and should be written in a consistent and concise manner. They are to reflect the complete object, including component records, even if they have different Accession numbers (AN). Display fields can also be used to clarify ambiguous information provided in other fields.

Enter the most important information about the material(s) and technique(s) of construction and decoration of the entire object, giving the individual components in order of size (e.g. Sword with steel blade and ivory grip). Materials and techniques are given in the order in which they are used in the creation of the object (e.g. Silk tabby embroidered in silver- gilt filé). Language and script of any inscription.

Consult Material/Technique group of fields for relevant information, including: Material (MA), Technique (MT), Medium & Support (MED), and also relevant information from Inscription (INSC).

Examples: Sword with steel blade and ivory grip, sheath of hide over wood core
Unfired clay with inscription in Sumerian cuneiform
Ceramic (wheel-thrown earthenware), with ink writing in Mandaic language and script
Handmade of cloth core covered with beaded hoops, from neck to foot

Revised: 20130204

Field Mnemonic: MCOL
Field Name: Museum Collector Name

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Object History - 01

Description: This field contains the name of the ROM staff person responsible for acquiring the object for the collection.

Entry Rules: Enter the name of the ROM person responsible for acquiring the object in inverted order. Multiple entries should be separated by a semicolon and space. This field is distinct from Field Collector (FC) which records the name of the person responsible for excavating the object or collecting the object in the field.

Examples: Dewan, Deepali

Revised: 20130115

Field Mnemonic: MCU1
Field Name: Material Culture 1

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Dating - 01

Description: This field describes the grossest division of human material culture associated with the object.

Entry Rules: AUTHORITY CONTROLLED FIELD Enter the name of the material culture. See other fields in Material Culture hierarchy (MCU2 and MCU3). Multiple entries should be separated by a semicolon and space. Use terms from Getty Art & Architecture Thesaurus (<http://www.getty.edu/research/tools/vocabularies/aat/>) or from ROM Authority file DO NOT ADD NEW TERMS WITHOUT CONSULTATION.

Examples: Iron Age
Bronze Age
Neolithic
Bronze Age
Early Empire I
Early Empire II
Late Empire I
Late Empire II
Republic

Revised: 20130115

Field Mnemonic: MCU2**Field Name:** Material Culture 2**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Dating - 02**Description:** This field describes a subdivision of the Material Culture 1 field, often used for a specific material culture or dynasty, associated with the object.**Entry Rules:** AUTHORITY CONTROLLED FIELD Enter the name of the material culture division of the entry given in the Material Culture 1 field. "Dynasty", "Period", and "Culture" are capitalised. See other fields in Material Culture hierarchy (MCU1 and MCU3). Multiple entries should be separated by a semicolon and space. Use terms from Getty Art & Architecture Thesaurus (<http://www.getty.edu/research/tools/vocabularies/aat/>) or from ROM Authority file DO NOT ADD NEW TERMS WITHOUT CONSULTATION.**Examples:** Neo Babylonian Dynasty
New Kingdom; 18th Dynasty
Ubaid Period
Yangshao Culture
Ming-Qing Dynasty
Han**Revised:** 20130115

Field Mnemonic: MCU3**Field Name:** Material Culture 3**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Dating - 03**Description:** This field contains a subdivision of the specific culture cited in the Material Culture 2 field, often used for specific ruler.**Entry Rules:** AUTHORITY CONTROLLED FIELD Enter the name of the subdivision of the specific culture or ruler. Rulers names to be provided in full, include variant spellings, with number of ruler in Roman numerals. See other fields in Material Culture hierarchy (MCU1 and MCU2). Use terms from Getty Art & Architecture Thesaurus (<http://www.getty.edu/research/tools/vocabularies/aat/>) or from ROM Authority file DO NOT ADD NEW TERMS WITHOUT CONSULTATION. Multiple entries should be separated by a semicolon and space.**Examples:** Tuthmosis III
Nebuchadnezzar II
Hammurabi
Eastern Han
Qianlong
Kangxi**Revised:** 20130115

Field Mnemonic: MED
Field Name: Medium & Support
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Material/Technique - 04

Description: This field contains the discipline specific use of medium and support for the object which is specific to this record. The information is generally listed in the order of usage from the front face to the backing.

Entry Rules: Enter means, processes, or materials used to create object in the order of usage from the front face to the backing; with the nature of the backing or support. Terms should be singular nouns, except where the singular is inappropriate, even if several types of the same medium are used, e.g.. "oil" not oils. Attributed data should be followed by space "?". Ensure all materials are also entered in Material field (MA).

Examples: pastel on paper
watercolour on paper
oil on canvas

Revised: 20130115

Field Mnemonic: MF
Field Name: Manufacturer/Publisher
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Maker - 11

Description: This field contains the name of the Manufacturer or Publisher that produced the object.

Entry Rules: Enter the full business name of the manufacturer(s) of the object in natural word order. Give the name(s) of individuals, organizations and/or businesses. Multiple entries should be separated by a semicolon and space. For ware names, e.g., Yixing ware, this field refers specifically to objects of this ware type specifically made in the type-site, in the case of the example, specifically Yixing (see also OT). See also Maker Display field (MKR)

Examples: Yixing ware
Yoshidaya kiln
Swarovski

Revised: 20130118

Field Mnemonic: MINT

Field Name: Mint

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Maker - 13

Description: This field contains the name of the Mint where the object was made.

Entry Rules: THIS FIELD NOT TO BE MIGRATED TO TMS, REMOVE ALL DATA

Revised: 20130115

Field Mnemonic: MKR
Field Name: Maker
Table: tblCur
Data Type: Text
Field Size: 255
Field Group: Display - 02
Description: Contains all relevant information about the individual or group that made the object

Entry Rules: Display fields are convenient for gallery labels and web records and should be written in a consistent and concise manner. They are to reflect the complete object, including component records, even if they have different Accession numbers (AN). Display fields can also be used to clarify ambiguous information provided in other fields.

Capitalize the first letter. Give the personal or corporate name, in natural word order, of the individual, a group of individuals, a corporate body, a cultural group, or any other entity that contributed to creating designing, producing, manufacturing or altering the object, this can include artists, designers, manufacturers, publishers and printers. If multiple entities were involved in creating the object record all of them; but if there are too many to do so, record the most important or prominent. The creator may be unknown and the responsibility may therefore be assigned to a cultural group. Nationality, birth and death dates or dates of activity may be added in parentheses in same format as Display Date field (DAT).

Consult the Maker group of fields for relevant information, including: Artist (AR), Other Artist/Maker/Technician Name (ATEC), Manufacturer/Publisher Name (MF), Ethnolinguistic Group (ELG), and Culture (CU).

Examples: Kiyomizu Rokube (flourished 1764–1799)
 Kano Naonobu (active 18th century)
 Janim ibn Abdullah al-Sayfi and Muhammad Abu'l-Tayyib al-Qurshi al-Nastarawi (illuminations)
 Eiraku Shozen (1852–1932)
 Ryozen (dates unknown)
 Designed by John Galliano for Christian Dior
 Made by Derby Porcelain Factory (English, est. 1756), painted scene by George Robertson (English, 1777-1833, active at Derby 1796-1820)
 Made by Sèvres Porcelain Manufactory (French, active 1756-present), painted scene by Louis-Pierre Schilt (French, 1790-1859) after François Boucher (French, 1703–1770)
 Based on its stylistic features, this mask could be the work of master carver Bamgboye of Odo Owa, Yoruba
 Made by Lakota (Sioux) and used by a Blackfoot (Peigan)
 Richard Hill, Iroquois (Tuscarora)
 Algonquian speaker
 Designed by Flavio Poli (Italian, 1900-1984), made by Seguso Vetri d'Arte
 Designed by Christopher Dresser (English, 1834-1904) for Thomas Webb & Sons (English, est. 1837)
 Unknown maker, in the style of George Hepplewhite (English, d. 1786)
 Unidentified maker "TB" (English, active c. 1675)

Designed by John Galliano (British, b. 1960) for Christian Dior (French, est. 1946)

Revised: 20130204

Field Mnemonic: MKS

Field Name: Marks

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Inscriptions - 2

Description: This field contains information about manufacturer's inscriptions or marks intrinsic to construction of object.

Entry Rules: Enter a full description of the maker or manufacturer marks or labels created as an integral part of the production of the object, as distinct from labels attached subsequently (for which see Labels field or LAB). Any inscription should also be entered into the Inscriptions field. The description should include not only the name of the mark, but a description of what it looks like in order to be of use to law enforcement officials.

Examples: mark of London assay (lion) stamped on the base

Revised: 20130115

Field Mnemonic: ML

Field Name: Model Name/Number

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Description - 26

Description: This field contains the manufacturer's model name and/or number for the object.

Entry Rules: Enter the manufacturer's model name and/or number. Attributed data should be followed by space "?". Multiple entries should be separated by a semicolon and space.

Examples: Featherlight Model 37

Revised: 20130115

Field Mnemonic: MO**Field Name:** Acquisition Mode**Table:** tblReg**Data Type:** Text**Field Size:** 255**Field Group:** Acquisition**Description:** This field indicates the mode of acquisition of the object.**Entry Rules:** This field can only be created or modified by Registration.**Examples:** gift
bequest
purchase
loan**Revised:** 20130125

Field Mnemonic: MR**Field Name:** Merchant/Establishment/Distributor**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Maker - 12**Description:** This field contains the name of the merchant, establishment, and/or distributor associated with the sale of the object.**Entry Rules:** Enter the name of the merchant, establishment, and/or distributor associated with the sale of the object in full in natural word order. Multiple entries should be separated by a semicolon and space.**Examples:** Holt Renfrew**Revised:** 20130115

Field Mnemonic: MREM
Field Name: Material/Technique Remarks
Table: tblCur

Data Type: Memo

Field Size: 65535

Field Group: Material/Technique - 03

Description: This field contains remarks regarding the materials and techniques used in manufacture of the object.

Entry Rules: Enter remarks concerning the materials and techniques used in the creation of the object in natural word order. Provide name of analyst, technique of analysis, and date (YYYYMMDD). May include a more detailed technical description of the item. Put a full-stop and hard return (Ctrl-Enter) between entries. For objects which have been loaned for analysis, entries should mesh with Location Remarks field (CLREM).

Examples: Weave analysis by Anu Liivandi 20051024: weft faced compound twill, 2/1 S. Warp: 1 main warp to 1 binding warp; silk, ivory, Z; découpure 1; 28-30 main warps per cm. Weft: 4 lats, 1 of each per pass; silk, dark blue, red, yellow, green, no appreciable twist; découpure 1; 78-84 passes per cm. All edges raw.

Revised: 20130115

Field Mnemonic: MT
Field Name: Technique
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Material/Technique - 02

Description: This field contains the manufacturing and decorative technique(s) used to create the object.

Entry Rules: Enter all techniques used to manufacture the object in procedural order, with as much specificity as possible, in past participle form. Consult Art and Architecture Thesaurus for terms; for textiles use terms given in Dorothy Burnham's "Warp and Weft" as much as possible. Use natural word order not inverted word order; i.e. use "brocaded tabby" not "tabby, brocaded." Multiple entries should be separated by a semicolon and a space. See also Material/Technique Remarks (MREM), Materials (MA), and Material and Technique Display field (MATE).

Examples: moulded; incised; glazed
cast; turned; engraved
forged
satin; embroidered; beaded; quilted

Revised: 20130115

Field Mnemonic: MUSCOL**Field Name:** Museum Collection**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Object History - 06**Description:** This field provides the name of the specific collection associated with the object.**Entry Rules:** Enter the name of the specific collection associated with the object, which may or may not be the Source.**Examples:** Drake Collection
Normal School Collection**Revised:** 20130115

Field Mnemonic: NOO**Field Name:** Number on Object**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Description - 29**Description:** This field contains a list of any numbers that appear on the object.**Entry Rules:** Enter the numbers that have been added to the object as they appear, including method of inscription and their placement on the object, especially for all new acquisitions and objects going on loan. Multiple entries should be separated by a semicolon and a space. See also Distinguishing Features (DISF).**Examples:** 123.456.7 outside of base; FN56 on right handle**Revised:** 20130115

Field Mnemonic: NR**Field Name:** Natural Region**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Origin/Use - 25**Description:** This field contains the name of the natural geographic region where the object**Entry Rules:** Enter the name of the natural region. Attributed data should be followed by space "?". Multiple entries should be separated by a semicolon and space. See also Geocultural Region (GCUD), and Origin Continental Region (ORCTR).**Examples:** Albany River
Aleutian Islands
Amazon
Amazon-Orinoco Basin
Assiniboine River**Revised:** 20130115

Field Mnemonic: OB**Field Name: Object Name****Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Description - 01**Description:** This field contains the generally-known, preferable generic, name of the object.

Entry Rules: AUTHORITY CONTROLLED FIELD Enter the generally-known name of the object described in the record in singular form in lowercase. Choose a generic term; the more specific name can then be entered in Alternate Object Name (OBA) with modifiers in Object Type (OT). Multiple entries should be separated by a semicolon and space. This is a Mandatory Field, for which null entries are not acceptable. Use terms from Getty Art & Architecture Thesaurus (<http://www.getty.edu/research/tools/vocabularies/aat/>) or from ROM Authority file DO NOT ADD NEW TERMS WITHOUT CONSULTATION.

For Textiles, if an item has component parts, enter the individual object name once: e.g., for a 3-piece suit, the term "suit" appears as the first of two OB in the first record of the set (suit; jacket); in the other two records, the term "suit" appears in the OT field (OB=trousers, OT=suit). This allows a count of the number of suits by finding the number of occurrences of the term "suit" in the OB field.

Examples: chair
clock
dress
skirt
cup
coin

Revised: 20130118

Field Mnemonic: OBA
Field Name: Alternate Object Name
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Description - 02

Description: This field contains the alternate or more specific object names including foreign, native, archaic, and other name variations for the object.

Entry Rules: AUTHORITY CONTROLLED FIELD Give alternate or more specific object names including foreign, native, archaic, and other name variations for the object. Use lowercase only, unless of proper names. Multiple entries should be separated by a semicolon and a space. See also Object Name (OB); Object Type (OT). Use terms from Getty Art & Architecture Thesaurus (<http://www.getty.edu/research/tools/vocabularies/aat/>) or from ROM Authority file DO NOT ADD NEW TERMS WITHOUT CONSULTATION.

Examples: lekythos
kantharos
amphora
Mukōzuke
Cha-ire [OB=caddy]
Yunomi [OB=cup]
sacque; robe à la française [OB=dress]
skullcap; yarmulke [OB=cap]

Revised: 20130115

Field Mnemonic: OBR
Field Name: Object Name
Table: tblReg

Data Type: Text

Field Size: 255

Field Group: Description

Description: This field contains the registration name for the object.

Entry Rules: This field can only be created or modified by Registration.

Revised: 20130125

Field Mnemonic: ODIA
Field Name: Outside Diameter
Table: tblCur

Data Type: Number - Decimal

Field Size:
Field Group: Dimensions - 04

Description: This field contains the outside diameter measurement.

Entry Rules: Enter the measurement of the overall outside diameter of the object. For new measurements, the metric system is standard. Number of decimal points should reflect accuracy of measurement, i.e., 7.00 has actually been measured to two decimal places. Comments about partial or questionable measurements and measurements of assembled multiple-component objects should be noted in the Dimension Remarks field (DIREM). See also, Unit-Linear (UNL).

Examples: 8

65.3

7.56

Revised: 20130115

Field Mnemonic: OH
Field Name: Object History
Table: tblCur

Data Type: Memo

Field Size: 65535

Field Group: Object History - 09

Description: This field records a history of the object.

Entry Rules: Provide a full history of the object, in sentence format, beginning with name of source and date. Include information about patron, original owner, sequence of ownership including auctions; with dates and contextual information such as the original function and/or the history of use as provided by the source, donor, previous owner(s) or field collector. Put hard return (Ctrl-Enter) between entries. Put curatorial comments in Cataloguer Remarks (CREM).

Examples: Worn by donor's mother at her wedding on 11 April 1899. See donor letter in Source File.

Revised: 20130115

Field Mnemonic: OIN**Field Name: Other Inventory Numbers****Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Object History - 05**Description:** This field contains object numbers given to the object before its arrival at the ROM**Entry Rules:** Enter the numbers in full, from most recent to earliest. Multiple entries should be separated by a semicolon and space. See also CN, PN and NOO.**Examples:** S66 B [4] (5) 0129
ZBD-16
Crofts 2365**Revised:** 20130115

Field Mnemonic: OM**Field Name: Other Media****Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Exhibit Development - 1**Description:** This field contains reference information for other media, such as art, sound bites, or video, associated with the object.**Entry Rules:** Enter the reference information needed to identify and locate additional media associated with the object. Use full bibliographic entry, with hard returns (Ctrl-Enter) between entries. See also Publications (PUB).**Examples:** "The Historical Arms and Armour of the Lord of the Rings," first aired on Discovery Channel, December 2001, as Hidden Treasures spot.**Revised:** 20130115

Field Mnemonic: ON
Field Name: Owner Name
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Object History - 03

Description: This field contains the name(s) of the previous owner(s) of the object.

Entry Rules: Enter the name of anyone that has had legal title to the object, with the most recent name first; in inverted order in full for individuals (Smith, John), corporate names to be entered in full in natural word order. Multiple entries should be separated by a semicolon and space. See also Patron (POO) and Object History (OH).

Examples: Doe, Jane
Smith, John; Doe, Jane

Revised: 20130115

Field Mnemonic: ORCRY
Field Name: Origin Country
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Origin/Use - 03

Description: This field indicates the present and, where appropriate, the former name of the country where the object was made.

Entry Rules: AUTHORITY CONTROLLED FIELD Enter the name of the country in which the object was made (or where found if origin is unknown), unabbreviated except for "UK", "USA" and "USSR". If unknown enter "unknown". If former name(s) are entered, the present name should be first in the list. Attributed data should be followed by space "?". Multiple entries should be separated by a semicolon and a space. Consult available resources and Thesaurus of Geographical Names. Entry of former name is at discretion of cataloguer, and not entered universally.

Examples: Myanmar; Burma
Sri Lanka; Ceylon
China; Chinese Turkestan
China; Tibet
UK; England
Canada; USA

Revised: 20130115

Field Mnemonic: ORCT**Field Name: Origin Continent****Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Origin/Use - 01**Description:** This field indicates the present name of the continent where the object was originally made.

Entry Rules: AUTHORITY CONTROLLED FIELD Enter the unabbreviated name of the continent in which the object was created (or where found if origin is unknown). If former name(s) are entered, the present name should be first in the list. Multiple entries should be separated by a semicolon and space. This is a Mandatory Field, for which null entries are not acceptable. Use terms from Getty Thesaurus of Geographic Names (<http://www.getty.edu/research/tools/vocabularies/tgn/>) or from ROM Authority file DO NOT ADD NEW TERMS WITHOUT CONSULTATION.

Examples: Africa
Antarctica
Asia
Europe
North America
Oceania
South America
Europe; North America

Revised: 20130118

Field Mnemonic: ORCTR**Field Name:** Origin Continental Region**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Origin/Use - 02**Description:** This field indicates the present and, where appropriate, the former name of the continental region where the object was originally made.**Entry Rules:** AUTHORITY CONTROLLED FIELD Enter the unabbreviated name of the continental region in which the object was created (or where found if origin is unknown). If former name(s) are entered, the present name should be first in the list. Multiple entries should be separated by a semicolon and space. Use terms from Getty Thesaurus of Geographic Names (<http://www.getty.edu/research/tools/vocabularies/tgn/>) or from ROM Authority file DO NOT ADD NEW TERMS WITHOUT CONSULTATION.**Examples:** Eastern Europe; Baltic States
Maritimes
North Africa ?; West Asia?
Southeast Asia**Revised:** 20130118

Field Mnemonic: ORCY**Field Name:** Origin County**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Origin/Use - 06**Description:** This field indicates the present and, where appropriate, the former name of the county where the object was originally made.**Entry Rules:** AUTHORITY CONTROLLED FIELD Enter the unabbreviated name of the county, or administrative equivalent, in which the object was created (or where found if origin is unknown). If former name(s) are entered, the present name should be first in the list. Multiple entries should be separated by a semicolon and space. Use terms from Getty Thesaurus of Geographic Names (<http://www.getty.edu/research/tools/vocabularies/tgn/>) or from ROM Authority file DO NOT ADD NEW TERMS WITHOUT CONSULTATION.**Examples:** Prince Edward County
Hampshire**Revised:** 20130115

Field Mnemonic: ORDT
Field Name: Origin District
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Origin/Use - 07

Description: This field indicates the present and former name of the district where the object was originally made.

Entry Rules: AUTHORITY CONTROLLED FIELD Enter the unabbreviated name of the district, or administrative equivalent, in which the object was created (or where found if origin is unknown). If former name(s) are entered, the present name should be first in the list. Multiple entries should be separated by a semicolon and space. Use terms from Getty Thesaurus of Geographic Names (<http://www.getty.edu/research/tools/vocabularies/tgn/>) or from ROM Authority file DO NOT ADD NEW TERMS WITHOUT CONSULTATION.

Revised: 20130115

Field Mnemonic: ORES
Field Name: Object Restrictions
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Catalogue - 07

Description: This field contains any restrictions, including those of a cultural nature, on use or display associated with the object.

Entry Rules: Enter any relevant restrictions, which may include cultural restrictions or other prohibitions in display, use, or even use of the image of the object. May include flag entries such as "firearm" which must be made inoperable before display; "includes human remains" for cultural contexts where there is sensitivity to human remains. If there are no known restrictions, enter "none". No capitals. Multiple entries should be separated by a semicolon and space.

Examples: firearm
includes human remains
none

Revised: 20130115

Field Mnemonic: ORMU
Field Name: Origin City/Town/Municipality

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Origin/Use - 05

Description: This field indicates the present and, where appropriate, the former name of the city, town, or municipality where the object was originally made.

Entry Rules: AUTHORITY CONTROLLED FIELD Enter the unabbreviated name of the city, town, municipality, village, or administrative equivalent, in which the object was created (or where found if origin is unknown). Multiple entries should be separated by a semicolon and space. Use terms from Getty Thesaurus of Geographic Names (<http://www.getty.edu/research/tools/vocabularies/tgn/>) or from ROM Authority file DO NOT ADD NEW TERMS WITHOUT CONSULTATION.

Examples: Urfa; Harran; Carrhae
Paris
Istanbul; Constantinople

Revised: 20130115

Field Mnemonic: ORPR
Field Name: Origin Province/Territory/State

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Origin/Use - 04

Description: This field indicates the present and, where appropriate, the former name of the province, territory, or state where the object was originally made.

Entry Rules: AUTHORITY CONTROLLED FIELD Enter the unabbreviated name of the province, territory, state, or administrative equivalent, in which the object was created (or where found if origin is unknown). "State" in this context is a subdivision of the country (e.g., as in U.S.A. and Australia). If former name(s) are entered, the present name should be first in the list. Multiple entries should be separated by a semicolon and space. Use terms from Getty Thesaurus of Geographic Names (<http://www.getty.edu/research/tools/vocabularies/tgn/>) or from ROM Authority file DO NOT ADD NEW TERMS WITHOUT CONSULTATION.

Examples: Ontario
Massachusetts
Hebei
Henan

Revised: 20130115

Field Mnemonic: ORTP
Field Name: Origin Township

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Origin/Use - 08

Description: This field indicates the present and former name of the township where the object which is specific to this record was originally made.

Entry Rules: AUTHORITY CONTROLLED FIELD Enter the unabbreviated name of the township, or administrative equivalent, in which the object was created (or where found if origin is unknown). If former name(s) are entered, the present name should be first in the list. Multiple entries should be separated by a semicolon and a space. Use terms from Getty Thesaurus of Geographic Names (<http://www.getty.edu/research/tools/vocabularies/tgn/>) or from ROM Authority file DO NOT ADD NEW TERMS WITHOUT CONSULTATION.

Examples: Digby

Revised: 20130115

Field Mnemonic: OS
Field Name: Object Status

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Description - 11

Description: This field indicates the nature of the object, such as: copy, fake, replica, cast, or reproduction, etc.

Entry Rules: Enter the nature of the object (whether a copy, replica, or reproduction). Use lowercase only. Blank entries are assumed to be original. Multiple entries should be separated by a semicolon and a space.

Examples: copy
fake
replica
cast
reproduction

Revised: 20130115

Field Mnemonic: OT**Field Name:** Object Type**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Description - 03**Description:** This field contains the descriptive modifier of the object.**Entry Rules:** Enter the descriptive modifier of the object name (OB). Attributed data should be followed by space "?". Multiple entries should be separated by a semicolon and a space.

Examples: Buddha [OB=figure]
Dressel Type 6 [OBA=amphora]
Terra Sigillata
Black-figure
Red-figure
Grey Minyan ware
Samian
Cizhou ware
Celadon
Yixing ware

Revised: 20130115

Field Mnemonic: PCAP**Field Name: Public Caption****Table:** tblCur**Data Type:** Memo**Field Size:** 65535**Field Group:** Display - 09**Description:** This field contains the caption that appears on the web.

Entry Rules: Display fields are convenient for gallery labels and web records and should be written in a consistent and concise manner. They are to reflect the complete object, including component records, even if they have different Accession numbers (AN). Display fields can also be used to clarify ambiguous information provided in other fields.

Use sentence format. Enter a description, narrative, or other desired text to accompany object in ROM Images. Previous labels and captions are found in Public Label (PL).

Examples: Animals were often modeled in Moche ceramics because they formed an important part of Moche religion. Felines were an especially popular motif and are found throughout Moche iconography.

Crossbow technology may have been introduced to the eastern subarctic region by Europeans. It has not been in use as a hunting tool for more than a century although a small version was used by boys in the early years of the 1900s.

Revised: 20130204

Field Mnemonic: PER
Field Name: Period

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Display - 05

Description: Contains the chronological association of object, including dynasty, reign, period, or style.

Entry Rules: Display fields are convenient for gallery labels and web records and should be written in a consistent and concise manner. They are to reflect the complete object, including component records, even if they have different Accession numbers (AN). Display fields can also be used to clarify ambiguous information provided in other fields.

Capitalize the first letter. For this field enter the chronological association of the object, typically from smallest entity to largest (e.g. "Reign of Zhengde, Ming Dynasty"), unless longer period is certain and shorter period is uncertain (e.g., "Ming Dynastyt, possibly from reign of Zhengde").

Consult the following fields for relevant information: the Material Culture hierarchy of fields (MCU1, MCU2, MCU3), and School/Style (SA).

Examples: Reign of Nebuchadnezzar II, Neo-Babylonian period
 Reign of Zhengde, Ming Dynasty
 Reign of Akhenaten, 18th Dynasty, New Kingdom
 Late Archaic-Initial Woodland
 Middle Sicán Period (900-1100 AD)
 Byzantine
 Baroque

Revised: 20130204

Field Mnemonic: PHDI**Field Name:** Digital Image Number**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Photography - 01**Description:** This field records official ROM photography of the object**Entry Rules:** To be used only to record official ROM photography. Enter the numbers of digital images taken of the object, or enter "yes" to record that official photography has been completed. Multiple entries, if desired, should be separated by a semicolon and space, with the most recent entry at the beginning.**Examples:** ROM2005_123_1**Revised:** 20130115

Field Mnemonic: PHNG**Field Name:** Negative Number**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Photography - 04**Description:** This field contains identification number(s) of the photographic negative(s) of the object.**Entry Rules:** Enter the numbers of negatives taken of the object. Multiple entries should be separated by a semicolon and a space, with the most recent entry at the beginning.**Examples:** ROMA.118.47; 80.GR.290-291; 75.WA.221; 83.GR.323; C1345-10; C1342-11**Revised:** 20130115

Field Mnemonic: PHREM**Field Name:** Photography Remarks**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Photography**Description:** This field contains remarks relevant to photographs of the object.**Entry Rules:** Enter information relevant to all photography of the object.**Revised:** 20130118

Field Mnemonic: PHSL**Field Name:** Slide Number**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Photography - 07**Description:** This field contains the identification number(s) of 35 mm slide(s) of the object which is specific to this record.**Entry Rules:** Enter the identification number(s) of the 35 mm slide(s) taken of the object. Multiple entries should be separated by a semicolon and a space, with the most recent entry at the beginning.**Examples:** ROMA301.48**Revised:** 20130115

Field Mnemonic: PHTP**Field Name:** Transparency Number**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Photography - 09**Description:** This field contains the identification number(s) of photographic transparency(ies) of the object that are of a format larger than 35 mm.**Entry Rules:** Enter the accession number, transparency numbers or codes for transparencies larger than 35 mm. Multiple entries should be separated by a semicolon and space, with the most recent entry at the beginning.**Examples:** 999.99.9**Revised:** 20130118

Field Mnemonic: PL
Field Name: Public Labels
Table: tblCur

Data Type: Memo

Field Size: 65535

Field Group: Catalogue - 08

Description: This field contains a trail of gallery labels, book captions, etc, used in association with the object.

Entry Rules: Enter gallery labels and book captions with the most recent at the beginning of the string. For book captions, give author surname and year in citation style, referring to specific entry in Publications (PUB), followed by hard return, and then caption text. For gallery or exhibit labels, give gallery name (recognised short version is acceptable), followed by hard return, and then caption text. Multiple entries separated by two hard returns (2Xctrl-ENTER). Ensure that Publications (PUB) and Exhibit History (EXH) are fully recorded

Examples: Ruitenbeek 2002
This vessel is.....

Bishop White Gallery Level 4 narrative 2005
This vessel is.....

Revised: 20130115

Field Mnemonic: PN
Field Name: Previous Number
Table: tblReg

Data Type: Text

Field Size: 255

Field Group: Number

Description: This field contains all previous numbers assigned to the object other than the Accession Number and the Catalogue Number.

Entry Rules: This field can only be created or modified by Registration.

Examples: L977.08.21
959X105.13
WEARNE28-II
959.111; OT65.44

Revised: 20130125

Field Mnemonic: POO**Field Name: Patron/Original Owner****Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Object History - 04**Description:** This field indicates the patron who commissioned the object, or the person for whom the object was originally made.**Entry Rules:** Enter the name in inverted order: Smith, John. Does not include an original owner that did not commission the object. Name should also be included as part of the sequence of ownership recorded in Owner Name (ON). Multiple entries should be separated by a semicolon and a space. See also Object History (OH), Owner's names (ON).**Examples:** Smith, John**Revised:** 20130115

Field Mnemonic: PPL**Field Name: People****Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Display - 08**Description:** This field displays information regarding the people associated with the object.

Entry Rules: Display fields are convenient for gallery labels and web records and should be written in a consistent and concise manner. They are to reflect the complete object, including component records, even if they have different Accession numbers (AN). Display fields can also be used to clarify ambiguous information provided in other fields.

Capitalize the first letter. Enter information regarding the people associated with the object, such as the excavator, collector, museum-collector, original owner, and patron.

Consult the following fields for relevant information: Field Collector (FC), Museum Collector (MCOL), Patron/Original Owner (POO) and Owner Name (ON).

Examples: Collected by Charles Currelly
Excavated by T. Cuyler Young Jr. in 1974
Belonged to Head Chief Running Rabbit, collected by Edmund Morris between 1907 and 1908
Collected by Rev. Issac O. Stringer, Anglican Church missionary among the Inuvialuit of Herschel Island between 1896 and 1901
Presented to Lt. Gov. Alexander Morris by Chief Yellow Quill after treaty negotiations
Purchased from Alfred Sqtin in 1929 by anthropologist Dr. Marius C. Barbeau

Revised: 20130204

Field Mnemonic: PRR**Field Name: Public Ready Record****Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Catalogue - 09**Description:** This field contains a flag to signal that the record is ready for the web.**Entry Rules:** Enter "record ready" for records that are adequately catalogued for the web; "web prepared" for records for which there is also available ROM photography but which have not yet received a release by the responsible curator (see also ORES - Object Restrictions); "web ready" for records completely cleared for release to the web.**Examples:** web ready
web prepared
record ready**Revised:** 20130115

Field Mnemonic: PTN**Field Name: Pattern Name/Number****Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Description - 20**Description:** This field contains the pattern name and/or number associated with the object.**Entry Rules:** Enter the pattern name and/or number associated with the object. Attributed data should be followed by space "?". Multiple entries should be separated by a semicolon and a space. See also Marks and Labels**Revised:** 20130115

Field Mnemonic: PUB**Field Name: Publications****Table:** tblCur**Data Type:** Memo**Field Size:** 65535**Field Group:** Catalogue - 02**Description:** Bibliographic reference(s) to publications of this specific object.**Entry Rules:** Enter publications of object, most recent at the top. Multiple entries separated by two hard returns (2Xctrl-ENTER).

Paper in journal: author surname, given name, year in parentheses, comma, article title in quotation marks, comma, journal title and volume number, comma, page(s), figures, plates where object in question appears.

Paper in edited volume: author surname, given name, year in parentheses, comma, paper title in quotation marks, comma, volume title, comma, editor(s) name(s) in natural word order, page(s) of paper within volume, Series title and number, publisher, comma, place of publication, colon, figures, plates where object in question appears.

Book: author surname, given name, year in parentheses, comma, title, comma, publisher, comma, page(s), figures, plates, where the object in question appears.

Examples: Mason, Robert (1997) "Medieval Lustre-painted and Associated Wares from Syria: Typology in a Multidisciplinary Study," *Levant* 29, pp. 169-200: fig. 3.

Mason, Robert (1991) "Petrography of Islamic Ceramics," in *Recent Developments in Ceramic Petrology*, Andrew Middleton and I. C. Freestone, editors, pp. 185-209, British Museum Occasional Paper no. 81, London: fig. 16.

Golombek, Lisa, R. B. Mason, and G. Bailey (1996) *Tamerlane's Tableware: A New Approach to the Chinoiserie Ceramics of Fifteenth and Sixteenth Century Iran*, Royal Ontario Museum, Toronto and Mazda Press Costa Mesa, California: pl. 3.

Revised: 20130115

Field Mnemonic: QTY**Field Name: Quantity****Table:** tblCur**Data Type:** Number long integer**Field Size:****Field Group:** Description - 10**Description:** This field indicates the number of items to which the record refers in the case where multiple items (like beads) have been given a single accession number for the group.**Entry Rules:** Enter an integer (whole number) only. If the document contains data for only one item, enter "1". In the case of a portfolio with separate records for each item, ensure that the quantity field reflects the item rather than the full set. If quantity is unknown or imprecise, do not enter this field and enter comments in the Cataloguer Remarks field (CREM). See Components, Number of Components.**Examples:** 40**Revised:** 20130115

Field Mnemonic: RES**Field Name: Reserve of Origin****Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Origin/Use - 27**Description:** This field identifies the name of the reserve where the object originated.**Entry Rules:** Enter the name of the Reserve of Origin in full. Attributed data should be followed by space "?". Multiple entries should be separated by a semicolon and space.**Examples:** Ahaswinis
Blackfoot
Buffalo Point
Cape Croker
Cold Lake**Revised:** 20130115

Field Mnemonic: RID
Field Name: Record Identification
Table: tblCur

Data Type: Number long integer

Field Size:
Field Group: System - 04

Description: This field in the Curatorial table contains the automatically assigned foreign key that links to the primary key (RID) in the Registration tables.

Entry Rules: Automatically generated number linked to RID in Registration table.

Revised: 20130115

Field Mnemonic: SA
Field Name: School/Style
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Dating - 04

Description: This field indicates the school and/or style associated with the object.

Entry Rules: Enter the school and/or stylistic associations. Attributed data should be followed by a space "?". Multiple entries should be separated by a semicolon and space. See also MCU1, MCU2, MCU3, and PER.

Examples: Victorian
Chippendale

Revised: 20130115

Field Mnemonic: SCAT
Field Name: Sub-category
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Collection group - 03

Description: This field contains the secondary level of classification for the object.

Entry Rules: Enter secondary level of classification. May be used for arbitrarily defined groups of objects that are not otherwise grouped by material, chronology, function, etc - e.g., "Chinese Jade Collection" will include non-jade objects; "Arms & Armour" will not include archaeological remains.

Revised: 20130115

Field Mnemonic: SER**Field Name:** Serial Number**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Description - 19**Description:** This field contains the unique serial number assigned to the item by the maker/manufacturer.**Entry Rules:** Enter the serial number assigned by the maker/manufacturer. Multiple entries should be separated by a semicolon and space.**Revised:** 20130115

Field Mnemonic: SF**Field Name:** Source of Funds**Table:** tblReg**Data Type:** Text**Field Size:** 255**Field Group:** Source**Description:** This field indicates the source of funds.**Entry Rules:** This field can only be created or modified by Registration.**Examples:** Louise Hawley Stone Charitable Trust
Textile Endowment Fund
Textile Research and Acquisition Fund
Louise Hawley Stone Charitable Trust; Textile Endowment Fund**Revised:** 20130125

Field Mnemonic: SHP**Field Name:** Shape**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Description - 21**Description:** This field indicates the general physical shape characteristics of the object.**Entry Rules:** Enter terms to describe characteristics of the general physical shape of the object; most commonly of use for highly specialised discipline-specific classification. Attributed data should be followed by space "?". Multiple entries should be separated by a semicolon and space. See also, Shape Remarks (SHPREM).**Examples:** lunate
obliquely truncated bladelet (one end, by microburin)
backed bladelet
denticulated
biconical**Revised:** 20130115**Field Mnemonic: SHPREM****Field Name:** Shape Remarks**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Description - 22**Description:** This field contains supplementary remarks concerning the physical shape of the object.**Entry Rules:** Enter terms to supplement characteristics of the general physical shape of the object as provided in Shape (SHP); most commonly of use for highly specialised discipline-specific classification. Attributed data should be followed by space "?". Multiple entries should be separated by a semicolon and a space. See also Shape (SHP).**Revised:** 20130115

Field Mnemonic: SIG
Field Name: Signature
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Inscriptions - 4

Description: This field contains details about the location and form of the maker's signature on the object.

Entry Rules: Enter details concerning the signature's form and location, firstly with nature if other than typical signature (e.g., seal) followed by location, method of inscription, language and script (if considered pertinent by cataloguer), then colon and signature or its transcription precisely as given on the object. See also Inscription.

Examples: seal, bottom left, red ink: Dôhachi
carved on base: Minkoku
signed in lower right corner, A. B. Smith

Revised: 20130115

Field Mnemonic: SITE
Field Name: Site Name
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Origin/Use - 18

Description: This field contains the name(s) of the archaeological site.

Entry Rules: AUTHORITY CONTROLLED FIELD Enter all the site names or designations by which the site is or has been known. Enter the preferred name in the leading position. Multiple entries should be separated by a semicolon and space. Use terms from Getty Thesaurus of Geographic Names (<http://www.getty.edu/research/tools/vocabularies/tgn/>) or from ROM Authority file DO NOT ADD NEW TERMS WITHOUT CONSULTATION.

Examples: Godin Tepe
Siraf
Warka; Uruk; Erech

Revised: 20130115

Field Mnemonic: SLDE**Field Name: Site Legal Description****Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Origin/Use - 22**Description:** This field contains the full legal description of the site's location. The format of this description varies according to jurisdiction.**Entry Rules:** Enter text to describe the full legal description of the site.**Revised:** 20130115

Field Mnemonic: SLOC**Field Name: Site Location****Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Origin/Use - 23**Description:** This field contains information on geographical features of an archaeological site and is intended to enable location of the site, e.g., on a topographic map or satellite image.**Entry Rules:** Enter text to describe the site location.**Revised:** 20130115

Field Mnemonic: SLOT**Field Name: Site Lot****Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Origin/Use - 21**Description:** This field indicates the lot or equivalent portion of the provincial legal description of the site's location. The format of this description varies according to jurisdiction.**Entry Rules:** Enter text to describe the lot or equivalent portion of the provincial legal description.**Revised:** 20130115

Field Mnemonic: SR**Field Name:** Source Name**Table:** tblReg**Data Type:** Text**Field Size:** 255**Field Group:** Source**Description:** This field contains the source name.**Entry Rules:** This field can only be created or modified by Registration.**Revised:** 20130125

Field Mnemonic: SRREM**Field Name:** Source Remarks**Table:** tblReg**Data Type:** Memo**Field Size:** 65535**Field Group:** Source**Description:** This field contains any general source remarks.**Entry Rules:** This field can only be created or modified by Registration.**Revised:** 20130125

Field Mnemonic: STDE**Field Name:** Stratum Description**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Origin/Use - 19**Description:** This field indicates the archaeological context of the object which is specific to this record; may include description of the specific matrix from which the item was excavated.**Entry Rules:** Enter relevant excavation context information.**Examples:** LOCUS:50.14M REG#2068
surface
ZSE36SW-A.24**Revised:** 20130115

Field Mnemonic: SUB**Field Name:** Subject/Motif**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Description - 17**Description:** This field contains keywords or terms that describe the subject(s), image(s) and/or motif(s) found on the object.**Entry Rules:** Enter user defined keywords to describe the subject(s), image(s) and/or motif(s) of the item. Attributed data should be followed by space "?". Multiple entries should be separated by a semicolon and space.**Revised:** 20130115

Field Mnemonic: SURF**Field Name:** Surface**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Description - 23**Description:** This field indicates the nature of the surface of the object that has been acquired since production of the object.**Entry Rules:** This field contains descriptors of the nature of the surface of the object that has been acquired since production of the object. Multiple entries should be separated by a semicolon and space.**Examples:** heavy/medium patina**Revised:** 20130115

Field Mnemonic: THEME
Field Name: Thematic Association
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Collection group - 04

Description: Thematic association of the object

Entry Rules: The THEME field is based on the Universal Decimal Classification (UDC - <http://www.udcc.org>) system, and all expansions must be based on consultation with this source. The objective is to associate the object with a *theme* that will enable its use in an exhibit, book, or other themed association. It is a hierarchical system, with all entries in the hierarchy entered in sequence with semicolon and space between. Classifications presently include: Applied Science (UDC series 6 - including 61 - Medicine, 624 - Civil Engineering, 63 - Agriculture, 635 - Horticulture, 639 - Hunting & Fishing, 641 - Food & Drink, 65 - Communications, 656 - Transportation, 66 - Technology, 663 - Raw Material Processing, 67 - Industry); Archaeology (UDC series 902); Geography (UDC series 91 - including 911.2 - Physical, 911.3 - Human, 911.373 - Rural, 911.375 - Urban); History (UDC series 93/99 - including 929 - Biography, 929.5 - Heraldry); Natural History (UDC series 5 - including 52 - Astronomy, 55 - Earth sciences, 57 - Sex & Sexuality, 58 - Plants, 581.145 - Plants; Flowers, 59 - Animals); Religion & Belief (UDC series 2 - including 24 - Buddhism, 26 - Judaism, 27 - Christianity, 28 - Islam); Society & Culture (UDC series 3 - including 305 - Gender studies, 339 - Commerce, 355 - Warfare, 37 - Education, 379.8 - Leisure, 391 - Costume, 392.4 - Courtship, 392.5 - Marriage, 393 - Funerary, 395 - Ceremony); The Arts (UDC series 7 - including 72 - Architecture, 74 - Design, 78 - Music, 79 - Recreation & Sports, 793 - Dance).

Examples: Applied Science
 Applied Science; Medicine
 Applied Science; Civil Engineering
 Applied Science; Agriculture
 Applied Science; Horticulture
 Applied Science; Hunting & Fishing
 Applied Science; Food & Drink
 Applied Science; Communications
 Applied Science; Transportation
 Applied Science; Technology
 Applied Science; Raw Material Processing
 Applied Science; Industry
 Archaeology
 Geography
 Geography; Physical
 Geography; Human
 Geography; Rural
 Geography; Urban
 History
 History; Biography
 History; Heraldry

Natural History
Natural History; Astronomy
Natural History; Earth sciences
Natural History; Sex & Sexuality
Natural History; Plants
Natural History; Plants; Flowers
Natural History; Animals
Religion & Belief
Religion & Belief; Buddhism
Religion & Belief; Judaism
Religion & Belief; Christianity
Religion & Belief; Islam
Society & Culture
Society & Culture; Gender Studies
Society & Culture; Commerce
Society & Culture; Warfare
Society & Culture; Education
Society & Culture; Leisure
Society & Culture; Costume
Society & Culture; Courtship
Society & Culture; Marriage
The Arts
The Arts; Architecture
The Arts; Design
The Arts; Music
The Arts; Recreation & Sports
The Arts; Dance

Revised: 20130115

Field Mnemonic: TI**Field Name:** Title**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Description - 14**Description:** This field contains the original Title of the object as given by its maker(s).

Entry Rules: Enter the title of the object in full, in the original language (transliterated if necessary), as originally assigned by the maker of the object, without quotation marks or additional punctuation. If the artist, maker or designer did not assign a title, this field is left blank. Multiple entries should be separated by a semicolon and space. See also, Title Variation (TIV), Title Translation (TITR), and Curatorial Title (TIC).

Examples: Hira bosetsu
Soshi arai Komachi

Revised: 20130115

Field Mnemonic: TIC
Field Name: Curatorial Title
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Display - 01

Description: This field displays the Curatorial Title for the object.

Entry Rules: Display fields are convenient for gallery labels and web records and should be written in a consistent and concise manner. They are to reflect the complete object, including component records, even if they have different Accession numbers (AN). Display fields can also be used to clarify ambiguous information provided in other fields.

Capitalize the first letter. Entries be equivalent to the first line of a gallery label. It is useful to give enough information so that the object may be distinguished from a similar object.

Consult the following fields for relevant information: Object (OB), Object type (OT), Alternate object name (OBA), Subject (SUB), Object History (OH), and Patron or Original Owner (POO). Information regarding material and technique should be in the Material and Technique (MATE) field, not here. The creator of the object should be in Maker (MKR), but the individual to whom the object belonged and similar information may be in this field (POO and OH).

Examples: Cylinder seal with hunting scene
 Socketed axe head
 Figurine of male worshipper (fragment)
 Frieze from the tomb of Zuo Biao
 Thangka painting of Vision of Kedrubje
 Hanging scroll portrait painting of a Manchu official
 Dish inscribed with poem by Omar Khayyam
 Tefillin or phylactery with cover and strap
 Tile from an architectural inscription of the Qur'an, Sura 76:24-25
 Cone with commemorative text of Gudea for temple of Ningirsu
 Celadon jar with lid
 Pastel portrait of Chief Yellow Quill (Auzawaquin)
 Ceremonial war shirt
 Winged bannerstone
 "Kee-akee-ka-saa-ka-wow," (The man that gives the war whoop, Head Chief of the Crees), Plains Cree
 Bowl ("Anne Frank 1924 – 1945")
 "The Conversion of St. Paul"
 Coffee cup and saucer
 "Diana and the Stag", automaton sculptural figure
 Loving cup commemorating the Coronation of Queen Elizabeth and King George VI
 Autograph letter to C. B. Smith Esq. from Johann Baptist Cramer

Revised: 20130204

Field Mnemonic: TITR**Field Name:** Title Translation**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Description - 15**Description:** This field contains the translation of the original title of the object as found in the Title field (TI).**Entry Rules:** Enter the translation(s) of the original title of the object in full as originally assigned by the maker, without quotation marks or additional punctuation. If the maker did not assign a title, this field is left blank. Multiple entries should be separated by a semicolon and space. See also, Title Variation (TIV), Title (TI), and Curatorial Title (TIC).**Examples:** Lingerin^g Snow on Mt. Hira
Komachi Washin^g the Manuscript**Revised:** 20130115

Field Mnemonic: TIV**Field Name:** Title Variation**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Description - 16**Description:** This field contains any alternate titles by which the object may be known.**Entry Rules:** Enter alternate historical or curatorial titles; enter source authority for title variation, with date if possible, in Cataloguer Remarks (CREM). Enter curator's titles first in the string. Multiple entries should be separated by a semicolon and a space. See also, Title (TI), Title Translation (TITR) and Cataloguer Remarks (CREM).**Revised:** 20130115

Field Mnemonic: UCRY**Field Name:** Use Country**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Origin/Use - 11**Description:** This field indicates the present and, where appropriate, the former name of the country where the object was known to be used.**Entry Rules:** AUTHORITY CONTROLLED FIELD Enter the name of the country where the object was known to be used, unabbreviated except for "UK", "USA" and "USSR", including where it was found (may include where the object was made if this is the only geographic information we have about the object). If former name(s) are entered, the present name should be first in the list. Multiple entries should be separated by a semicolon and a space. Use terms from Getty Thesaurus of Geographic Names (<http://www.getty.edu/research/tools/vocabularies/tgn/>) or from ROM Authority file DO NOT ADD NEW TERMS WITHOUT CONSULTATION.**Examples:** Iran; Persia
Israel; Palestine**Revised:** 20130115

Field Mnemonic: UCT
Field Name: Use Continent

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Origin/Use - 10

Description: This field indicates the present name of the continent where the object was known to be used.

Entry Rules: AUTHORITY CONTROLLED FIELD Enter the unabbreviated name of the continent where the object was known to be used, including where it was found (may include where the object was made if this is the only geographic information we have about the object). Multiple entries should be separated by a semicolon and space. Use terms from Getty Thesaurus of Geographic Names (<http://www.getty.edu/research/tools/vocabularies/tgn/>) or from ROM Authority file DO NOT ADD NEW TERMS WITHOUT CONSULTATION.

Examples: Africa
 Antarctica
 Asia
 Europe
 North America
 Oceania
 South America
 Europe; North America

Revised: 20130115

Field Mnemonic: UCTR
Field Name: Use Continental Region

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Origin/Use - 09

Description: This field indicates the present and, where appropriate, the former name of the continental region where the object was known to be used.

Entry Rules: AUTHORITY CONTROLLED FIELD Enter the unabbreviated name of the continental region where the object was known to be used, including where it was found (may include where the object was made if this is the only geographic information we have about the object). If former name(s) are entered, the present name should be first in the list. Multiple entries should be separated by a semicolon and space. Use terms from Getty Thesaurus of Geographic Names (<http://www.getty.edu/research/tools/vocabularies/tgn/>) or from ROM Authority file DO NOT ADD NEW TERMS WITHOUT CONSULTATION.

Revised: 20130115

Field Mnemonic: UCY**Field Name:** Use County**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Origin/Use - 13**Description:** This field indicates the present and, where appropriate, the former name of the county where the object was known to be used.**Entry Rules:** AUTHORITY CONTROLLED FIELD Enter the unabbreviated name of the county, or administrative equivalent, where the object was known to be used, including where it was found (may include where the object was made if this is the only geographic information we have about the object). If former name(s) are entered, the present name should be first in the list. Multiple entries should be separated by a semicolon and space. Use terms from Getty Thesaurus of Geographic Names (<http://www.getty.edu/research/tools/vocabularies/tgn/>) or from ROM Authority file DO NOT ADD NEW TERMS WITHOUT CONSULTATION.**Revised:** 20130115

Field Mnemonic: UDT**Field Name:** Use District**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Origin/Use - 14**Description:** This field indicates the present and, where appropriate, the former name of the district where the object was known to be used.**Entry Rules:** AUTHORITY CONTROLLED FIELD Enter the unabbreviated name of the district, or administrative equivalent, where the object was known to be used, including where it was found (may include where the object was made if this is the only geographic information we have about the object). If former name(s) are entered, the present name should be first in the list. Multiple entries should be separated by a semicolon and space. Use terms from Getty Thesaurus of Geographic Names (<http://www.getty.edu/research/tools/vocabularies/tgn/>) or from ROM Authority file DO NOT ADD NEW TERMS WITHOUT CONSULTATION.**Revised:** 20130115

Field Mnemonic: UID**Field Name:** User Identification Code**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** System - 03**Description:** This field indicates which user name was used when the record for the object was changed.**Entry Rules:** This field is automatically populated by the system when a form is used.**Revised:** 20130115

Field Mnemonic: UMU**Field Name:** Use City/Town/Municipality**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Origin/Use - 15**Description:** This field indicates the present and, where appropriate, the former name of the city, town, or municipality where the object was known to be used.**Entry Rules:** AUTHORITY CONTROLLED FIELD Enter the unabbreviated name of the city, town, municipality, village or administrative equivalent, where the object was known to be used, including where it was found (may include where the object was made if this is the only geographic information we have about the object). If former name(s) are entered, the present name should be first in the list. Multiple entries should be separated by a semicolon and space. Use terms from Getty Thesaurus of Geographic Names (<http://www.getty.edu/research/tools/vocabularies/tgn/>) or from ROM Authority file DO NOT ADD NEW TERMS WITHOUT CONSULTATION.**Examples:** Hissarlik; Ilias; Troy
Urfa; Harran; Carrhae**Revised:** 20130115

Field Mnemonic: UNL**Field Name:** Unit Linear**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Dimensions - 06**Description:** This field contains the linear unit of measurement used in each of the measurement fields.**Entry Rules:** Enter the unit of measurement used to measure the object. The institutional standard is in centimetres and eventually all measurements will conform to this. If data is converted from imperial, and not checked with reference to the object, note so in Dimension Remarks (DIREM). See also, Height (HT), Length (LE), Width (WI), Depth (DP), Diameter (ODIA).**Examples:** cm**Revised:** 20130115

Field Mnemonic: UNW**Field Name:** Unit Weight**Table:** tblCur**Data Type:** Text**Field Size:** 255**Field Group:** Dimensions - 08**Description:** This field contains the unit of weight recorded in conjunction with the weight field.**Entry Rules:** Enter the internationally accepted abbreviation for the unit of weight. For units of measurement, the accepted practice is to enter Imperial abbreviations followed by a period and metric codes without a period. The institutional standard is kilograms and eventually all measurements will conform to this. See also, Weight (WT). If data is converted from imperial, and not checked with reference to the object, note so in Dimension Remarks (DIREM).**Examples:** kg**Revised:** 20130115

Field Mnemonic: UPR

Field Name: Use Province/Territory/State

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Origin/Use - 12

Description: This field indicates the present and, where appropriate, the former name of the province, territory, or state where the object was known to be used.

Entry Rules: AUTHORITY CONTROLLED FIELD Enter the unabbreviated name of the province, territory, state or administrative equivalent where the object was known to be used, including where it was found (may include where the object was made if this is the only geographic information we have about the object). "State" in this context is a subdivision of the country (e.g., as in U.S.A. and Australia). If former name(s) are entered, the present name should be first in the list. Multiple entries should be separated by a semicolon and space. Use terms from Getty Thesaurus of Geographic Names (<http://www.getty.edu/research/tools/vocabularies/tgn/>) or from ROM Authority file DO NOT ADD NEW TERMS WITHOUT CONSULTATION.

Revised: 20130115

Field Mnemonic: UTP

Field Name: Use Township

Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Origin/Use - 16

Description: This field indicates the present and, where appropriate, the former name of the township where the object was known to be used.

Entry Rules: AUTHORITY CONTROLLED FIELD Enter the unabbreviated name of the township, or administrative equivalent, where the object was known to be used, including where it was found (may include where the object was made if this is the only geographic information we have about the object). If former name(s) are entered, the present name should be first in the list. Use terms from Getty Thesaurus of Geographic Names (<http://www.getty.edu/research/tools/vocabularies/tgn/>) or from ROM Authority file DO NOT ADD NEW TERMS WITHOUT CONSULTATION. Multiple entries should be separated by a semicolon and space.

Revised: 20130115

Field Mnemonic: WI**Field Name: Width****Table:** tblCur**Data Type:** Number - Decimal**Field Size:** 255**Field Group:** Dimensions - 03**Description:** This field contains the maximum width measurement, excluding the frame or pedestal unless integral and original to the object.**Entry Rules:** Enter a single dimension measurement, expressed as numerics only. Measure the greatest width of the object represented by this record. For new measurements, the metric system is standard. Number of decimal points should reflect accuracy of measurement, i.e., 7.00 has actually been measured to two decimal places. Comments about partial or questionable measurements and measurements of assembled multiple-component objects should be noted in the Dimension Remarks field (DIREM). See also, Unit-Linear (UNL).**Examples:** 8

65.3

7.56

Revised: 20130115

Field Mnemonic: WT
Field Name: Weight
Table: tblCur

Data Type: Text

Field Size: 255

Field Group: Dimensions - 07

Description: This field contains the overall weight of the object.

Entry Rules: Enter the measurement of the overall weight of the object as a single dimension measurement, expressed numerically only, with corresponding entry in Unit Weight (UNW); OR if necessary for exhibit purposes use estimates as provided in examples. The institutional standard is kilograms and eventually all measurements will conform to this. Number of decimal points should reflect accuracy of measurement, i.e., 7.00 has been measured to two decimal places. See also Unit Weight (UNW).

Examples: 5.2

Very light (<1kg)

Light (1-5kg)

Light to medium (5-10kg)

Medium (10-15kg)

Medium to heavy (15-25kg)

Heavy (25-50kg)

Heavy to very heavy (50-100kg)

Very heavy (100-200kg)

Extremely heavy (>200kg)

Revised: 20130115

Field Mnemonic: XR
Field Name: Cross-references
Table: tblCur

Data Type: Memo

Field Size: 65535

Field Group: Catalogue - 03

Description: Information in this field refers to similar object(s), published, or in other institutions that helps in the official cataloguing of an object.

Entry Rules: Enter information about the comparable object(s) that helped in the cataloguing of this object. For published sources, give full bibliographic reference in the same format as the Publications field (PUB). For personal observations, provide institution name and the identification number of the object(s). Separate multiple entries by a full stop and a space. Use ASSN (Associated objects) only for ROM objects.

Revised: 20130115

Publishing records with Images (Ivey Studio or Departmental Images) to eMuseum

Image Vetting and Sizing Guidelines WF#22.1

Please note these guidelines are subject to change with the implementation of a new DAM system.

NEW IMAGE CREATION

We have increased the allowable image size which will facilitate larger images appearing in TMS and eMuseum and also provides the ability for zooming.

Scales:

We will be providing 5cm scales with the ROM logo to all sections to use with their imaging. If you need a grey scale, we will be able to provide you with one to help keep the colour in your images accurate.

Image File Size:

The file size is 3000 pixels on the long side at 300ppi (this means that the file is 10" on the long side) and saved as a "jpg 10". In Adobe Photoshop, jpg 10 is a level of quality on a scale of 1 – 12. If you do not use Photoshop, save your images as large jpgs.



e.g. 3000 pixels wide



e.g. 3000 pixels high



e.g. square (3000 x 3000 pixels)

Workflow:

1. Going forward with your new images, please continue to shoot at the highest resolution your camera will provide and save these images with your standard naming convention, in the location that you normally save them to.
2. Please save a new version of the same file (cropped and/or edited in your usual process) at a size of 3000 pixels on the long side, at 300ppi, as a "jpg 10". If you are not using Photoshop, save as a "large jpeg". Ensure that you do not overwrite your original file. Please save the file with the colour profile "sRGB".
3. Label this image with the suffix "_3K". This suffix will identify all of the files that have been sized to 3000 pixels – our new image standard size.

a. Example: 910.18.22_3_3K.jpg

4. You will end up with two versions of the same image – one is your master highest resolution file, the other is sized for ingestion into TMS/eMuseum.

If you have any questions, please reach out to Brian (x5050) or Tina (x5869).

Publishing records with Images (Ivey Studio or Departmental Images) to eMuseum

Image Vetting and Sizing Guidelines WF#22.1

Please note these guidelines are subject to change with the implementation of a new DAM system.

IMAGE VETTING

Please review all media associated with an object before clicking **Publish to eMuseum**.

By clicking the **Public Access** button on a media file (image) in a record, you are choosing to publish that image to the web if the object record is going online (**NOTE:** Any image with **Public Access** checked will NOT go online unless **Publish to eMuseum** is selected on the object record).

Public Access location in 'Auto' or 'Ethnology' view:

The screenshot shows the 'Auto' or 'Ethnology' view of an object record. The 'Media' tab is active, displaying a list of media files. A red arrow points to the 'Public Access' checkbox in the 'Media' table, which is currently unchecked. The table has columns for Primary Display, Rank, Rendition Number, Medium Type, Media View, Department, Public Caption, and Public Access.

Primary Display	Rank	Rendition Number	Medium Type	Media View	Department	Public Caption	Public Access
<input checked="" type="checkbox"/>		ROM2002_493_3	Image	Ivey Imaging Centre Images	Ivey Imaging Centre Images		<input type="checkbox"/>
<input checked="" type="checkbox"/>		ROM2008_10350_1	Image	Ivey Imaging Centre Images	Ivey Imaging Centre Images		<input checked="" type="checkbox"/>
<input checked="" type="checkbox"/>		925.18.1.A_2_5_C232.5	Image	DWC K-Drive	DWC K-Drive		<input type="checkbox"/>

Public Access location in 'Standard Data Entry' view (under media tab):

The screenshot shows the 'Standard Data Entry' view of an object record. The 'Media' tab is active, displaying a list of media files. A red circle highlights the 'Public Access' checkbox in the 'Media' table, which is currently unchecked. The table has columns for Primary Display, Rank, Rendition Number, Medium Type, Media View, Department, Public Caption, and Public Access.

Primary Display	Rank	Rendition Number	Medium Type	Media View	Department	Public Caption	Public Access
<input checked="" type="checkbox"/>		2 925.18.1.A_1_5A	Image	Media View	DWC K-Drive		<input type="checkbox"/>
<input type="checkbox"/>		1 ROM2002_493_1	Image	Ivey Imaging Centre Images	Ivey Imaging Centre Images		<input type="checkbox"/>
<input type="checkbox"/>		1 ROM2004_1175_4	Image	Ivey Imaging Centre Images	Ivey Imaging Centre Images		<input type="checkbox"/>
<input type="checkbox"/>		1 ROM2002_493_2	Image	Ivey Imaging Centre Images	Ivey Imaging Centre Images		<input type="checkbox"/>
<input type="checkbox"/>		1 ROM2002_493_3	Image	Ivey Imaging Centre Images	Ivey Imaging Centre Images		<input type="checkbox"/>
<input type="checkbox"/>		1 ROM2008_10350_1	Image	Ivey Imaging Centre Images	Ivey Imaging Centre Images		<input type="checkbox"/>
<input type="checkbox"/>		925.18.1.A_5_C232.5	Image	DWC K-Drive	DWC K-Drive		<input checked="" type="checkbox"/>
<input type="checkbox"/>		2 925.18.1.A_3_5A	Image	DWC K-Drive	DWC K-Drive		<input type="checkbox"/>
<input type="checkbox"/>		2 925.18.1.A_4_81TEX	Image	DWC K-Drive	DWC K-Drive		<input type="checkbox"/>
<input type="checkbox"/>		75	Image	DWC K-Drive	DWC K-Drive		<input type="checkbox"/>
<input type="checkbox"/>		2 925.18.1.A_2_9B	Image	DWC K-Drive	DWC K-Drive		<input type="checkbox"/>

This view is very handy for scanning through media

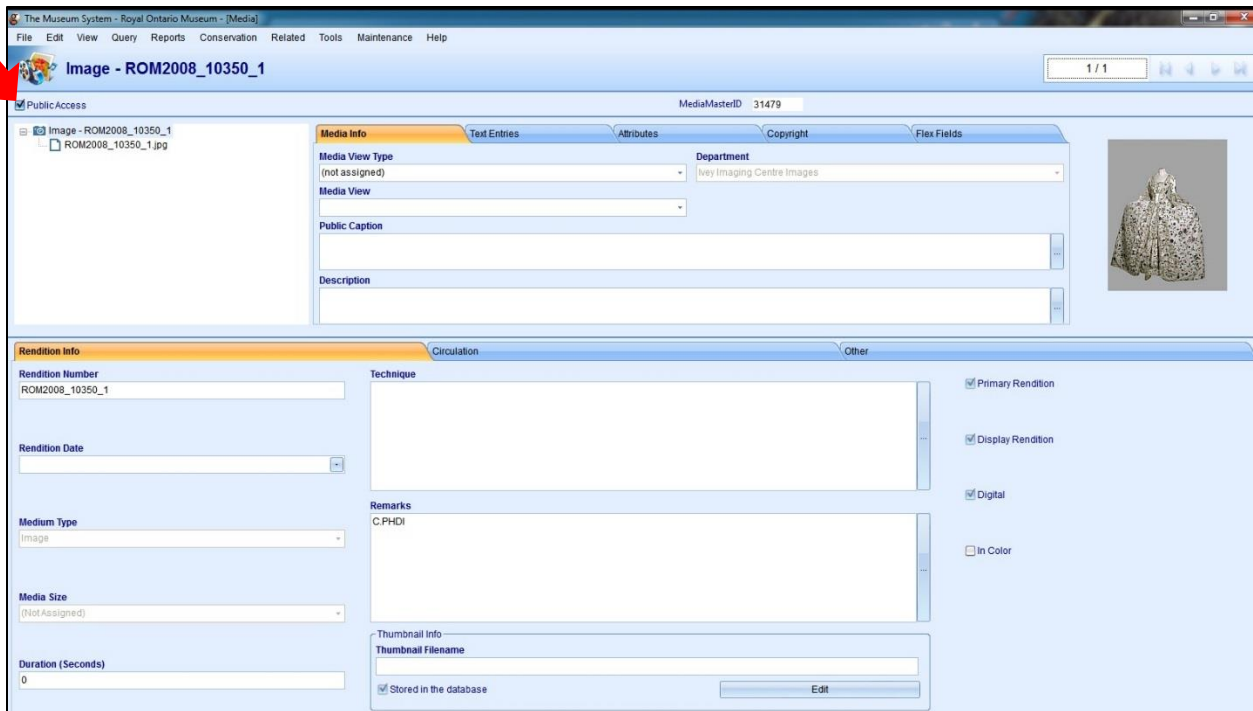
Publishing records with Images (Ivey Studio or Departmental Images) to eMuseum

Image Vetting and Sizing Guidelines WF#22.1

Please note these guidelines are subject to change with the implementation of a new DAM system.

The **Public Access** button is not accessible unless you double-click on the image (from the list of media) from the object record. This will take you to the Media Module where you may uncheck or check the **Public Access** button located in the top left corner of the screen.

Media Module



The screenshot shows the 'Media Module' interface. At the top, there's a menu bar with 'File', 'Edit', 'View', 'Query', 'Reports', 'Conservation', 'Related', 'Tools', 'Maintenance', and 'Help'. Below the menu bar, the title bar reads 'The Museum System - Royal Ontario Museum - [Media]'. The main window has a tabbed interface with 'Media Info', 'Text Entries', 'Attributes', 'Copyright', and 'Flex Fields'. The 'Media Info' tab is active, showing fields for 'Media View Type' (not assigned), 'Media View', 'Public Caption', and 'Description'. To the right of these fields is a thumbnail image of a garment. Below the 'Media Info' tab, there's a 'Rendition Info' section with fields for 'Rendition Number' (ROM2008_10350_1), 'Rendition Date', 'Medium Type' (Image), 'Media Size' (Not Assigned), and 'Duration (Seconds)' (0). To the right of these fields is a 'Technique' section with a large text area for 'Remarks' (C.PHDI) and a 'Thumbnail Info' section with a 'Thumbnail Filename' field and a 'Stored in the database' checkbox. On the far right, there are checkboxes for 'Primary Rendition', 'Display Rendition', 'Digital', and 'In Color'. A red arrow points to the 'Public Access' checkbox in the top left corner of the media list.

Publishing records with Images (Ivey Studio or Departmental Images) to eMuseum

Image Vetting and Sizing Guidelines WF#22.1

Please note these guidelines are subject to change with the implementation of a new DAM system.

You can also access the Media Module from the Object Module by clicking on **Related** and choosing **Media**. This will pull up all media associated with the object, where you may scroll through by clicking the arrow buttons in TMS or **Page Up / Page Down** on your keyboard.

The screenshot shows the 'The Museum System - Royal Ontario Museum - [World Cultures]' interface. The 'Related' menu is open, and a red arrow points to the 'Media' option. The main form displays details for 'Daoist wall painting "Homage to the Highest Power"'. The form includes fields for Object Titles, Object Name, Public Caption, Alternate Object Name, Object Type, Geography, Material, and Technique. The Public Caption field contains a detailed description of the painting's history and significance. The Geography field shows 'Asia, China'. The Material field shows 'Coloured pigments; clay; plaster'. The Technique field shows 'Ink and colour on clay'.

Alternatively, you may create a package of media files to be batch “checked” or “unchecked” by Julie. Please contact her or Melissa for more information on doing it this way.

Please follow these guidelines when choosing which image file the public should see:

- 1) When publishing records with ROM studio images available, ensure any K-drive images associated are not a duplication of the studio image and ensure these are unchecked for **Public Access**.
- 2) **Black and white photos and slides/older versions with different coloured backdrops, etc:**
If there is a new studio image available, uncheck all older versions of the media that are no longer relevant to the object’s eMuseum record. If there is only a black and white image available, it is OK to port to eMuseum for the time being, but consider adding it to your digitization list for reshooting.
- 3) **Colour bars and rulers:**
Where possible, avoid porting any media to eMuseum with any colour bars, greyscales, or rulers visible in the photo. Let Brian know if you would like anything cropped or adjusted.

Publishing records with Images (Ivey Studio or Departmental Images) to eMuseum

Image Vetting and Sizing Guidelines WF#22.1

Please note these guidelines are subject to change with the implementation of a new DAM system.

4) Gallery, conservation lab, misc. in-situ photos:

When there are studio images available, avoid porting any media to eMuseum from the galleries, conservation labs, or any other in situ locations – unless there is a specific reason to include them (E.g. special projects, X-ray images, U.V. or I.R. scientific images)

5) Various views and angles:

Use your discretion here. It is OK to include as many views as you wish, but keep in mind you want to represent the object in the best possible way. It may not be necessary to include angles that are too similar to one another or are redundant in any way.

6) Lighting variations:

Sometimes the same angle is shot several times with different lighting effects. While this may highlight different textures on the object or serve a specific purpose, each version may not be suitable for the public to see on eMuseum. Use your discretion when selecting these images.

7) Copyright:

If the image does not originate from the Ivey Imaging Studio and was taken by a visiting researcher or external photographer, the ROM may not own copyright. Contact Nicola or Registration for more information. As a general rule, do not publish any of these kinds of images to eMuseum unless otherwise confirmed by Registration/Nicola.

8) Debris or other objects in view:

If possible, avoid porting any photos that have notes, gloves, tools, or any other objects in the photo. Choose clean, tidy, and in focus shots where possible.

9) Extra notes:

- Keep in mind that if you see an object record you wish to publish to eMuseum and none of the images are selected for **Public Access**, then that record will be published with no images.
- Ensure the overall image is the first image listed.
- Whatever image you wish to have as the landing image on eMuseum, ensure:
 - a) **Public Access** is checked
 - b) It is the first image in the sequence of images selected for **Public Access** (which may or may not be your **Primary Display**).

Note: The **Primary Display** is the way to designate the image as the landing image in TMS and has no effect on eMuseum.

Publishing records with Images (Ivey Studio or Departmental Images) to eMuseum

Image Vetting and Sizing Guidelines WF#22.1

Please note these guidelines are subject to change with the implementation of a new DAM system.

This example shows an image selected for **Primary Display** but it is not checked **Public Access** for eMuseum. The second image in the sequence is the landing image in eMuseum.

Classification
(not assigned)

Period Display
Date: c. 1500-1530
Culture:

Constituent(s)
Fund: OSLER, EDMUND (SIR)
Fund Donor Provided
Source: Henri Lehman

Title
Vase (vase) and cover in the shape of a pine-cone (1 Title)

Object Name
Vase

Media

Primary Display	Rank	Rendition Number	Medium Type	Media View	Department	Public Caption	Public Access
<input checked="" type="checkbox"/>		2 915.5.35.A_1_slide	Image		DWIC K-Drive		<input type="checkbox"/>
<input type="checkbox"/>		1 ROM2018_16604_72	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>
<input type="checkbox"/>		1 ROM2018_16604_73	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>
<input type="checkbox"/>		1 ROM2018_16604_74	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>
<input type="checkbox"/>		1 ROM2018_16604_105	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>

In this example, the **Primary Display** is also the landing image in eMuseum.

Classification
Religious & Ceremonial Objects

Period Display
Date: c. 1300
Culture:

Constituent(s)
Fund: FLAVELLE FOUNDATION
Fund Donor Provided
Source: YAMANAKA & CO. INC.

Title
Daoist wall painting "Homage to the Highest Power" (west wall) (2 Titles)

Object Name
Painting

Media

Primary Display	Rank	Rendition Number	Medium Type	Media View	Department	Public Caption	Public Access
<input checked="" type="checkbox"/>		1 ROM2003_917_2	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>
<input type="checkbox"/>		1 ROM2009_10968_16	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>
<input type="checkbox"/>		1 ROM2005_6125_1	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>
<input type="checkbox"/>		1 ROM2005_6125_2	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>
<input type="checkbox"/>		1 ROM2005_6125_3	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>
<input type="checkbox"/>		1 ROM2005_6125_4	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>
<input type="checkbox"/>		1 ROM2010_11360_5	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>
<input type="checkbox"/>		1 ROM2011_12243_3	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>
<input type="checkbox"/>		1 ROM2011_12243_1	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>
<input type="checkbox"/>		1 ROM2011_12243_2	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>
<input type="checkbox"/>		1 ROM2011_12243_4	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>
<input type="checkbox"/>		1 ROM2011_12243_6	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>
<input type="checkbox"/>		1 ROM2011_12243_5	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>
<input type="checkbox"/>		1 ROM2011_12243_7	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>
<input type="checkbox"/>		1 ROM2011_12243_8	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>
<input type="checkbox"/>		1 ROM2011_12243_9	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>
<input type="checkbox"/>		1 ROM2011_12243_10	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>
<input type="checkbox"/>		1 ROM2011_12243_11	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>
<input type="checkbox"/>		1 ROM2011_12243_12	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>
<input type="checkbox"/>		1 ROM2011_12341_1	Image		Ivey Imaging Centre Images		<input checked="" type="checkbox"/>

Interview Consent Form

INFORMED CONSENT TO PARTICIPATE IN A RESEARCH PROJECT:

“The Museum as a Collector of Vernacular Born-Digital Photographs: A Case Study of the Family Camera Network Collection at the Royal Ontario Museum”

INTRODUCTION

You are being invited to participate in a research study. Please read this consent form so that you understand what your participation will involve. Before you consent to participate, please ask any questions to be sure you understand what your participation will involve. If you are interested in participating, please read on.

PURPOSE OF THE STUDY

My name is Vitor Pavão and I am a graduate student at Ryerson University working with Marc Bouley, faculty member in the Film and Photography Preservation and Collections Management program in the faculty of Communication and Design. This research will contribute to the completion of an MRP that will fulfill the requirements of my master’s degree.

This form asks for your agreement to participate in a research project on managing and preservation techniques as they pertain to vernacular born-digital photographs in museum and archive collections. Your participation involves answering questions providing insight on some of your opinions and practices in regard to overcoming and adapting to the preservation vernacular born-digital photographs. You have been selected among a number of other professionals based on your experience working with digital materials. Your participation is expected to take approximately 30-40 minutes.

The potential risks from this project are considered minimal: by taking part in this study, you will be asked to share your experiences and your expertise on some issues in the subject matter. The research will use your responses, together with other textual material gathered, and draw conclusions about the current state of born-digital photographs in Cultural Heritage Institution. It is hoped that the research will help to expand knowledge and aid the implementation of best practices procedures for the management and preservation of born-digital photographs by collecting institutions. Additionally, others, including collections managers, archivists, photographers, may benefit from your participation today by gaining increased knowledge as they strive to adapt to their growing born digital photography collections.

WHAT PARTICIPATION MEANS AND POTENTIAL BENEFITS AND RISKS

YOUR PARTICIPATION

- If you agree to participate, you will be asked to answer a number of questions about the kind of work you do and the experiences and challenges you’ve faced thus far.
- The interview will be organized in a semi-structured style.
- Your participation will take approximately 30-40 minutes.
- The interview will be conducted in your office or common space in the institution. Arrangements to meet elsewhere can be made.
- In the impossibility of an in-person meeting, the interview may be conducted on Skype™, which is a United States of America (USA) company.
- Beyond your time, there are no additional costs associated with participation in this research.

POTENTIAL BENEFITS

- Increase and expand general knowledge to understanding of the practices and procedures of digital-born preservation
- As a member of the digital community the resulting guidelines on born-digital photographic can be adapted to your growing collection.
- I cannot guarantee, however, that you will receive any other benefits from participating in this study.

CONFIDENTIALITY, PROTECTIONS AND POTENTIAL RISKS

- The possible risks or discomforts associated with participation in this research are minimal. Due to the nature of the questions asked, you may be asked to share information that may be sensitive and confidential to your department or institution. To remedy this, please be aware that:
 - You may refuse to answer any questions or line of questioning that you do not feel comfortable with.
 - Your confidentiality will be protected by keeping the data anonymous, if you request to remain anonymous. There is check box in the signature section of this agreement, if you wish to remain anonymous please check the box.
- Your interview will be audio-recorded, and a transcript will be published in the final research paper. Please contact the researcher if you would like to review or have a copy of the recording or transcript. If you wish to not have your responses recorded please make note in the signature section of this agreement. Recordings will be stored with the researcher and destroyed once transcripts have been made (by the primary researcher) for the purpose of publication.

INCENTIVES AND COSTS FOR PARTICIPATION

- There will be not monetary incentives to participate in this study.
- If we agree to meet outside the institution and transportation is required reimbursement may be provided. These arrangements will be made prior to the interview.

VOLUNTARY PARTICIPATION AND WITHDRAWAL

- Please be aware that your participation is voluntary and that you are not required to participate in this research, refusal to participate will not involve any penalty or loss of benefits to which you are otherwise entitled, and you may discontinue your participation at any time. However, if you decide to withdraw your participation, you must alert the researcher no later than May 31, 2019. You may also omit responses to any questions you choose not to answer.

RESOURCES AND CONTACT INFORMATION

- If you should experience any negative outcomes from this research, please be aware that you may contact the researcher Vitor Pavão at (647) 273 1542, for assistance.
- This research is being conducted by Vitor Pavão, a graduate student, under the supervision of Marc Boulay, a faculty member in the Film and Photography Preservation and Collections Management at Ryerson University, Toronto. If you have questions regarding this study or would like to be informed of the results when the study is completed, please contact the researcher(s) at vpavao@ryerson.ca or marc.boulay@toronto.ca
- This study has been reviewed by the Ryerson University Research Ethics Board. If you have questions regarding your rights as a participant in this study please contact:

Research Ethics Board
c/o Office of the Vice President, Research and Innovation
Ryerson University
350 Victoria Street
Toronto, ON M5B 2K3
416-979-5042
rebchair@ryerson.ca

AGREEMENT TO PARTICIPATE

Your signature below indicates that you have read the information in this agreement and have had a chance to ask any questions you have about the study. Your signature also indicates that you agree to participate in the study and have been told that you can change your mind and withdraw your consent to participate at any time. You have been given a copy of this agreement.
You have been told that by signing this consent agreement you are not giving up any of your legal rights.

Name of Participant (please print)

Signature of Participant

Date

☐ I wish to remain anonymous and not have my name or position published anywhere in the final research paper.

☐ I agree to be audio-recorded for the purposes of this study. I understand how these recordings will be stored and destroyed.

Signature of Participant

Date

Signature of Researcher

Date

Bibliography

Books

- Barthes, Roland. *Camera Lucida: Reflections on Photography*. 1st American ed. New York: Hill and Wang, 1981.
- Batchen, Geoffrey. *Forget Me Not: Photography & Remembrance*. Amsterdam: Van Gogh Museum, 2004.
- Corrado, Edward M, and Heather Lea Moulaison. *Digital Preservation for Libraries, Archives, and Museums*. Lanham, MD: Rowman & Littlefield, 2014. ProQuest Ebook Central.
- Fineman, Mia. *Other Pictures: Anonymous Photographs from the Thomas Walther Collection*. 1st ed. Santa Fe, NM: Twin Palms Publishers, 2000.
- Hand, Martin. *Ubiquitous Photography*. Cambridge, UK: Polity Press, 2012. Kindle
- Krogh, Peter. *The DAM Book: Digital Asset Management for Photographers*. Sebastopol, Calif: O'Reilly, 2009.
- Lavédrine, Bertrand, Jean-Paul Gandolfo, Sibylle Monod, and Getty Conservation Institute. *A Guide to the Preventive Conservation of Photograph Collections*. Los Angeles, Calif: Getty Conservation Institute, 2003.
- Mitchell, William J. *The Reconfigured Eye: Visual Truth in the Post-Photographic Era*. Cambridge, Mass.: MIT Press, 1992.
- Nickel, Douglas R. *Snapshots: The Photography of Everyday Life, 1888 to the Present*. San Francisco, Calif: San Francisco Museum of Modern Art, 1998.
- Rose, Gillian. *Doing Family Photography: The Domestic, the Public and the Politics of Sentiment*. Farnham, UK: Ashgate, 2010.
- Strassler, Karen. *Refracted Visions: Popular Photography and National Modernity in Java*. Durham, NC: Duke University Press, 2010.
- Zuromskis, Catherine. *Snapshot Photography: The Lives of Images*. Cambridge, MA: The MIT Press, 2013.

Book Chapter

- Manovich, Lev. "The Paradoxes of Digital Photography." In *Photography after Photography*, edited by Hubertus Ameloxen, von Stefan Iglhaut, and Florian Rötzer, 57–65. Amsterdam: G+B Arts, 1996.
- Murray, Susan. "New Media and Vernacular Photography: Revisiting Flickr." In *The Photographic Image in Digital Culture*, edited by Martin Lister, Second ed., 165–82. New York: Routledge, 2013. ProQuest Ebook Central.

Journal Articles

- Batchen, Geoffrey. "Snapshots: Art History and the Ethnographic Turn." *Photographies* 1, no. 2 (2008): 121–42.
- Batchen, Geoffrey. "Vernacular Photographies." *History of Photography* 24, no. 3 (2000): 262–71.
- Boogh, Elisabeth. "Samtidsbild/ Contemporary Images - A Method of Collecting Vernacular Photography in the Digital Age." *Museum International* 65, no. 1–4 (2013): 54–67.
- Cobley, Paul, and Nick Haeffner. "Digital Cameras and Domestic Photography: Communication, Agency and Structure." *Visual Communication* 8, no. 2 (2009): 123–46.
- van Dijck, José. "Digital Photography: Communication, Identity, Memory." *Visual Communication* 7, no. 1 (2008): 57–76.
- Murray, Susan. "Digital Images, Photo-Sharing, and Our Shifting Notions of Everyday Aesthetics." *Journal of Visual Culture* 7, no. 2 (2008): 147–63.
- Phu, Thy, Elspeth H. Brown, and Deepali Dewan. "'The Family Camera Network.'" *Photography and Culture* 10, no. 2 (May 4, 2017): 147–63.
- Salama, Usama, Vijay Varadharajan, and Michael Hitchens. "Metadata Based Forensic Analysis of Digital Information in the Web." *Annual Symposium on Information Assurance & Secure Knowledge Management*, 2012, 9–15.
- Zuromskis, Catherine. "Snapshot Photography, Now and Then: Making, Sharing, and Liking Photographs at the Digital Frontier." *Afterimage: The Journal of Media Arts and Cultural Criticism* 44, no. 1–2 (2016): 18–22.

Thesis and Dissertations

- Dunne, Naoise. "Documentation is Preservation: New Media Documentation at the Metropolitan Museum of Art." MRP diss., Ryerson University, 2018.

Websites and Online Articles

- Artefactual. Accessed April 20, 2019. <http://www.artefactual.com>
- AVP. Accessed May 20, 2019. <https://www.weareavp.com/>
- Beardsworth, John. "ListView." Accessed March 10, 2019. <https://www.photographers-toolbox.com/products/jbeardsworth/listview/>.

- Cakebread, Caroline. "People Will Take 1.2 Trillion Digital Photos This Year - Thanks to Smartphones." *Business Insider*, August 31, 2017. Accessed February 16, 2019. <https://www.businessinsider.com/12-trillion-photos-to-be-taken-in-2017-thanks-to-smartphones-chart-2017-8>.
- Center for Curatorial Leadership. "Anne Goodyear." Accessed March 27, 2019. <https://www.curatorialleadership.org/participants/ccl-program/anne-goodyear/>
- Collecting Social Photo. Accessed April 5, 2019. <http://collectingsocialphoto.nordiskamuseet.se>
- The DAM Directory. "Dam tools: Metadata editing/extraction tools," Accessed June 28, 2019, <https://damdirectory.libguides.com/damtools>.
- Dartnell, Lewis. "The Digital Black Hole: Will It Delete Your Memories?" *The Guardian*, February 16, 2015. Accessed April 10, 2019. <https://www.theguardian.com/technology/2015/feb/16/digital-black-hole-delete-memories-information-lost-google-vint-cerf>.
- DICOM. Accessed June 28, 2019, <https://www.dicomstandard.org>.
- Digital Preservation Coalition. Accessed April 10, 2019. <https://www.dpconline.org>
- The Family Camera Network. Accessed February 10, 2019. <http://familycameranetwork.org>.
- Fino-Radin, Ben. "Moma's Digital Art Vault." *InsideOut*, April 14, 2015. Accessed November 10, 2018. https://www.moma.org/explore/inside_out/2015/04/14/momas-digital-art-vault/
- Ford, Dana. "What We Know about Dylann Roof as Told in Photographs." *CNN*, June 24, 2015. Accessed May 20, 2019. <https://www.cnn.com/2015/06/23/us/dylann-roof-photographs/index.html>.
- Gallery Systems. "The Museum System Helps You Expertly Manage Your Collection." Accessed June 20, 2019. <https://www.gallerysystems.com/products-and-services/tms-suite/tms-classic/>
- Gartenberg, Chaim. "Flickr Will End 1TB of Free Storage and Limit Free Users to 1,000 Photos." *The Verge*, November 01, 2018. Accessed May 15, 2019. <https://www.theverge.com/2018/11/1/18051950/flickr-1000-photo-limit-free-accounts-changes-pro-subscription-smugmug>.
- The Getty Research Institute. "Art and Architecture Thesaurus." Accessed August 8, 2019. <https://www.getty.edu/research/tools/vocabularies/aat/index.html>
- Herrman, John. "It's Almost 2019. Do You Know Where Your Photos Are?" *The New York Times*, November 29, 2018. Accessed April 09, 2019. <https://www.nytimes.com/2018/11/29/style/digital-photo-storage-purge.html>.

- IPTC. "What is Photo Metadata?" Accessed June 28, 2019, <https://iptc.org/standards/photo-metadata/photo-metadata>
- Lee, Amy. "Myspace Collapse: How The Social Network Fell Apart." *HuffPost Canada*, August 30, 2011. Accessed May 15, 2019. https://www.huffingtonpost.ca/2011/06/30/how-myspace-fell-apart_n_887853.html.
- Lyons, Bertram. "Reading In: Analyzing Embedded Metadata in Digital Images." Blog. Accessed May 20, 2019. <https://blog.weareavp.com/reading-in-analyzing-embedded-metadata-in-digital-images>.
- MCN. "MCN 2012: Preserving Digital Art: A Case Study," YouTube video, 1:31:48, January 28 2013, www.youtube.com/watch?time_continue=87&v=uuLP_rTmTr4.
- The Museum of Modern Art. "Binder: A New Tool for Managing Digital Preservation." Youtube video, 9:29, May 13, 2015, <https://www.youtube.com/watch?v=TelwvLkt-84&feature=youtu.be>
- Nichols, Alexandra. "Introducing The Met's Time-Based Media Working Group." The MET - Blogs. September 11, 2018. Accessed April 20, 2019. <https://www.metmuseum.org/blogs/collection-insights/2018/time-based-media-working-group-introduction>.
- Sample, Ian. "Google Boss Warns of 'Forgotten Century' with Email and Photos at Risk." *The Guardian*, February 13, 2015. Accessed April 10, 2019. <https://www.theguardian.com/technology/2015/feb/13/google-boss-warns-forgotten-century-email-photos-vint-cerf>.
- Smithsonian Institution Archives. "Smithsonian Digital Preservation Working Group." January 26, 2017. Accessed April 20, 2019. <https://siarchives.si.edu/about/smithsonian-digital-preservation-working-group>.
- Stockholms läns museum. Accessed April 11, 2018. www.stockholmslansmuseum.se
- Tiffany, Kaitlyn. "Flickr Will Soon Start Deleting Photos - and Massive Chunks of Internet History." *Vox*, February 06, 2019. Accessed May 15, 2019. <https://www.vox.com/the-goods/2019/2/6/18214046/flickr-free-storage-ends-digital-photo-archive-history>
- Weiner, Eric. "Will Future Historians Consider These Days The Digital Dark Ages?" Morning Edition, *NPR*, January 04, 2016. Accessed April 10, 2019. <https://www.npr.org/2016/01/04/461878724/will-future-historians-consider-these-times-the-digital-dark-ages>

Workshops/Interviews

Adams, Gwen. Interview with Vitor Pavão. The Royal Ontario Museum. Toronto, March 28, 2019

Allen, Stephanie. Interview with Vitor Pavão. The Royal Ontario Museum. Toronto, April 10, 2019

Bandari, Nagesh, Girija Bandari, Pratika Bandari, and Tomasz Grabiec. Interview with Deepali Dewan. The Royal Ontario Museum. Toronto, October 27, 2016.

Boogh, Elisabeth. Video interview with Vitor Pavão. Toronto/Stockholm, April 11, 2019

Brown, Elspeth and Lucie Handley-Girard. Interview with Vitor Pavão. The ArQuives, Toronto, April 9, 2019

Hoël, Pascal. Paris Workshop, Ryerson University - Film and Photography Preservation and Collections Management MA. Saint Denis, April 24, 2019.

Mason, Robert. Interview with Vitor Pavão. The Royal Ontario Museum. Toronto, April 9, 2019

Pastre, Béatrice de. Paris Workshop, Ryerson University - Film and Photography Preservation and Collections Management MA. Centre National du Cinéma. Paris, April 25, 2019.

Peltier-Caroff, Carine. Paris Workshop, Ryerson University - Film and Photography Preservation and Collections Management MA. Musée du quai Branly – Jacques Chirac, April 23, 2019.

Sinha, Debashis and Jutta Brendemühl. Interview with Deepali Dewan. Toronto, November 22, 2016.

Versavel, Dominique. Paris Workshop, Ryerson University - Film and Photography Preservation and Collections Management MA. Bibliothèque nationale de France, Paris, April 15, 2019

Documents

The Met. "Sample Documentation and Templates." Accessed June 09, 2019.
<https://www.metmuseum.org/about-the-met/conservation-and-scientific-research/time-based-media-working-group/documentation>.

Orpana, Jennifer. "FamCam TMS & eMuseum Workflow." May 23, 2018.

"Publishing records with Images (Ivey Studio or Department of Images) to eMuseum: Image Vetting and Sizing Guidelines" WV#22.1. Revised June 4, 2019.

Royal Ontario Museum. "Royal Ontario Museum Department of World Cultures: Curatorial Collections Database Manual." V. 2.0 May 22nd 2015.