Procedure Manual
for the
Martin Museum of Art
Collections Crowdsourcing
Project Blog

PROCEDURAL GUIDE
FOR THE MARTIN MUSEUM OF ART
CROWDSOURCING BLOG

A basic guide to the construction of the Martin Museum of Art, Collections Crowdsourcing Project blog, which can be found at:

blogs.baylor.edu/mmoa_crowdsourcing/

TABLE OF CONTENTS

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For information on Edublogs or WordPress:

http://help.edublogs.org/

http://codex.wordpress.org/Getting_Started_with_Wo
rdPress#WordPress_for_Beginners

INTRODUCTION

The following information is a basic guide to the formulation of the blog site. The settings and methods described are suggestions and by no means create an exact formula for the implementation of each step. With new software and processes developing every day, certainly more efficient and advanced methods can be utilized to reach the same end or an improved product.

SELECTION OF ART WORK

Before posting works of art to the blog, look to
see which objects have already been posted,
when, and what works have a strong need to be
placed online. Yes, the blog also functions as a
virtual gallery, but it is first and foremost for
gathering research.

There are two options to begin:
1. Search the FileMaker Pro database for works
   you know lack sufficient identifying data.

2. Use the spreadsheet labeled "Collection Blog"
   to search for the works that need the most
   attention first. These works will be identifiable
   by a color code. Each color in the code
   represents a missing or questionable area that
   needs research.

Key for Colors	
	Date of the Work
	Life Dates
	Artist
	Untitled

⠀	A	B	C	D	E	F	G	H	I	J
46	o					339	David			LD 7	07/1980
47	o					340	David			LD 7	03/1977
48	o					341	David			LD 7	
49						344	Bates, David	1952		SD 19	1986
50						388	Kollwitz, Käthe	1867		SD 55	1920
51	o					426	Deming, David	1943		Workroom Shelf	24
52						690	Adickes, David	1927		GP 3	1954
53						720	Aegidius Sadeler the Young	1570		GP 4	1600
54	o					839	Reese, David	1915		SD 64	
55	p					1108	Friedrich, Caspar David - E	1774		SD 76	
56						1127	van Hoesen, Beth	1926		SD 77	1964
57						1136	van Hoesen, Beth	1926		SD 77	1964
58	o					1221	Martin, Stefan	1936		LD 8	
59											
60											
61						*Key for Colors*					
62						Date of the Work					
63						Life Dates	Where is the cut-off date?				
64						Artist					
65						Untitled					
66				o		TBD					

Next, check to see the status of the work.

    a. **Photographed** – the work is photographed and stored in a file folder

    b. **Posted** – the work was posted on the blog

    c. **TBD** – "To Be Done" - the work is next to be photographed and processed

o	TBD
p	Photographed
x	Posted

If there is a need, a fourth category for watermarked can be represented by a "w".

Note: The question "Where is the cut-off date?" positioned next to the cell labeled "Life Dates" is in reference to the artist's birth date. The inquisitor needs to ask specifically whether that artist has died based on the artist's birth year in relation to the current year, rather than asking the public for the full life dates.

Try to work in batches of 25-30 works. More than this the files become cluttered, the process slowed, and can cause confusion if there are works of similar appearance.

There are endless possibilities as starting points, including picking randomly, by genre, by medium, by cultural background, etc.

You are not limited to just the pre-selected works. If there seems to be a need in one drawer or gliding panel rack, certainly the parameters for the batch can be altered.

i.e. There seem to be three (3) works in drawer fifty-two (52). You could photograph all of the works in that drawer.

PHOTOGRAPHY

Camera used for the initial photographs:
Camera Nikon Coolpix p5100 digital

The following allocated settings are standard and set for basic photographing of the collection. Users with knowledge of photography, camera technology, and photo editing can certainly choose to utilize a higher grade camera or more advanced editing modes with Adobe products, such as Photoshop, or other editing software.

For more information:
http://www.nikonusa.com/pdf/manuals/coolpix/P5100.pdf

Camera Settings

1. Set the camera to the proper framing and mode for shooting.

Mode Dial control on the top of the camera:
Turn to **P** (programmed auto), which will allow the shutter to stay open longer for adjustments as well as a greater and wider range of focus.

Other possible modes:
The **Anti-shake** mode, represented by a hand with parentheses to either side, this mode is used for less blurring and more shutter control. This type of mode is ideal if you are shooting manually and not using a tripod.

Choose **Scene** mode for a range of particular preset settings, which for this project would work best with museum or macro mode.

Macro
The macro setting under scene mode is used for photographing small scale items with a great amount of detail.

Museum is set for shooting in interior low-lighted spaces prohibiting flash photography.

2. Press the function button on the top left of the camera to place a grid on the monitor for accuracy of subject placement.

3. Set the flash and macro settings by clicking the selection wheel on the right. Remember, flash can be damaging to works on paper as well as other sensitive, unstable, and older materials incorporated into paper works, paintings, and sculptures.

Click the lightning bolt and scroll to the no flash option.

To elect to use the macro, close-ups of details, select the flower icon.

Menu Options
(The following were optimized for the initial photographing of the collection. As noted previously, more advanced settings can be chosen by knowledgeable photographers.)

Image quality – Fine

Image size –1024 x 768 for computer/PC

Optimize Image – normal (calibrates the saturation, hue, and color balance)

White Balance – Fluorescent (to match the light source)

ISO Sensitivity - Auto (sensitivity to light)

Metering – Matrix (exposure to light)

Continuous - Single (One image taken at a time)

Auto Bracketing – Off

AF Area Mode - Auto

Auto-Focus Mode

Flash Exp. Comp. - 0

Flash control - Auto

Fixed Aperture - Off

Noise reduction - Off

Distortion Control – On (Prevents Warping of the sides of a straight-edged object/paper artifact)

Other options available are the pressing of the monitor button to view all of the setting choices on the screen during shooting and the selection of the playback button to review, as well as edit the photographs on a limited basis.

PHOTO EDITING

The following instructions are basic edits that can be achieved for posting images online. Certainly, a volunteer or an employee adept at Photoshop or other editing software can develop professionally suited images for the web.

For more information:
http://help.adobe.com/archive/en/photoshop/cs6/photoshop_reference.pdf

Photo editing program:
Adobe Photoshop CS6

1. Ensure all photographs are separated into file folders with the same name, number, or moniker as the photograph for easy organization.
A helpful hint is to create two folders, one for the original photographs and the other for Photoshop files.

2. Go to "File" - "Open" - Select the image you wish to edit first.
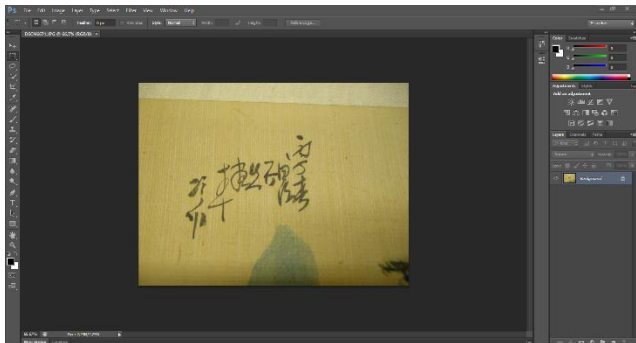
There should only be one layer to the right labeled "Background". The name of the open or working image is listed under the tool bar at the top.

The following steps you can complete in any order.

3. The Ruler Tool
If the photo is tilted to one side and it is crucial for the end result that the image be straight, the ruler tool can aid in realigning the image. (If the photo is being cropped around a certain area, you may not find the ruler necessary to the context of the image and for the end result of gathering research data).

On the left side of the screen, go to the eye dropper icon and right click to reveal a drop down panel. Click on the ruler icon.
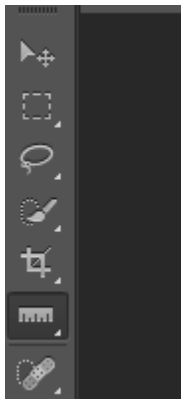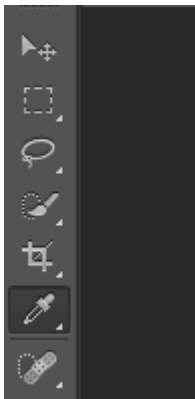
Find an edge to the image, click once on one corner and then again on the opposite side.

In the tool bar, go to "Image", scroll to "Image Rotation" and in the right drop down panel click "Arbitrary".

A prompt will ask for permission to "Rotate Canvas", click "OK".

The image will then look similar to this:
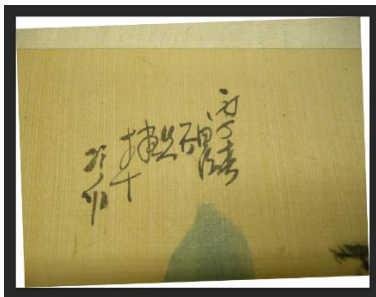
If the photo does not look like the sample, it may not need to be rotated or it may need to be aligned again.

4. The Cropping Tool
Most likely the image will need to be cropped or cut down around the edges to clean up the image, zoom in on a particular area to focus the viewer's attention on the important evidence, or eliminate the white space added to the edges from the ruler tool.

To crop the image go to the left side panel of icons and click on the cropping tool.

Click on the side and corner lines to move the edges inward.
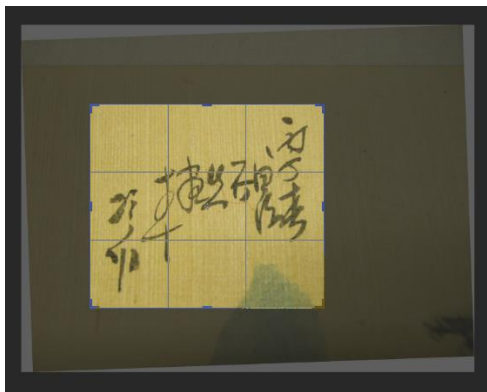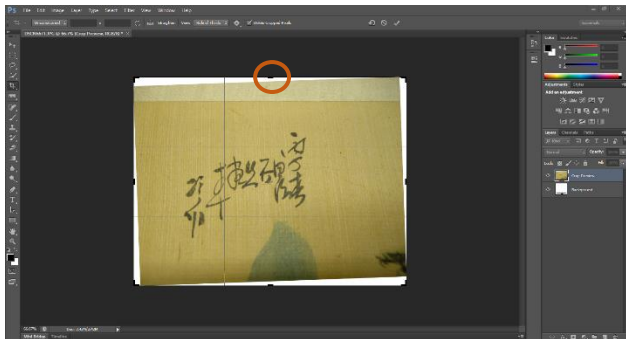
Click "enter" on the keyboard to release the cropping lines. If not satisfied, crop until the image is within the desired range.

5. The image is now ready for adjustments to the lighting, exposure, color levels, and other surface details to enhance the clarity of the photograph for the viewers. There are several options on the right panel above the layers. By clicking on the various icons, the image can undergo several alterations, each of which will show up as their own layer.
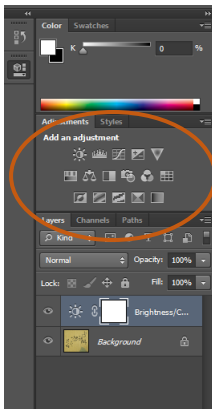
The following are basic adjustments that can be made to the photograph. With training in photography or photo editing, more advanced settings or alterations can be utilized.

6. Brightness and Contrast
In the right side panel, click the "sun" icon to adjust the relative luminosity (lightness and darkness) and tonal value of the photograph.

Click on the triangular toggles to slide right to left for adjusting the photograph.
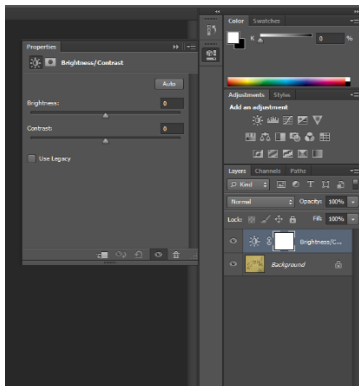
With each icon choice in the right panel move the triangle toggles left to right and watch the image for the difference in the level of lighting, color, exposure, etc. The clarity and level of detail are the most important element to collections research. Your aesthetic perception will know what is balanced. To collapse the drop down panels on the right, click the double arrow at the right of properties to close the extended panel.

If you believe a mistake has been made or wish to restart your adjustments, you can delete layers by clicking on the layer and dragging to the "trash can" icon at the bottom right of the panel.

7. Levels
Levels is the most basic alteration that can be made to an image. Changing the levels of an image alters the tonal and color balance of a photograph by adjusting the shadows, midtones, and highlights in the image. Click on the second icon in the right panel and move the triangular toggles chiefly under the chart.
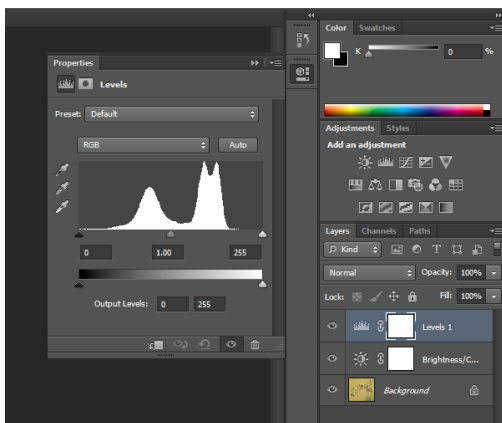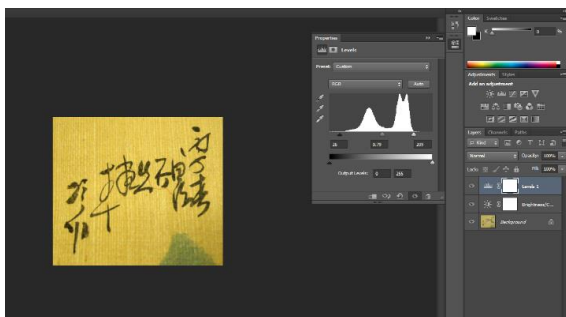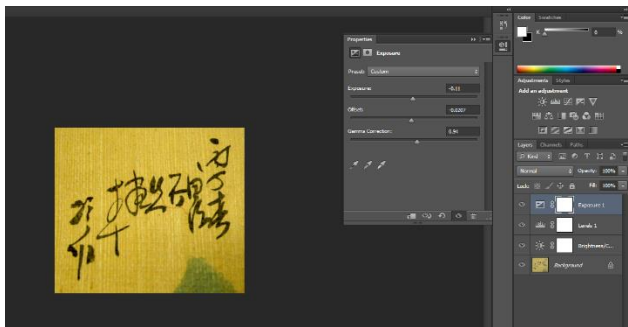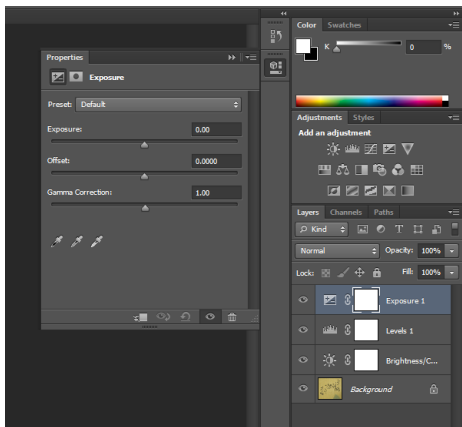
8. Exposure
Altering the exposure of a photograph aids in adjusting the light levels and gamma direction the original photograph was taken under to enhance these areas for better clarity.

Click on the +/- icon in the right panel and slide the triangular toggles.

Other adjustment alternatives:

Hue/Saturation - correcting the color intensity of select colors, RGB

Color Balance - correcting the intensity of the color

Black and White – changing the state of the image to colorless, and adjusting the grey tonal range. This can be used as a last resort for providing detail clarity, eliminating color, which can distract the eye from the basic form.

9. Save
Once all of the adjustments are complete, go to the tool bar at the top, click "File", "Save As", and in the prompt screen, select the file to save the photograph under, preferably the file folder created to house the Photoshop files, and save as a **.psd** file type in the drop down panel.

An additional prompt will pop-up for "Adobe Formatting", click "OK".

<center>ALTERNATIVE OPTION</center>

If you are not fond of having multiple layers to work with, you can open your images in an Adobe program called Bridge. In Bridge, all of the aforementioned options, in addition to others, are available in a single panel to the right. Use the program in which you feel most comfortable editing.

Upon opening Bridge, locate the photograph you wish to correct, select it (it will be highlighted in the queue of images in your file folders), and click on the icon below the "Windows" tab shaped like

a camera shutter circle. Slide the toggles in the right hand panel to make changes to the photograph. The icons mentioned in the Photoshop review are the same icons used in Bridge.
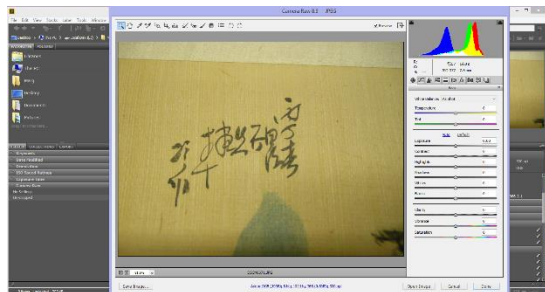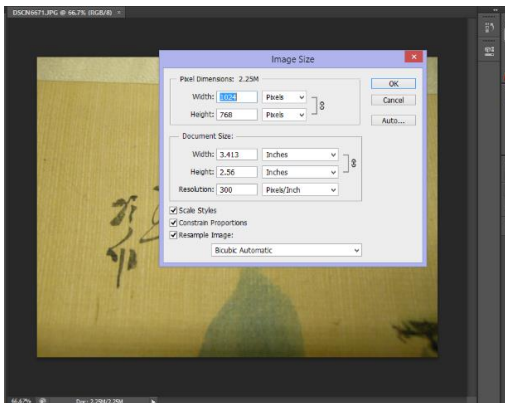
WATERMARKS

The purpose of the watermark is to protect the image from being exploited on other websites and used for personal gain.
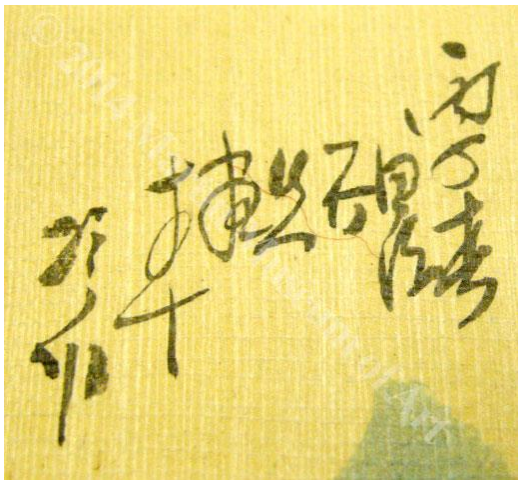
1. Create a third file folder named "Watermark" with copies of the Photoshop files.

2. Open a file in Photoshop.

3. Check the size of the image. An image that is too large will take a long time to open on the web and may not open on all computers.

Go to "Image" in the top tool bar, click "Image Size". To make an image smaller for the web, change the size parameters in inches to a lower measurement or the resolution down to no lower than 72. For the initial photographs, the measurements were lowered rather than the resolution.
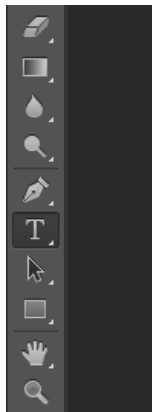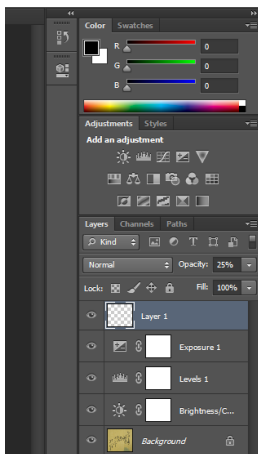
4. Go to "Layer" in the top tool bar, hover on "New", and click on "Layer".

A Layer 1 prompt will pop-up on the screen. You have the option to rename the layer to "Watermark" or something similar for organization or clarity. Change the Opacity setting from 100% to **25%**.
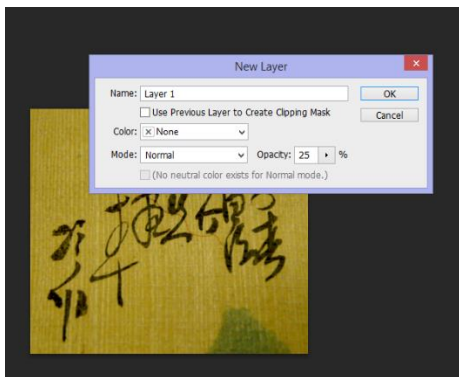
5. Click the text icon in the left side panel, the letter "T", and click anywhere inside the image. Then type the desired text for the watermark, for example, "©2014 Martin Museum of Art." Remember to proofread and choose a color that is still visible in **25%** opacity, but is subtle. The purpose of the project is to be able to use the physical evidence for research, which means the image needs to be visible.

6. In addition, the text will be in a straight line as an automatic preset. Watermarks only work if the text is over the core of the image. You can alter the degree of the text by rotating the text over the image. Make sure the layer is selected with the text/watermark. Go to "Edit" in the top tool bar, scroll to "Transform" and then click on "Rotate". Click and hold while moving the cursor in the direction the text needs to be placed. Once aligned, unclick and press "enter" on the keyboard.
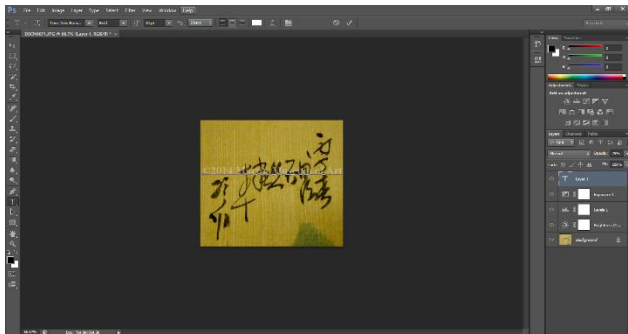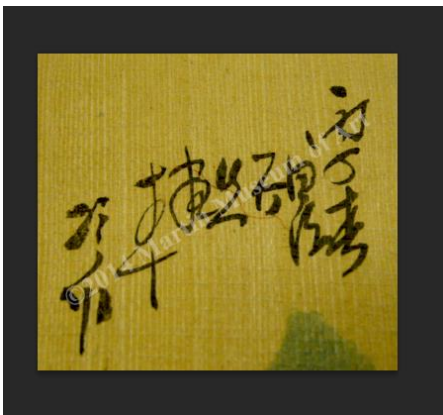
7. If you are satisfied with the results, proceed to "Layer" in the top tool bar and scroll down to the bottom and click "Merge Visible".

8. Go to "File", click "Save for Web". A prompt will pop-up with a variety of options. First click to "2-UP" view to see the original image and what the image will look like on the web.
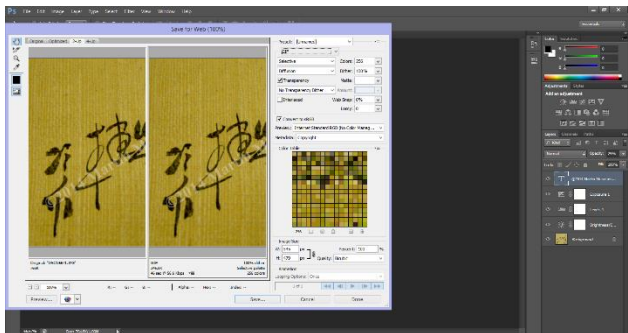
You can alter the preset settings to suit your online needs. The best file type to save the image is **.png-24**. For the purpose of this project, the automatic settings will suffice. Click "Save" and click "OK" on the formatting prompt that follows. Remember to save the image in the proper folder coinciding with the name, number, or moniker of the artifact or original photograph to save confusion.

BLOG SETTINGS

The blog site is run through Edublogs a subset of the WordPress blogging platform.

LOGIN

To login to the blog site, go to **blogs.baylor.edu** and click "Site Login" on the menu bar under the Baylor University cover photo. Type in the beginning of your email address and your password for your email (If you are an employee or student at Baylor University, it will be your BearID and password).

ADMINISTATIVE PANEL

At the top left of the page is a drop down panel titled, "My Sites", click on the words and find the Martin Museum of Art name. Next, slide the cursor over to "Dashboard" and click.

On the left side of the page is a tool bar with icons and titles that link to every part of the blog. As long as you stay under the Martin Museum of Art

site listed at the top of the page, you will always be linked to an element in the blog. The dashboard will always remain on the left side of the page for easy navigation.

<div align="center">USER</div>

To add a new user to the blog, go to the left hand panel and move the cursor over "Users". A drop down panel will appear, click on "Add New". Follow the appropriate instructions listed on the page for either a Baylor University user (the first option) or a new user not from Baylor University (the second option).

<div align="center">SETTINGS</div>

The most important tool listed is settings. This is the main control for the blog site. If you move the cursor over the title "Settings" on the left, a drop down panel will show the various topics to monitor and control. There are a number of categories but the following are the areas to monitor and update:

Reading

This category is about the length of the posts and pages as well as the visibility settings for the site. You can control who can access the blog and to what extent, as well as taking the blog into administrators only mode to remove the live status.

Discussion

The discussion section allows you to put parameters on the language used on the site by yourself and your visitors. You can enter inappropriate vocabulary into the dialog boxes at the bottom of the page. It also controls the length of comments and how they are viewed.

Subscriptions

Subscriptions are enabled on the site, so visitors can subscribe to the site to receive emails about updates to the site, such as a new post. This also enables you to see a list of your subscribers and their emails, which can aid in monitoring for spam.

PAGES

Pages are a great way to make permanent posts that are informational guides to the site. For the blog I used pages as a means of creating a menu bar for navigation of the site and to inform visitors about the museum.

Go to "Pages" on the left side of the site, and click "All Pages" to view those already created or "Add New" to make a new page.

To edit, click on the title of the page you would like to edit, and make the necessary changes either in the visual mode, the way the text will be viewed by a user, or html, HyperText Markup Language, to enter the codes and text to make changes.

On the right side of the page is a box titled "Publish". Click on preview changes to see the visitor's view of the page.

Under the bottom of the dialog box for entering information is a section labeled "Discussion". You

have the option of unchecking the allow comments. This prevents visitors from posting comments on that page and making the page more of an informational panel. Ideally, visitors should only be commenting on the posts.

When you have completed the edits, click on "Update" to the right.

To make a new page, go to "Add New" in the left side panel or above the list of created pages in the "All Pages" menu.

MENU

The pages were designed to be a guide to the museum and the blog, and therefore were placed under the banner/header for visitor convenience. The placement of the pages is not permanent and certainly, new pages can be added to the menu, and older ones removed.

To begin, go to the left hand toolbar, to "Appearance", scroll over the word, and click "Menus" in the drop down panel. Under the tab "Edit Menus", click on "create a new menu" in blue to develop a separate menu for navigational needs.

To add a new page to a menu, go to the header "Pages", and click on either the "View All" or "Search" tab to locate your new page. To insert the new page, click the button "Add to Menu".

On the right hand side of the page will be a display of all the pages in your menu. To order your pages, click on the page and drag it into position. Do not forget to save the menu!

POSTS

In order to fulfill the purpose of the blog, the museum uses posts to present each artifact to the viewer with the photographs and accompanying text.

1. To generate a new post for the blog, go to "Posts" in the left hand toolbar and click "Add New" in the drop down panel.

2. Add a title to distinguish the post from others you will create and begin writing for the artifact. You will see a pattern in the text used on the site.

A. A snappy title to draw in the viewer to that post, one that describes an element of the artifact, i.e. Merchants and Maritime.

B. *Click on the image for a larger view*. This is written in italics to emphasize that it is a suggestion.

C. At the bottom of the page is an additional comment from the staff, "If you would like to

provide us with additional resources, biographical or art historical, please list sources in the comments section."

D. This information along with the questions, comments, or other data you would like to provide for the visitor is entered in the dialog box.

Make sure to save your drafts as you enter information encase of a system failure or other technical occurrences that may delete your work. On the right hand side of the page is a box labeled "Publish" with a grey button to "Save Draft".

Note: If you are familiar with html code (HyperText Markup Language) formatting the blog pages will be simple and efficient (the "Text" tab on the right hand side of the dialog box). If not, do not panic. Simple adjustments like spacing and ensuring the cursor is in the right spot when entering images on the page will help tremendously. You can preview the post before it

is published by clicking on "Preview" under the "Publish" box.
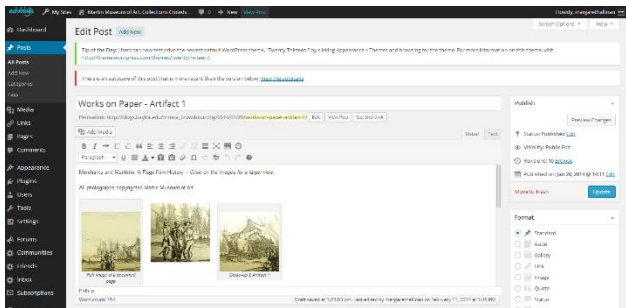
3. Once you have written the text for the artifact, you can input the images you would like to make available for the viewer directly into the post.

A. Begin by clicking on the "Add Media" button above the dialog box on the left. A screen will pop up to ask you to insert the files. Click on the tab marked "Upload" on the top of the page and click "Select Files". Once you have selected the file, wait for the image to load and click the blue

button at the bottom right labeled "Insert into Post".
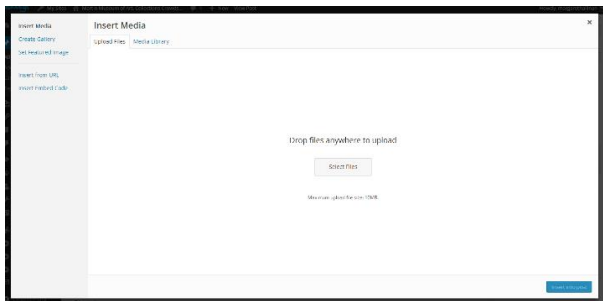

B. A new window will open with your image highlighted in blue in the queue of images you have already posted on the blog. On the right hand side will be a set of metadata boxes for entering the photographs title, a caption to distinguish this photograph from others in the post (i.e. Full View), and display arrangements for the post (i.e. on the left, center, or right of the page). The orientation of the image in the post can be altered after inserting the photograph by spacing or by clicking on the image. Two icons

will appear on the image; click the mountain icon to open an advanced settings menu.
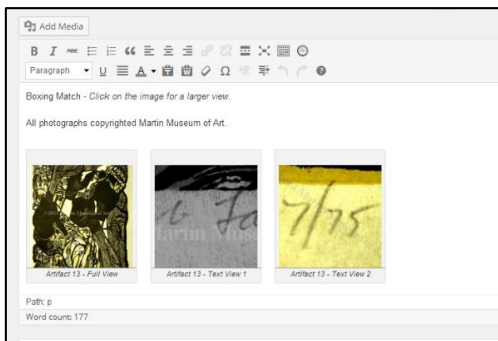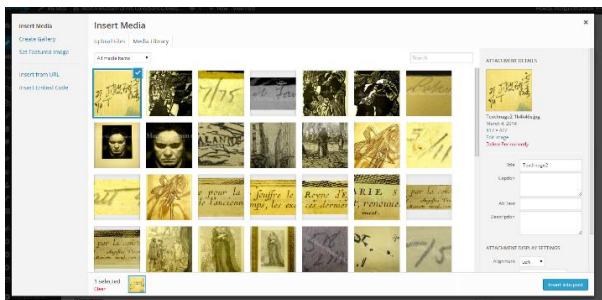
4. After finalizing the text and photographs for your post, the next step is to create a cover image for the post on the opening screen of the blog and develop a list of "tags" to identify your image. Tags allow visitors to search for that artifact and related artworks they may be interested in faster based on common descriptors.
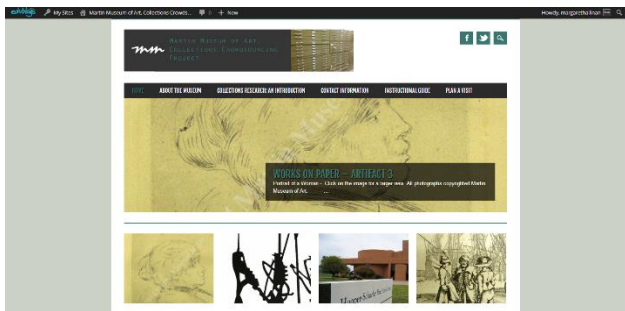
To add a featured image go to the right hand side of the blog and scroll to the last box and click "Select Featured Image". Follow the prompts as you would for inserting an image into a post.
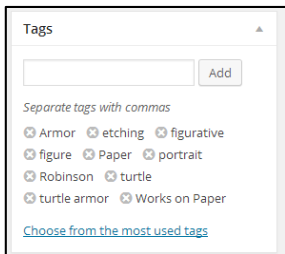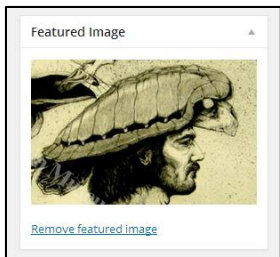
To add finding aids, such as tags, simply go to the "Tags" box and enter adjectives/descriptors with only a comma separating the words and click "Add".

You can also enter a category to aid in locating specific kinds of works as well.
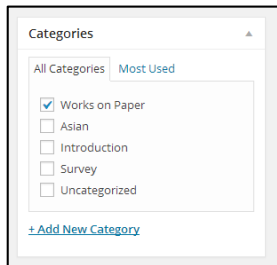
5. The last suggested step is to schedule the post prior to publishing. This allows the creator to develop multiple posts beforehand to publish themselves as you continually recycle the process of photographing the collection, gathering data from the blog, and fabricating new posts.

A document titled "Posting Order" has a list of the first batch of images that were photographed and processed. This list defines which posts are going to be published to prevent confusion.

To schedule a post click on "edit" by the "Schedule for" text in the "Publish" box. Enter the date and time for publishing the post and click "Schedule". The post will automatically publish on that date and time.
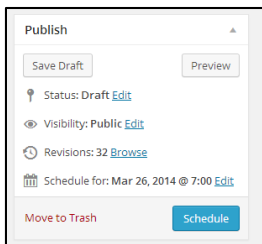
COLLECTING DATA

Collecting data is crucial to understanding the visitor's interest in the blog, which posts are more appealing, and who your audience is, to develop better marketing for that audience and for those who do not participate. All of the documents listed below are available on the flash drive issued with the guide.

1. Open the document marked "Checklist". This is a prewritten guide to the essential information to collect, where to collect it, how, and when.

2. Open the login to the blog and the following two documents titled, "Blog Post Traffic Statistics" and "Blog Collected Information". Use the headers and samples to guide information input.

3. There is an additional document labeled "Additional Commentary" for emails or other correspondence that is related to research for an artifact on the blog that is too long for the "Blog Collected Information" sheet.

4. To collect statistical data on an individual post, go to "Posts" in the left hand tool bar. Hold the cursor over "Posts" and wait for a drop down panel to click "All Posts". Select the post for which you would like to receive data. Scroll down the page to the box on the left titled "Statistics" and click the button to "See Stats". In the right hand column of the spreadsheet "Blog Post Traffic Statistics" record the first three entries. Repeat these steps for each post.

5. To retrieve information for the sheet "Blog Collected Information" there are two methods. The first method is to go to "Posts" in the left hand toolbar, click on "All Posts" and proceed to click on the post from which you would like to check on comments. The comments will be listed below the post's dialog box.

The second option is to go to the left hand toolbar and click "Comments". This option gives you an itemized list of all comments posted to the site.

For samples see Appendix A-C

GOOGLE ANALYTICS

Google Analytics is a service maintained by Google as a way to track data for websites. The account setup for the blog is the free universal option. For a fee, the account can be upgraded to survey a wider array of demographics and more specific details on areas such as income or education of the visitor of the site. Certainly, google analytics allows for additions to the tracking data by entering specific tracking codes, but that implies knowing how to program a code to collect a specific subset of data. Therefore, if you feel there is a need for that data and have the knowledge to upgrade the service, make those necessary changes that will be beneficial for not only the blog but other museum related activities.

To login to the program, go to **http://www.google.com/analytics**/. At the top right corner is a button titled "Access Google Analytics", click to enter the museum's data collection program. If you are not already an administrator, an administrator will need to invite you to participate.

To add an administrator to the program, go to "Admin" in the toolbar at the top of the page. In the left hand column click on "User Management", then click inside the box labeled, "Add Permissions For". Type the email address of the person you wish to add to the site. To the right is a drop down panel for distinguishing the capabilities of that user, noting how much authority they have in gathering data or using the site, i.e. "Read & Analyze" data only.

To collect data from the site based on the predetermined subsets from the beginning of the project, follow the below steps:

1. Open Google Analytics and the document marked "Google Analytics Results".

2. On the museum's homepage for Google Analytics, click on "All Web Site Data" to open the portal. Scroll down the page to collect the data under the corresponding headings with the spreadsheet.

3. To retrieve the information on Waco participants, click on "City" under the header "Demographics".

4. To retrieve the data for Baylor University participants, click on "Service Provider" under "System".

Please note, there are no restrictions or limitations on the amount of data you can collect for the blog. New categories can be entered into all of the documents to better serve the needs of the museum and the visitor. If you wish to create a new column of entry, remember to leave the rows above the current date of collection for that category empty to visually record the date that the new entry was employed. It is important to log the changes made to the site as it progresses to use an evaluation tool on the success of the program as an example of what to do for the next project.

For samples see Appendix D-E

ABOUT THE PROJECT

The Martin Museum of Art's crowdsourcing project was designed and executed by Margaret Hallinan, a graduate student in the Museum Studies Department at Baylor University. The purpose in composing this project was, first and foremost, to assist in researching and managing the museum's permanent collection throughout her tenure as a graduate assistant at the museum. The project is meant to be a forum for volunteers to work with the collections staff in fulfilling the task of completing identifying information on the works of art in the permanent collection. The project also serves to fulfill the requirement of a Graduate Thesis Project.
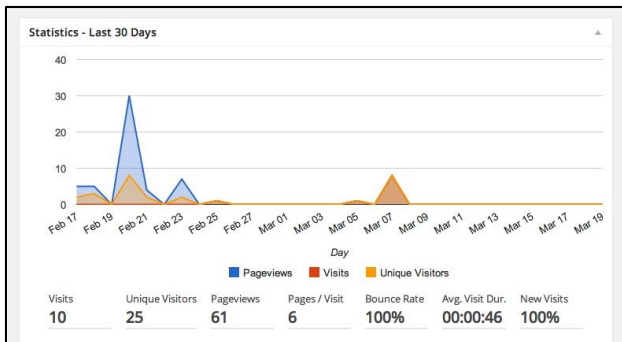
Blog Post Traffic Statistics Worksheet

	Blog Post Traffic Statistics					
Date of Post	MM Inventory Number	Art Descriptor	Post Title	Collected by — Name	Date/Time Collected	
i.e. 01/06/2013	112	SAMPLE	Asian Work on Paper - Buddha	Name	00/00/0000 -- 00:00 AM	1
2/12/2014	1114	Merchants with tall ships	Works on Paper - Artifact 1	Margaret Hallinan, G.A.	2/12/2014 - 7:05 PM	0
2/12/2014	0	Salutations	Salutations	Margaret Hallinan, G.A.	2/12/2014 - 7:05 PM	1
2/12/2014	0	Salutations	Salutations	Margaret Hallinan, G.A.	2/18/2014 - 9:52 AM	1
2/12/2014	1114	Merchants with tall ships	Works on Paper - Artifact 1	Margaret Hallinan, G.A.	2/18/2014 - 9:52 AM	1
2/12/2014	1114	Merchants with tall ships	Works on Paper - Artifact 1	Margaret Hallinan, G.A.	2/18/2014 - 2:27 PM	0
2/12/2014	1114	Merchants with tall ships	Works on Paper - Artifact 1	Margaret Hallinan, G.A.	2/19/2014 - 10:58 AM	0
2/19/2014	1109	Bell Shapes	Works on Paper - Artifact 2	Margaret Hallinan, G.A.	2/19/2014 - 11:00 AM	0
2/19/2014	1114	Merchants with tall ships	Works on Paper - Artifact 1	Margaret Hallinan, G.A.	2/19/2014 - 8:23 PM	0
2/19/2014	1109	Bell Shapes	Works on Paper - Artifact 2	Margaret Hallinan, G.A.	2/19/2014 - 8:23 PM	0
2/12/2014	0	Salutations	Salutations	Margaret Hallinan, G.A.	2/19/2014 - 8:23 PM	0
2/12/2014	1114	Merchants with tall ships	Works on Paper - Artifact 1	Margaret Hallinan, G.A.	2/20/2014 - 11:58 AM	0
2/19/2014	1109	Bell Shapes	Works on Paper - Artifact 2	Margaret Hallinan, G.A.	2/20/2014 - 11:58 AM	0
2/12/2014	0	Salutations	Salutations	Margaret Hallinan, G.A.	2/20/2014 - 11:58 AM	0
2/12/2014	1114	Merchants with tall ships	Works on Paper - Artifact 1	Margaret Hallinan, G.A.	2/20/2014 - 3:46 PM	0
2/19/2014	1109	Bell Shapes	Works on Paper - Artifact 2	Margaret Hallinan, G.A.	2/20/2014 - 3:46 PM	0
2/12/2014	0	Salutations	Salutations	Margaret Hallinan, G.A.	2/20/2014 - 3:46 PM	0
2/12/2014	1114	Merchants with tall ships	Works on Paper - Artifact 1	Margaret Hallinan, G.A.	2/24/2014 - 9:59 AM	0
2/19/2014	1109	Bell Shapes	Works on Paper - Artifact 2	Margaret Hallinan, G.A.	2/24/2014 - 9:59 AM	0
2/12/2014	0	Salutations	Salutations	Margaret Hallinan, G.A.	2/24/2014 - 8:59 AM	0

APPENDIX B

Sample Statistics from the Blog

Statistics - Last 30 Days

Visits	Unique Visitors	Pageviews	Pages / Visit	Bounce Rate	Avg. Visit Dur.	New Visits
10	25	61	6	100%	00:00:46	100%

APPENDIX C

Blog Collected Information Worksheet

1.

Date of Post	02/12/2014
MM Inventory Number	1114
Art Descriptor	paper; print; three merchants in front of tall ships
Post Title	Works on Paper - Artifact 1
Number of Comments	2
Questions/Original Information	
	1. Did this print come from a book or other textual source?
	2. Can you determine the type of printing process/technique?
	3. Does it match the style of a known artist? Do you know who the artist is? If you know the artist, can you determine a title and date for the work?
	4. What era or period of time is depicted based on the style of clothing and stern of the ships? Can you infer a nationality based on these elements?
	5. Can you identify a signature?
Date(s) Collected/ Staff Initials	2/17/2018, MH
User Research	
Carl Hoover, Waco Tribune-Herald (02/12/2014)	Email See Additional Form
Liz Hallinan, Familial Relation (02/13/2014--1:41PM)	This looks like some sort of wood block print, am I right? I was looking at the stern of the ship in the background with all the decks…possibly English?? I need to get more research done 1500s?

Google Analytics Sample

APPENDIX E

Google Analytics Statistics Worksheet

Google Analytics Results						
Note: Does Google count administrative visits?						
	Margin of error, counting my steps					
Date Checked	Staff Memember	Time Frame:	Visits	Unique Visits	Returning Visitors	New Visitors	Page Views
2/19/2014	Margaret Haliihan, G.A.	Jan. 19 2014 - Feb. 18 2014	38	17	55.3%	44.7%	784
2/20/2014	Margaret Haliihan, G.A.	Jan. 19 2014 - Feb. 19 2014	42	19	57.1%	42.9%	951
2/24/2014	Margaret Haliihan, G.A.	Jan. 19 2014 - Feb. 24 2014	68	42	38.2%	61.8%	982
2/26/2014	Margaret Haliihan, G.A.	Jan. 19 2014 - Feb. 26 2014	113	87	23%	77%	1027
2/27/2014	Margaret Haliihan, G.A.	Jan. 19 2014 - Feb. 27 2014	124	98	21%	79%	1038
2/28/2014	Margaret Haliihan, G.A.	Jan. 19 2014 - Feb. 28 2014	162	136	16%	84%	1076
3/1/2014	Margaret Haliihan, G.A.	Jan. 19 2014 - Mar. 01 2014	194	168	13.4%	86.6%	1108
3/3/2014	Margaret Haliihan, G.A.	Jan. 19 2014 - Mar. 03 2014	214	188	12.1%	87.9%	1128
3/4/2014	Margaret Haliihan, G.A.	Jan. 19 2014 - Mar. 04 2014	229	203	11.4%	88.6%	1143
3/6/2014	Margaret Haliihan, G.A.	Jan. 19 2014 - Mar. 06 2014	292	266	8.9%	91.1%	1210
3/18/2014	Margaret Haliihan, G.A.	Jan. 19 2014 - Mar. 18 2014	381	368	3.9%	96.1%	822
3/19/2014	Margaret Haliihan, G.A.	Jan. 19 2014 - Mar. 19 2014	414	401	3.6%	96.4%	855