

**University of Washington Special Collections Artists' Books
An Indexing Language Construction Project**

FUNCTIONAL ANALYSIS

Introduction

The University of Washington's Special Collections' Book Arts collection consists of over 15,000 items. This collection spans a number of different collecting areas including children's books, historic bookbinding, 19th Century American Literature, and the history of science, in addition to modern artists' books. Our vocabulary will address the portion of the collection that encompasses modern artists' books. We will discuss this distinct portion of the collection that we are addressing as the University of Washington's Special Collections' Artist's Books (UW-SCAB). These unique items span the boundaries between literature, visual art, and sculpture. In a constantly changing domain, we are attempting to provide a controlled vocabulary or standard set of metadata to assist in indexing and retrieving artists' books. Our initial set of terms will not cover the entire possible realm of artists' books, but rather provide a representative set of terms dealing with the books' materials, production processes, and binding structures for use specifically with UW-SCAB. The vocabulary will need to be flexible and hospitable as terms will change: the vocabulary may need to be increased to more comprehensively cover the collection, and the field and collection themselves will expand.

Artists' books currently lack visibility and thorough description in the UW library catalog due to: the administrative history of the Special Collections Book Arts collection; the constraints of staff resources and current cataloging technology; and the lack of provision in the main catalog for items whose most-useful metadata may not fit within the usual categories. Without indulging in tangential details of the Special Collections catalog as a whole, it is clear that this collection faces organizational challenges due to the inertia of accumulated practices and the consequences of decisions made without the foreknowledge of technological advances. These facts create the need for a set of unifying, descriptive terms that will improve access to artists' books, which, due to their uniqueness and lack of visibility mentioned above, are possibly underused.

At the time of writing, if a library visitor wants to view artists' books in the collection, they are recommended to make an appointment with Sandra Kroupa, the Book Arts and Rare Book Curator, rather than consult the catalog--proof that the catalog is not currently trusted to represent artists' books in a way that best serves users. In order to promote a selection of local book artists and their work, Special Collections and Digital Initiatives at the UW Libraries are working to create a database of these books that highlights not only their contents but also illustrates their physical attributes. Our controlled vocabulary will be designed with this database project in mind, using a number of representative works in this collection to help us clarify definitions. By narrowing the focus of this thesaurus construction project to the holdings of a very specific collection, it is our hope to avoid some of the larger conceptual debates that plague the book arts community of creators and consumers (and especially intermediaries such as curators and catalogers), and make decisions appropriate to the needs of users that also uphold the intentions of those who have sculpted the works.

Our vocabulary will first be constructed in DataHarmony, software intended for the entry of indexing terms and their hierarchical relationships for the ultimate display of alphabetical and classified views. After the completion of our first set of terms, we will work with Special Collections and Digital Initiatives to import our terms list into ContentDM, the content management system used by UW Libraries, and to build a complimentary user thesaurus in HTML that will be attached to the front page of the collection. (See Appendix A for a further description of how our controlled vocabulary will operate in this context.)

At this time, our task is to prioritize, enter, and organize the information we think will be most useful in searching and retrieving document records for UW-SCAB. This will include preferred and lead-in terms relating to the physical attributes (structures--especially bindings--materials, and processes) of items in the collection, definitions of those terms, citations of the resources used in determining the definitions, and notes on the continued development of the language and the relationships between terms. This requires a hospitable search function that finds a balance between natural and controlled language, precise enough to gather materials and flexible enough that users find it somewhat intuitive to use. It requires that we

include the capability to record information unique to specific objects, so that users and those working in Special Collections will know what item they are seeking, and be able to know that this is what they will get. And it requires the inclusion of the information by which users and indexers are most likely to discriminate which pieces will be useful to them as examples, inspiration, or for other anticipated purposes. This may also include deliberation over features and information useful, in some cases even essential, that lies outside our scope--for example, visual examples of works to aid in understanding definitions. Where we run up against such limitations of scope or technology, we may expand our recommendations to Special Collections for possible development and expansion of their database. (See Appendix A for some anticipated challenges).

We recognize as well that our "finished" product will be a work in progress; we can hardly hope to resolve all of the definitional issues that have plagued the community and kept Special Collections from successfully developing a comprehensive vocabulary of their own thus far. And so, in addition to our 100 preferred terms we expect to include a number of possible candidate terms that we are unable to incorporate (due to lack of information, conflicting opinions, or simply economy of time) for resolution at a future date. The goal of our chosen terms will be to provide a seedbed of examples of terms in each of the three categories of our focus-- materials, processes, and structures--with an emphasis on binding structures. It is likely that our work in creating this core set of terms could help set some of the boundaries and criteria by which further work (i.e., a proposed online "visual dictionary") would be organized.

Functional requirements for UW-SCAB based on Shera and Egan's (1956) principles

In order to better understand how our indexing language will work in relation to our domain we have adapted the 8 principles outlined in J.H Shera and M. Egan's work, *Classified catalog: basic principles and practices* (1956). These principles will help us to articulate how our indexing language will function in comparison with a traditional format.

"1. To provide access by subject to *all* relevant material" (p. 10).

For our domain we will not focus on subject access as Shera and Egan discuss it, but rather the materials, processes of creation, and resultant structures present in artists' books. The University of Washington catalog uses genre headings as a means of access for subjects and certain binding types within this collection. In contrast, our language focuses on providing access to the physical attributes of the materials in order to answer a different research need. Many users are searching for artists' books either to find out what things are made out of, how they are made, or what a particular binding looks like. The artists' book collection is frequently used to answer book artists' queries for how particular items look and function. UW-SCAB is also used frequently for Kroupa's teaching about the material nature of books. By providing access to these physical attributes in ways similar Shera and Egan's suggestions for creating subject access, we can provide more effective methods to meet researchers' needs, find materials, and better understand how this collection contributes to the book arts universe. Our end product will allow users to collocate artists' books based on the aspects addressed in the indexing language in concert with the existing subject headings.

"2. Provide subject access to materials through all suitable *principles of subject organization* e.g., matter, process, applications, etc." (p.10).

When constructing a controlled vocabulary for UW-SCAB, the "suitable principles of subject organization" suggested by Shera and Egan must be reinterpreted in the context of books that, most significantly, deviate from the traditional, mass-produced monograph form. The complexity of indexing artists' books, and any rare bibliographic material for that matter, is evidenced in the *six* vocabularies edited and maintained under the umbrella of the Rare Books and Manuscripts Section (RBMS), a subsection of the Association of College and Research Libraries division of the American Library Association. The admitted terms are divided among the following:

- Binding Terms
- Genre Terms
- Paper Terms
- Printing & Publishing Terms
- Provenance Evidence, and
- Type Evidence

One way to create access to the materials in UW-SCAB that has already become a significant undertaking for the artists' books custodians has been the creation and use of genre heading, mentioned in the above section and featured in this RBMS list. These provide a different type of access to the collection than a subject heading. According to Kroupa, a subject heading tells what a book is *about*, whereas a genre heading tells what the book is an *example of*. This practice sets a precedent for using extension rather than intention in the SC environment, and has proved useful as a way to define and create access to these materials. Our intention in creating an indexing language that focuses solely on the physicality of book art items is to add another layer of definition, so that works that are difficult to catalog can be identified and described by users without the mastery of nascent and debatable genre terms, or relying on insufficient catalog fields.

There is some irony in identifying preferred terms to describe the physical characteristics of these items: what appears at once as the most concrete, tangible method of analysis becomes rife with conflict over specificity and consistency. This challenge, and some structural solutions, are described in greater detail in the following section. The principles on which terms are defined rely not only on the contentious nature of the debates around them, but on the restraints of the collection as well. For example, we have chosen the preferred term "adhesive" to encompass the related terms "paste" and "glue" with an equivalency relationship. The reason for this union is that there is seldom any indication of the specific material used by an artist in the creation of a work, and the cursory examination that librarians in SC can afford is not sufficient to determine the discrepancies between these materials. In fact, "paste" is a binding agent derived from plant sources, "glue" is derived from animal sources, and "adhesive" is generally a chemical formula. Ideally, the differences between these binding materials would be exemplified by the collection holdings. At this state in the thesaurus development, however, this broad example shows that "principles of subject organization" are both deviant and adapting, responding at once to the plasticity of the field and the capacity of the collection. Nevertheless, the inclusion of such a basic structural material is an improvement to the existing, inadequate subject terms in present use.

“3. To bring together references to materials which treat of substantially the *same subject*, regardless of disparities in terminology, disparities which may have resulted from national differences, differences among groups of subject specialists, and/or from the changing nature of the concepts within the discipline itself” (p.10).

As alluded to above, even within the realm of concrete physical attributes there are numerous disparities in terminology. Some of these disparities are a result of terms' meanings changing over time. Some disparities are the result of multiple terms being used for the same structure, process, or material. In other instances, the confusion is a result of the fact that certain terms refer to both processes and the outcomes of those processes. Here are some ways that our language will deal with these challenges:

- We will use cross-references in order to develop a controlled language that standardizes the vocabulary indexers and searchers will use. Researchers will be directed to the preferred terms through USE notes. USE FOR notes will appear with the preferred term so indexers and searchers can learn what terms are preferred in the vocabulary. Related terms (RT) will be used as teaching tools to guide indexers and searchers to other relevant portions of the vocabulary. Broader term (BT) and narrower term (NT) notes will help users navigate up and down the hierarchy.
- Parenthetical notes will be used to help distinguish identical terms with multiple or changed meanings, homographs, and to distinguish between processes and products as necessary.
- History and scope notes will provide the parameters of terms, and give users a sense of the development of terms. Additionally, these notes will help users and indexers to make distinctions between terms and make the language more explicit.

“4. To *show affiliations among subject fields*, affiliations which may depend upon similarity of matter studied, of method, or of point of view, or upon use or application of knowledge” (p.10).

Book arts, arising as it did at the intersection of art and literature, has had from its

inception affiliations with other subject fields. Artists' books may (and have) been described and treated as sculptures, as aesthetic manifestations of literature, and as political responses to the state of the art world, to name a few. Artists' books are not separate from either aesthetic or literary concerns, but comprise a subfield that overlaps with both. Thus, they necessarily share their matter (subject matter, but also physical matter) with multiple spheres. In response to the variety of fields that bear on artists' books, we have chosen to draw for our definitions from a number of sources--the Getty's *Art and Architecture Thesaurus* (AAT), the *Grove Encyclopedia of Decorative Arts*, the Rare Books and Manuscripts controlled vocabularies, and the Library of Congress's *Thesaurus of Graphic Materials*, as well as various practitioners and Sandra Kroupa, the UW's Book Arts and Rare Books Curator--in an effort to bring them into conversation with one another.

Our challenge lies, not in admitting this debt to other fields, but in determining the most useful way to acknowledge the varied contributions, illuminating connections where they are likely to help the catalog user or indexer's understanding, but not burdening the language with unnecessary references. For instance, searching through the AAT we find relevant terms primarily in the area of art, but some terms useful for describing artists' books are appropriated from other fields (i.e., "hinges," which the AAT lists under "hardware"). In this (and in most) instances, pointing out this distinction will not clarify the meaning of the term, and so unless there is a particular reason to acknowledge them we have decided to leave these affiliations unspecified. Evidence of these relationships will, however, be reflected in our final project through the citations we provide for each scope note. By pointing to these resources indirectly, we may provide a marker for those interested in tracing the path(s) of artists' books and their development, and a hint of their interrelationships, without creating clutter that hinders a user of the language.

"5. To provide entry to any subject field at any *level of analysis* from the most general to the most specific" (p.10).

Among the vocabulary terms commonly used for artist's books there is often a naturally occurring hierarchy of terminology. There are terms for both description of the physical object and the action of creation of these objects in our indexing language. A broader term that describes the process of "printing" has underneath it

“relief printing,” which in turn encompasses “letterpress,” “pressure printing,” and “rubber stamps”.

In order to provide entry at varying levels of specificity, we must choose how we to differentiate levels of specificity. We have chosen to build these decisions around the structures, materials and processes that have resulted in the UW-SCAB objects. Additionally, in providing entry, we need to determine who our users are; practitioners of book arts will invariably use terminology in a different way than collectors or art scholars would. In this indexing language, we have recognized practitioners as our primary user group and will tailor our indexing choices to this population’s needs. An example of how the lens of our indexing language achieves the goal of subject level entry is our choice in vocabulary. The AAT does not acknowledge “applique” as a term related to “collage,” but artist’s book practitioners differentiate between the two, using “applique” when working with fabric as opposed to paper. It is this type of consideration and inclusion that allows our vocabulary to fulfill Shera and Egan’s fifth purpose.

“6. To provide entry through any *vocabulary* common to any considerable group of users, specialized or lay” (p.10).

This proposed requirement provided our construction process with both its greatest procedural guidepost and its largest design challenge. The consideration of user groups called for here was crucial in amassing the resources that our team will reference for the definition of terms and, in part, to suggest relational structure among terms. Because there is no centralized, standardized vocabulary specific to artists’ books in existence from which to derive the indexing language for this collection, we considered a number of types of users and participants in this domain. That study resulted in a diagram that brought together user groups with the resources that we concluded best represented them in this context. (See Appendix B for a copy of this diagram, taken from our earlier work constructing a Domain Analysis after Hjørland (2002).)

From this diagram, it is evident that the purpose of this indexing language is to make this collection available to a variety of users with various backgrounds simultaneously: novice and experienced practitioners, artists outside the field of

book arts, and members of the many communities that sustain the art form, either directly by stewardship, such as indexers and donors, or indirectly by research and subject amplification, such as curators and teachers. The previous section indicated an emphasis on the practitioner user population, and this has served as our guideline for choosing seed terms and developing the focus of this language. Eventually, with the proposed expansion of this project to include visual resources, the terms will become universally accessible.

Many discrete communities have arisen around this art form, often with unique descriptions of nonstandardized techniques. Because of this, it is predictable that expansive sets of lead-in terms will be accumulated around preferred terms. When faced with the choice between such whimsical options as "snail's trail" and "meander book" for the same binding structure, it is difficult to imagine that one has more precedence. While we will identify preferred terms with guidance from the professionals who oversee the UW-SCAB collection, we have to admit that the needs of users and standardization elsewhere (AAT) might differ from those preferences. This will be a topic of discussion for our meetings with the SC staff. It is the reality of this project's scope and timeline that we have limited resources for making recommendations, but our progress will include notes indicating areas where term preferences are in question.

"7. To provide a *formal description of the subject content of any bibliographic unit in the most precise or specific terms possible, whether the description be in the form of a word or brief phrase or in the form of a class number or symbol*" (p.10).

We are specifically controlling this indexing language to address the areas in this domain where "subject content of any bibliographic unit" falls short in describing the items held. The University of Washington's catalog does not provide a description of the subject content in precise and/or specific terms. In addition, it does not take into consideration the need for much of the data useful in browsing or searching artists' books (i.e., "genre" versus subject headings). As a reaction against this failure, Kris Kinsey has taken on the task of organizing Content DM in an attempt to improve access and entry. The list of terms that Kris has compiled for the project with artist's books is precoordinated, which in this scenario prevents access at multiple levels of

specificity because the user cannot locate items through more general terms or concepts. The application of our indexing language will enable a formal description of subject content that makes allowance for specific and general entry into the collection. Our indexing language will provide definitions for a significant amount of terms that are currently incomplete, insufficient, or absent. The provision of these descriptions as a means of access will allow users to understand the content of the collection through its records, providing, for example, additional specificity in description for novice users who may not be familiar with terms in the field.

“8. To provide means for the user to make *selection* from among all items in any particular category, according to any chosen set of criteria such as: most thorough, most recent, most elementary, etc.” (p.10).

One of the shortcomings we are hoping to mitigate with our language is the lack of specificity in current catalog records for artists’ books. While books including an artists’ colophon might have the information included there recorded in the catalog, inclusion is not consistent throughout the collection. Moreover, even for books that have more extensive information attached to their record, this information is recorded in a general “notes” section rather than tailored fields, and so is less useful than it might be for locating, selecting, or sorting works.

We are addressing our language toward the problem of distinguishing items by physical characteristics in such a way that users and indexers would be able to find, for example, all instances within the category “movable books” that also include “ink.” By having a controlled vocabulary we can collocate items with similar attributes. (See Appendix A for a further discussion of the anticipated limitations on sorting and selection inherent in the UW Special Collections’ Collection Management software, ContentDM, including “canned queries.”)

Description of process to date

Our project began with a perceived need to add nuance to catalog descriptions of artists’ books beyond the usual subject and genre access, as these holdings are distinct from traditional monographs due to their unique structural identities and small-scale production methods. This assumption arose from three primary research

activities:

- generalized information about user groups and their information needs given to us by the librarians who manage the collection
- our review of the protean history of the artists' book as a form
- a brief poll of regional book artists and their intentions for accessing library artists' books holdings

After this initial investigation and a discussion of the issues that artists' books raise in the context of traditional cataloging systems, we identified the guiding assumption that in general, users of these items need to locate them by their physical attributes and by the processes used in their creation. We determined that the least ambiguous way forward would be to work in close concert with the staff in Special Collections to: determine the workflow of indexers; understand the nuances of the digital cataloging system and the content management system for the SC department (Content DM); and clarify the needs of the visiting public, in order to address the structural requirements of our indexing language to satisfy each accordingly. We hope that our indexing language can provide this access and a standard vocabulary for the wide range of identifying physical attributes found in these items.

We began our project by speaking with Sandra Kroupa about the position she holds as the Book Arts and Rare Books Curator in Special Collections on the Seattle campus of the University of Washington. She helped us to begin our domain analysis by sharing her perspective of the field, presenting examples from the collection, and describing her habits as a curator and collection manager. Additionally, she connected us with Kris Kinsey, who is working with Kroupa and other Special Collections staff to develop a database of local book artists and their work. Substantial work has already been done by Kroupa and cataloger Mary Mathiason to develop subject access via the use of genre headings. Kroupa and Mathiason have found domain-specific genre headings to be more descriptive of the intellectual content found in artists' books than the traditional subject headings used for the collection as a whole (which merely label the works as "artists' books" or "artists' books" with a geographical designation). Our language will address a different, but equally important, research need for this collection: access via physical attributes and processes used in creation. This vocabulary will help not only to preserve the

intimate knowledge Kroupa has regarding the physicality of the UW collection, but also to guide other indexers by establishing a controlled vocabulary that combines both literary and art terminology. By mapping these physical attributes and processes, we hope to create a reliable, sustainable framework to navigate a rich and changing art landscape.

Our group performed a domain analysis that utilized many methods outlined in Hjørland's exemplary document, "Domain analysis in information science - Eleven approaches - traditional as well as innovative"(2002). As a group, we deliberated over what aspects of Hjørland's approaches applied to our domain, and we concluded that six of the eleven approaches were appropriate for our analysis: special classification and thesauri; indexing and retrieving specialties; empirical user studies; historical studies; document and genre studies; and epistemological and critical studies. Of these, two of our group members analyzed two approaches each, while the other two analyzed one approach each and took on double the sample definitions; in addition, one group member conducted an email survey on practitioner use of the artists' books collection.

During the definition process, each group member used one specific source to reference in the research for each sample definition's description. We then used a Google document to input our findings from individualized sources and the group member responsible for that definition compiled everyone's information to construct a single cohesive definition. Additionally, each group member was responsible for writing a description of their source contribution for inclusion in the domain analysis document. When all assigned individual contributions were complete and gathered, one group member acted as editor of the final analysis product.

Given that UW Special Collections stakeholders like Kroupa and Kinsey have begun the process of moving towards greater intellectual control of the artists' books at the university, the task of identifying applicable terms for this collection in particular is not entirely within the purview of our project. We are working to define and map relationships between terms previously generated by Special Collections' staff and to find other applicable terms that may fall out of the focus of the UW collection, but that are applicable to the universe of book arts. We are drafting our definitions in a Google Spreadsheet in a process that requires the examination of and comparison

between several sources (see above, Shera and Egan #4). After these candidate terms and definitions have been collated, we will choose preferred terms and map out the relationship structure and notation. Given the scope of our initial project, we will determine the starting 100 preferred terms and begin defining these and their non-preferred equivalents. We will attempt to base this on guidance from Kroupa and consideration of what terms provide the widest use and coverage. Terms that have been identified but not thoroughly considered in this first batch will be included as candidate terms for subsequent revisions of this vocabulary. We will use a numeric notation. After our notation is determined we will record the following information into DataHarmony: the term's definition, any equivalent terms, whether the term is preferred or not, broader and/or narrower terms, related terms, a citation for the definition. For our immediate purpose, our vocabulary will be exported in both text and HTML outputs for UW to use in building their artists' book database. The vocabulary will also be available in a variety of other file types and will be uploaded to TaxoBank (<http://www.taxobank.org/>). For a longer description of how our vocabulary will work with the Special Collections Database please see Appendix A. Please refer to Appendix C for a Gantt chart that maps out our design plan and work process.

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Appendix A- Transfer of our vocabulary to UW databases

Technological Capabilities

- Digital Initiatives at UW uses a similar structure for many of the collections projects; our project will be integrated into this format for use by the library.
- Object metadata is stored in ContentDM, a collection management tool, which is accessed through an HTML frontpage helping the user to search and browse the collection.
- The HTML pages can also be customized to offer visuals of materials, links to secondary resources, and other items to help researchers better understand and contextualize the collections.
- Searches within CDM can be mapped to various fields within the data structure, and multiple fields can be combined in one search.
- Drop down menus can be used to guide users and keyword searching is also possible but may prove difficult for fields that use controlled vocabulary.
- Drop down menus, as well as lists, can also be used to browse the data in CDM from the indexers' perspective. However, it is not a relational database and thus has certain limitations. e.g., controlled vocabulary within CDM will only exist as a list of preferred terms to be used at the time of indexing; definitions, scope notes, and relationships between terms can not be included within the CDM database.
- "Canned queries" can be created and linked to the front page in order to collocate items that represent the same types of bindings, processes, and materials.
- Hierarchy can be demonstrated, but only through the construction of pre-coordinate terms. In order to deal with this limitation, the terms list (as a text file) will be one document submitted to UW, but the thesaurus will need to be reconstructed in HTML as a resource connected to the front page of the database for users or indexers to have access.
- It will be possible in HTML to create a thesaurus with definitions, scope notes, and other information; we will recommend that UW construct the thesaurus before indexing any items using the terms.

- The managers of CDM at UW want the thesaurus metadata in a text file because the formats of exportation from DataHarmony are not compatible with the system (a weakness of CDM, not the DataHarmony software).

Limitations

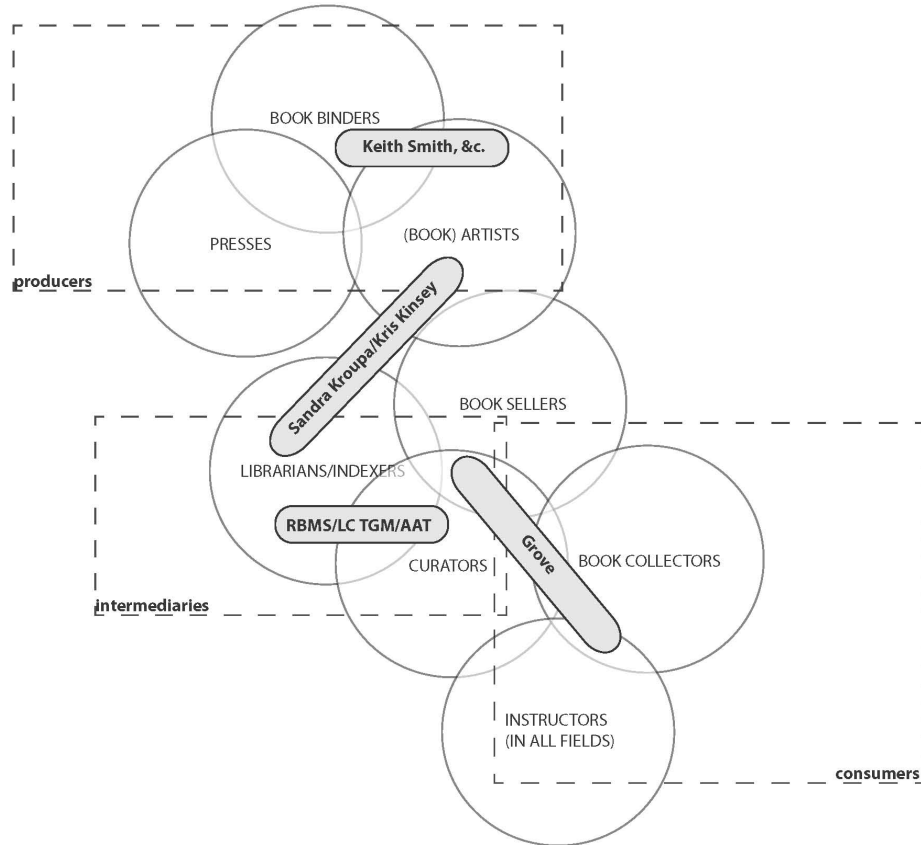
- CDM isn't capable of demonstrating hierarchy, meaning the thesaurus author would need to demonstrate these relationships in a flat file format (using precoordinated terms or visual representation of hierarchy through adding dashes to the front of terms lower down in the hierarchy) for the system to allow such representation.
- CDM doesn't allow the inclusion of definitions, so there will need to be an HTML addition for users to access that information.
- After users have found and located their sources, they will not have the option of refining their search further according to date, keyword, level of complexity, &c. based on their own preferences.
- Thus, our work creating this language will involve navigating what we anticipate indexer and searcher needs to be, and balancing these with the limitations of the interface they are likely to be using.
- Controlled vocabulary for searching will be presented to the user via drop down menus on the HTML front page.
- CDM does not overwrite files when things are imported. Data must be entered by hand in a separate client program to avoid double entries for a field.

Wish List

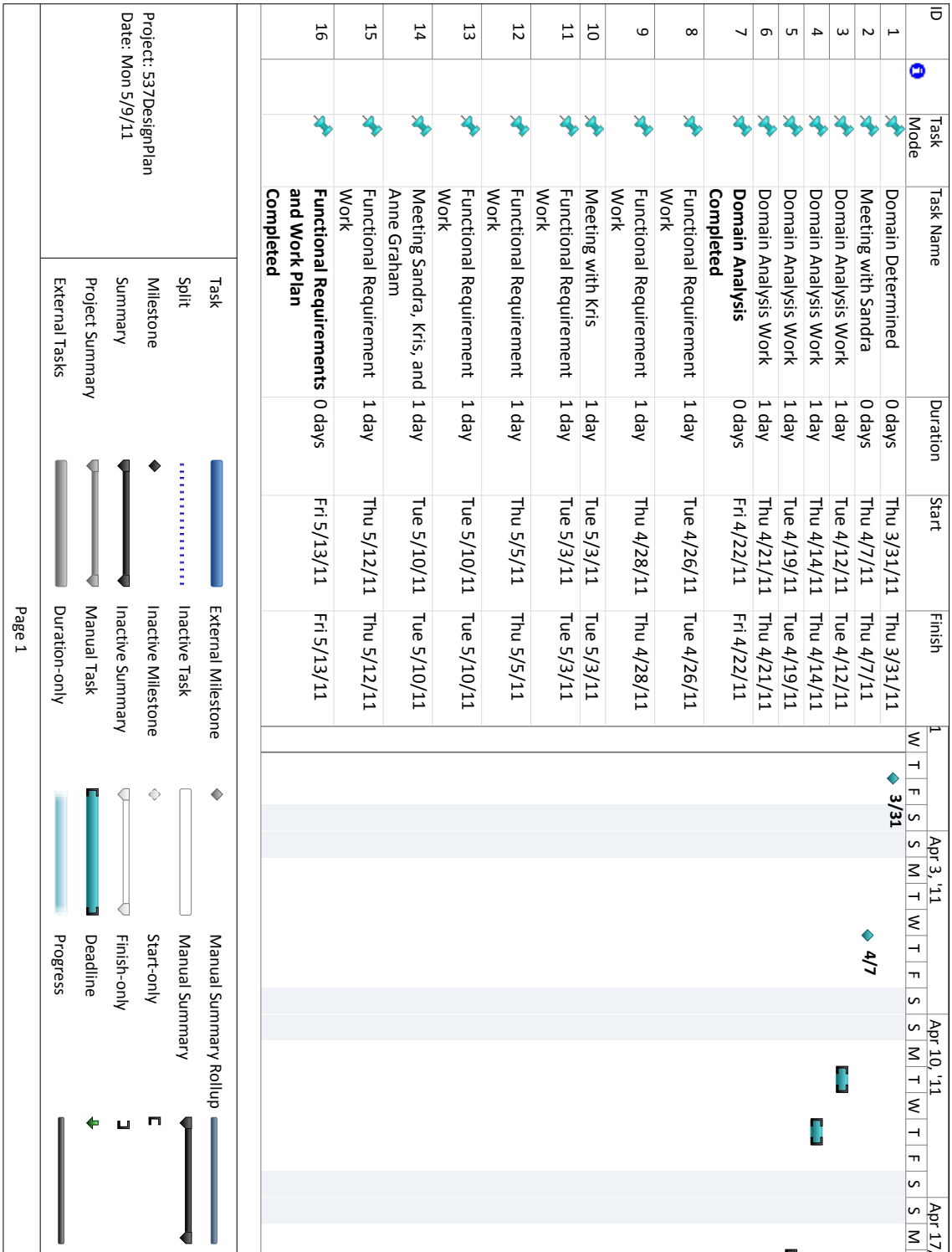
- Kroupa and Kinsey both expressed interest in creating a visual component to the HTML thesaurus (particularly for the terms relating to binding types) that would provide an illustration demonstrating what the binding looks like and how it functions--aiding the textual definition by extension.
- If the visual component is constructed, this thesaurus would not only be of value to indexers but could serve as an educational platform illustrating the variety of binding types used by artists today.
- The ability to demonstrate hierarchical relationships of vocabulary within CDM would make it much more effective and receptive to vocabulary projects such as our own.
- Additionally, the ability to import data using XML or other exportation options

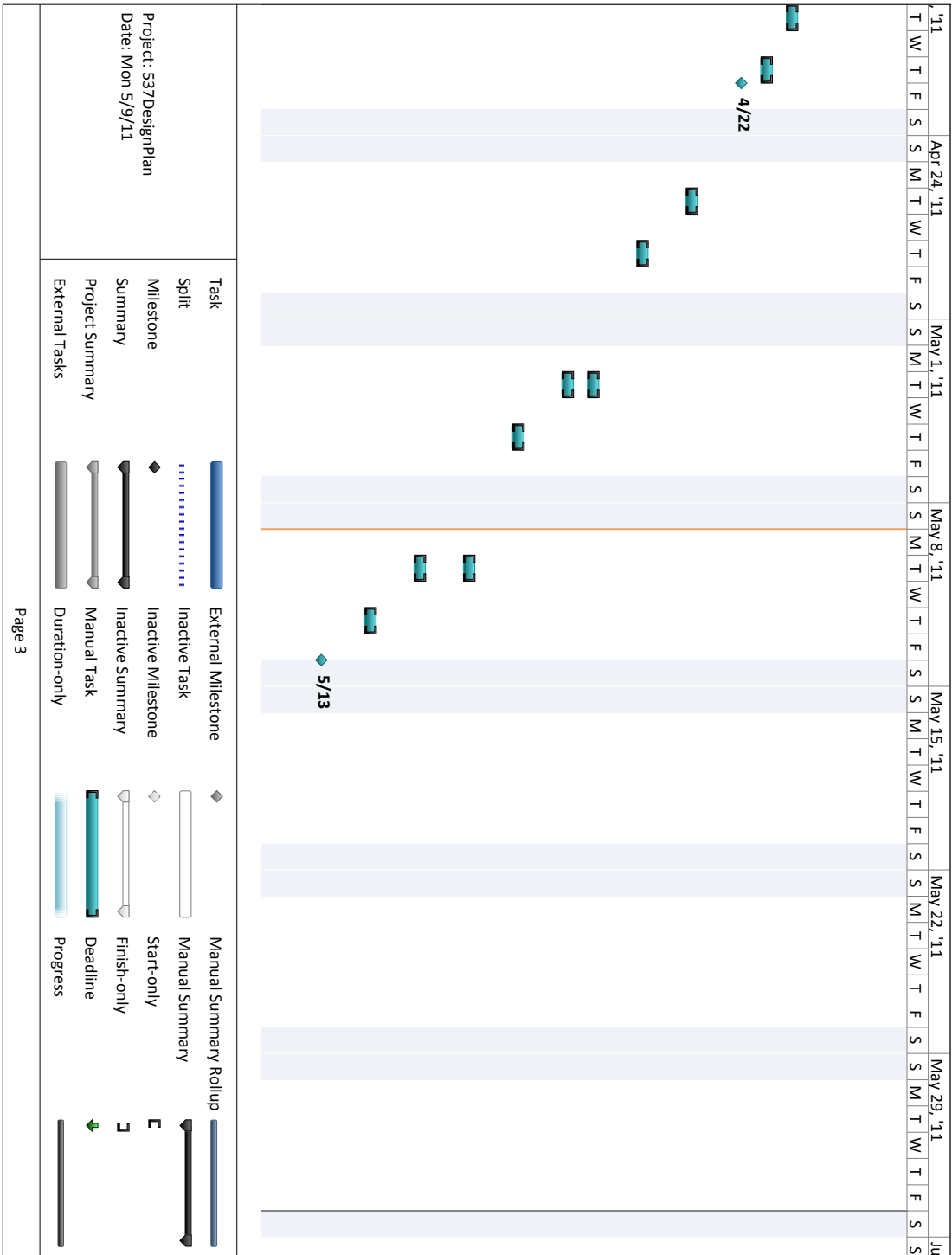
would make the process of updating records easier and more accurate.

Appendix B – Diagram of Domain Communities and Resources



Appendix C- Gantt Chart (displayed in a modified page order for this document format)





ID	Task Mode	Task Name	Duration	Start	Finish	1													
						W	T	F	S	S	M	T	W	T	F	S	S	M	
17		Term List Determined	0 days	Mon 5/16/11	Mon 5/16/11														
18		Indexing Work	1 day	Tue 5/17/11	Tue 5/17/11														
19		Indexing Work	1 day	Thu 5/19/11	Thu 5/19/11														
20		Indexing Work	0 days	Mon 5/23/11	Mon 5/23/11														
21		Indexing Work	1 day	Tue 5/24/11	Tue 5/24/11														
22		Indexing Work	1 day	Thu 5/26/11	Thu 5/26/11														
23		Indexing Work	1 day	Tue 5/31/11	Tue 5/31/11														
24		Indexing Work	1 day	Thu 6/2/11	Thu 6/2/11														
25		Indexing Language Completed	0 days	Fri 6/3/11	Fri 6/3/11														
26																			
27																			

Task	External Milestone	Manual Summary Rollup
Task Split		
Milestone Summary		
Project Summary		
External Tasks		

Project: 537DesignPlan
 Date: Mon 5/9/11

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