

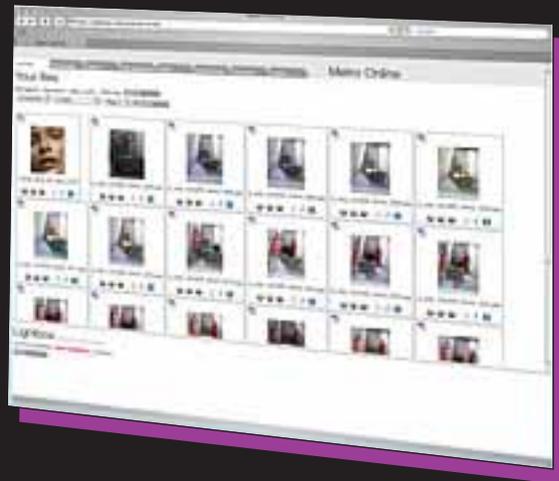


Rapp Collins

JULY 2007

Digital **Asset**  
Management for

PHASE ONE KICK-OFF



**PROJECT LEAD:**

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JULY 10th KICK-OFF JOB #

**EXPADMEXP070704**

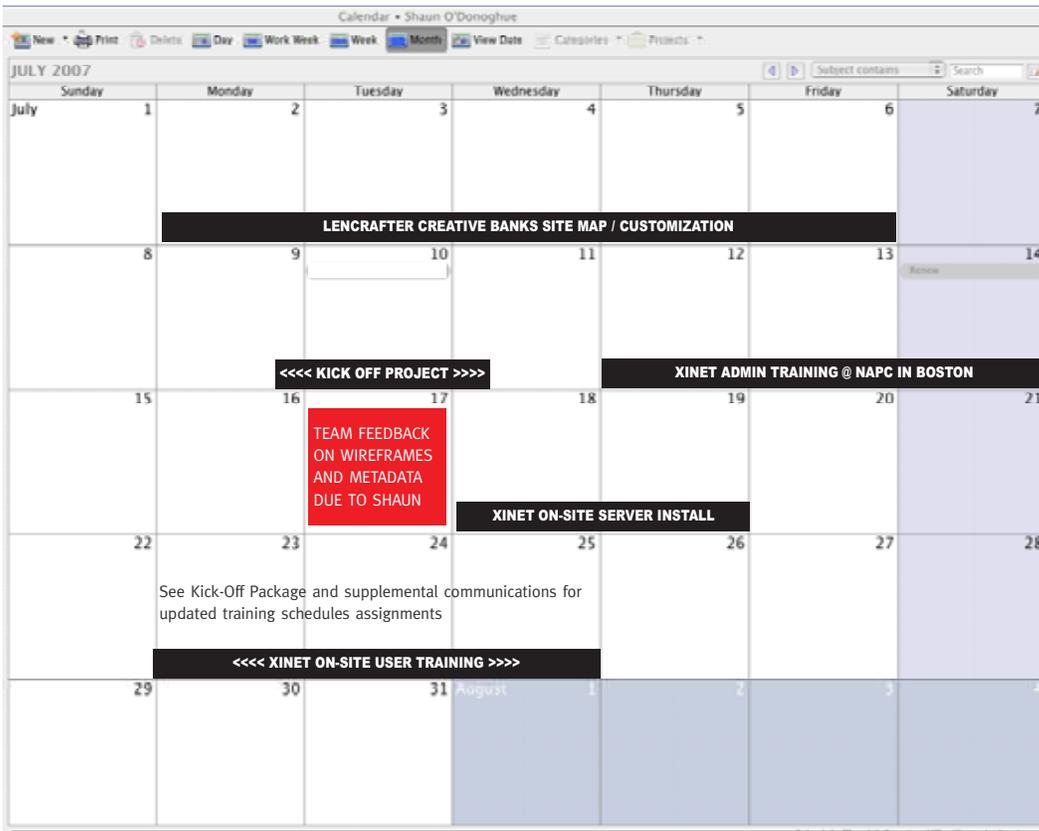
POWERED BY

XINET  WEBNATIVE®

# JULY 2007 PHASE ONE DATES



**CREATIVE OPERATIONS  
XINET IMPLEMENTATION**  
LENSCRAFTERS PILOT — XINET LOCAL DALLAS OFFICE  
Rapp Collins Job Number: EXPADMEXP070703



TO DO ACTION

XINET Local Dallas Job #:  
**EXPADMEXP070703**

# Digital **Asset** Management for

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## LENSCRAFTERS® PHASE ONE KICK-OFF

### What is in this KICK-OFF Package?

- > What is XINET and Digital Asset Management?
- > Why was I selected to participate in the pilot project?
- > How will it help me do my job?
- > How can I get access?
- > Can my client get access to XINET?
- > What job number do I bill my training time to?
- > Where do I go if I have problems?

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**This KICK-OFF PACKAGE is designed to help you get the most out of the agency's new digital asset management solution, XINET by preparing for its arrival.**

**If you have any questions about the project, additional phased rollout or support while using XINET contact:**

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**OR INITIATE A HELP DESK TICKET THROUGH THE INFORMATION TECHNOLOGY (I.T.) DESKTOP SUPPORT TRACK-IT SYSTEM.**

Rights Managed

Usage Rights

Resolution

Retouching

Photographer

Layouts or jobs that  
contain the image  
or photography

Creative team

Dimensions &  
Orientation

# Rapp Collins

## LENSCRAFTERS® WebNative Entry Page

### SAMPLE WIREFRAME



Scroll box with legal copy

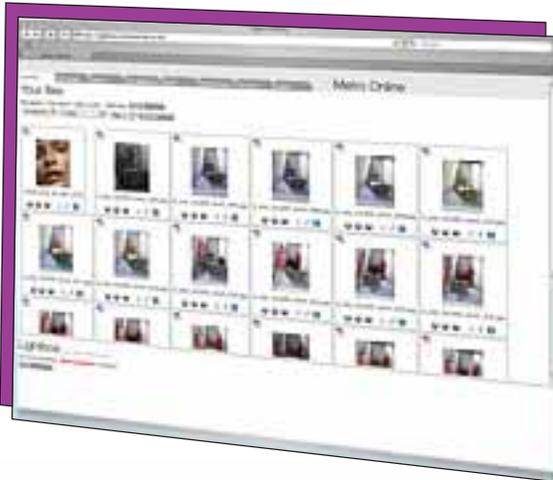
"I AGREE" CHECK BOX

TO DO ACTION

This entry page is only an wireframe example. Creative teams on the LensCrafter's business can re-design this page and submit it for uploading.

Submit final design to Shaun O'Donoghue no later than July 17th.

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“Because **XINET**  is similar to other image libraries, such as Getty Images, PhotoBank, & Thought Equity Motion, there is minimal learning curve to using the system.”

> AT THE CORE OF THE XINET WEBNATIVE WORKFLOW IS THE DIGITAL ASSET MANAGEMENT SYSTEM, A VISUAL DATABASE OF GRAPHICS AND DOCUMENT ELEMENTS THAT CAN BE BROWSED OR SEARCHED, DRAGGED INTO DOCUMENTS, REFORMATTED AND SHARED.

# XINET Digital

## Asset Management solution

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### What is XINET and DAM (Digital Asset Management)

DAM is short for Digital Asset Management, a system that creates a central repository for digital files that allows the creative content to be archived, searched and retrieved.

XINET lets you manage all your creative digital assets – images, artwork, photography, logos, MP3 files, video and text all viewable through a browser interface. Because XINET operates similar to other image libraries, such as Getty Images, there is minimal learning curve to using the system.

The digital contents in the stored database are called “asset repositories” while METADATA such as photo caption, article key words, advertiser’s name, SKU #'s, photographer, contact names, file names or low-resolution thumbnails are stored in a separate database called “media catalogs”, and point to the original item.

Digital asset management also is known as enterprise digital asset management, media asset management or digital asset warehousing.

### What is the overall benefit to me and my clients?

Often times the agency re-creates or re-works content that already exists. In today’s competitive environment, timeframe are reduced and the need to be efficient to meet speed-to-market requirements is sometimes equally as important as the creative concepts. In order to meet the demanding needs of our clients, we need to be able to quickly access creative content throughout all levels within the organization.

### Why was I selected to participate in the pilot project?

The agency has identified the LensCrafter’s business as the pilot project for the first rollout of the digital asset management solution. You have been selected because you touch that piece of business. Based upon your role within the organization, it will determine how you interact with the digital asset management system.

**DAM improves overall agency efficiency. Industry studies suggest Creative users spend more than 30 minutes a day searching for graphic assets and often apply significant effort to re-create work.**

**:30 X number of Creative Head Count x Blended Billable Rate = Basic ROI**

**ROI on time saved by not doing re-work is considerable.**

### Use XINET WebNative to:

- >Collect illustrations, photography and other digital assets by uploading files along with XMP-formatted metadata. WebNative supports dozens of professional still and motion image formats.
- >Incorporate metadata already appended to any Adobe Creative Suite product in XMP. Additional metadata can be read into Xinet WebNative from any XML-compatible database or can be input or batch edited.
- >Reformat art to fit the specs of any job: With Xinet WebNative tools you can order customized versions of a file and download them to your desktop.
- >Create documents using FPO images downloaded from WebNative, then relink to high-resolution images stored on the server using the Xinet Picture Wrangler plug-in or extension.
- >Manage workflow with tools that are easy to apply to Rapp Collins standard operating procedures. Custom-automated triggers and actions alert creative management to receipt of uploaded assignments, cue documents for review, notify clients of for-approval assignments, relay approvals throughout a team and automate delivery of final mechanical to print partners.
- >In Phase Two of the XINET launch here at Rapp Collins, it will allow you to collaborate with clients and production partners by sharing files via WebNative. Tools like Interactive PDF make it possible to review all components and history of a completed layout remotely.

It gives you a place to store your digital assets and many different ways to access them:

- >High-resolution access
- >Low-resolution access
- >Web access
- >Database access
- >Print access
- >Archive access
- >Custom-image order access



# Phase One

## LENSCRAFTERS® Team & Training

### Who will be using the XINET solution on my team?

The success of any creative technology solution is ensuring that the solution is a tool and not an obstacle to getting your work done. We need the team collaboration and feedback in order to enhance the solution to meet the needs of the Rapp Collins. XINET is flexible and will need to be customized to both our culture and workflow process requirements.

User Training for using Phase One of the XINET system begins on July 23rd.<sup>†</sup> You will receive a separate training package detailing when you are signed up for training.

Below are key resources throughout the Rapp Collins network who are leads on the XINET implementation.

CORE PROJECT LEAD TEAM (NETWORK & DALLAS)			
Responsibilities	PROJECT TEAM – NETWORK-WIDE JOB # <b>EXPADMEXP070704</b>		
	Creative Ops/Account	Workspere	Information Technology
<b>Global rollout, administration &amp; functionality</b>	Tina Allan (NYC) x-6883 Anne Marie Schiller (DAL) x-2220 Shaun O'Donoghue (DAL) x-2219	Joe Pineda (DAL) - x- 2405 Matt Stevenson (DAL) x-2285 Mick Seals (DAL) x-2271	Greg Kapuscinski (DAL) x-2060 Dennis Smith (DAL)- x- 2180 Sherman Canady (DAL) x-2005 Christian Smalls (DAL) x-2470
<b>Usage, agency process &amp; support (Dallas)</b>	Anne Marie Schiller (DAL) x-2220 Suellen Anderson (DAL) x-2252 Shaun O'Donoghue (DAL) x-2219	Joe Pineda (DAL) - x- 2405 Matt Stevenson (DAL) x-2285 Mick Seals (DAL) x-2271	Dennis Smith (DAL)- x- 2180 Sherman Canady (DAL) x-2005 Christian Smalls (DAL) x-2470
<b>Client usage, benefit or agency capability questions?</b>	Gloria Ralston (DAL) x-2045 Anne Marie Schiller (DAL) x-2220 Tina Allan (NYC) x-2252 Shaun O'Donoghue (DAL) x-2219		Greg Kapuscinski (DAL) x-2060

<sup>†</sup>User Training subject to successful on-site server installation. Date changes will be announced as the project progresses.

# LENSCRAFTERS® Team Training

## LensCrafter's TEAM TRAINING (July 23, 24, & 25th)

Time Slot / Role	LensCrafter's TRAINING JOB # <b>EXPADMEXP070704</b> RAPP COLLINS DALLAS TRAINING ROOM		
	Monday, July 23rd	Tuesday, July 24th	Wednesday, July 25th
CLIENT SERVICES & PROJECT MANAGEMENT		10am - 10:45am (Client Services Overview) Ralston, Gloria Williams, Thomas Seals, Mick Pineda, Joe Stevenson, Matt Kelley, Kevin Rauschuber, Birgit Mohn, Sean Neal, Nicole Zaki, Sherien	
STUDIO RETOUCHING Q.C.	2:30pm to 3:15pm (Q.C. Overview) ODonoghue, Shaun Tackett, Stasey Russell, Doug Abby, Rich Giammarco, Nancy Birdwell, Alicia Turpin, Natalie Flowers, Paul	11am to 12:30pm (Studio Workflow) Locke, Marolyn Crawford, Linda Williams, Diana Reue, Amy Neal, Nicole Harper, Barry Shirai, Harvey Rivera, Daniel & Allan, Tina	11am - 4pm (Roving Support) Locke, Marolyn Crawford, Linda Williams, Diana Reue, Amy Neal, Nicole Harper, Barry Shirai, Harvey Rivera, Daniel Allan, Tina
ART BUYING & DIGITAL ASSET COORDINATOR		12am to 12:30pm & 2:00 to 3 pm Conger, Shelly Neal, Nicole	
PRINT PRODUCTION		2:00pm to 3:00pm Graham, Donna Morris, Karen Locke, Marolyn Rivera, Danny O'Donoghue, Shaun	
CREATIVE (CD, AW, CW)			8:30am to 9:45am Pulsifer, Lynn Anderson, Robert Eldridge, Pat Bauer, David Broach, Mickey Murphy, Mick Popp, Gina Neal, Nicole O'Donoghue, Shaun

**IMPORTANT** –If you are unable to attend your scheduled training period YOU MUST HAVE APPROVAL OF GLORIA RALSTON or LYNN PULSIFER or PAT ELDRIDGE.

Since XINET will be a necessary tool and contain assets you will need to do your job this training is mandatory. Make-up sessions will be arranged for those who have client related conflicts.

# LENSCRAFTERS® Team

Team Player	Role	Location / Ext.
Thomas Williams	Account, Retail Practice	Dallas x-2150
Sherien Zaki	Account, Retail Practice	Dallas x-2305
Gloria Ralston	Account, Retail Practice	Dallas x-2045
Ericka Tapper	Project Management	Dallas x-2000
Birgit Rauchuber	Project Management	Dallas x-2424
Lynn Pulsifer	Creative Director	Dallas x-2369
David Bauer	Art Director	Dallas x-2348
Mickey Broach	Senior Copywriter	Dallas x-2084
Mick Murphy	Senior Art Director	Dallas x-2203
Gina Popp	Copywriter	Dallas x-2207
Maroyln Locke	Studio Manager	Dallas x-2433
Nicole Neal	Digital Asset Coordinator	Dallas x-2344
Shaun O'Donoghue	Dir. / Studio Producer	Dallas x-2219
Crawford, Linda	Senior Mac Production Artist	Dallas x-2466
Diana Williams	Senior Mac Production Artist	Dallas x-2179
Stasey Tackett	Quality Control, Senior Manager	Dallas x-2331
Amy Reue	Mac Artist	Dallas x-2378
Barry Harper	Retoucher (Freelance)	Dallas x-2000
Shelly Conger	Art Buyer	Dallas x-2451
Greg Kapuscinski	SVP, Information Technology	Dallas x-2060
Joe Pineda	Worksphere, Management Supervisor	Dallas x-2405
Mick Seals	Worksphere, Director of Software Architecture	Dallas x-2277
Matt Stevenson	Worksphere, Senior Business Analyst	Dallas x-2285
Kevin Kelley	Director, Project Management	Dallas x-2722
Anne Marie Schiller	CCO, Chief Client Operations	Dallas x-2220
Suellen Anderson	Account Supervisor, Operations	Dallas x-2252
Tina Allan	VP, Dir. of Creative Services Ops	New York x-6883
Donna Graham	Associate Production Director	Dallas x-2289
Karen Morris	Senior Production Manager	Dallas x-2235
Amy Hansen	Project Manager	Dallas x-2446
Sean Mohn	Junior Copywriter (Freelance)	Dallas x-2000
Dennis Smith	Desktop Services Manager	Dallas x-2180
Sherman Canady	Senior MAC Analyst	Dallas x-2005
Christian Smalls	Desktop Support Technician	Dallas x-2468
Ernesto Nunez	Creative Technology	New York

# How will I use the XINET solution?



## **Your job role will determine how you will interact with XINET.**

Core creative (Creative Directors, Art Directors & Copywriters), the Studio and Art Buying will interact with the XINET digital asset library on a frequent or daily basis. Account teams and Project Management will interact on occasion to confirm that we have a certain piece of artwork or access information on a released mechanical.

The XINET solution is flexible and can be tailored specifically to the Rapp Collins needs. The Phase Two rollout will even include the flexibility to allow our clients to access restricted areas to see content for review should we opt to add that capability to our workflow process or on an exception basis.

## **What files or content will be accessible through the XINET solution?**

During the pilot phase only released mechanical and “blessed” artwork will be accessible through the system. The Digital Asset Coordinator (Nicole Neal) will ensure that all items entered into the XINET system are properly tagged with the METADATA and meet the proper specifications, usage rights, and effective resolutions. Key benefits of the system include Art Directors knowing if artwork is suitable for outdoor usage or other media placements, if the image has a usage expiration date, and whether credit card or other fiduciary item is usable and until what date. Also, photography can be tagged with datedness or shelf-life of the product(s).

## **When will we begin to use the XINET Digital Asset Management System**

Our Phase One timeline is on Page 2. Keep in mind that dates may slip due to the technical installation aspect of bringing the XINET server on-site. While we expect a smooth integration and installation there are sometimes technical challenges that might delay the launch of the solution.

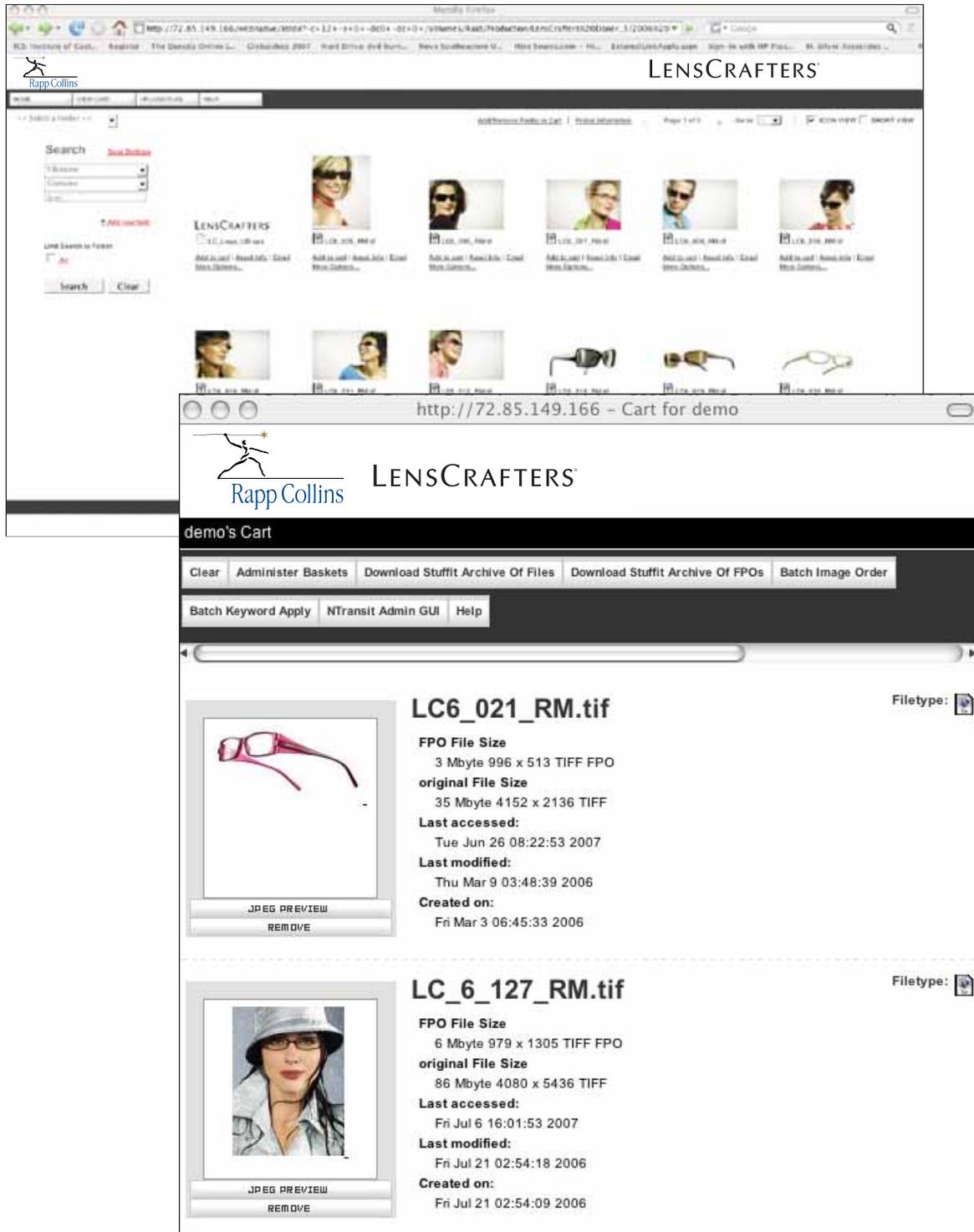
## **How do I get access? Can my clients get access?**

If you are part of the Phase One Pilot team (page 11) then an account should have already been established for you when we go LIVE. All account, password and access issues should be directed to I.T. by way of a Help Desk TRACK IT ticket. Phase One, at this time, does not include any client access to the solution. Once we test functionality, system and transfer speeds, and usability we will move into our Phase Two objectives. Therefore, client access is approximately three months out if it is to be considered. To discuss client-related needs, contact Gloria Ralston (x-2045)

## **Stay informed!**

All team members have been added to an email list that will communicate the latest schedules, training, and news regarding the XINET solution.

# Introducing XINET



## SAMPLE SCREEN SHOTS — XINET — A NEW WAY OF WORKING!

Instant access to the image library of over 100,000 images, logos, devices and treatments browsable from work, home or on the road!

# METADATA



**The simplest definition of metadata is “data about data” - more specifically information (data) about a particular content (data).**

An item of metadata may describe an individual datum (content item) or a collection of data (content items). Metadata is used to facilitate the understanding, use and management of data. The metadata required for this project will vary with the type of data and context of use. So, in the context of a library, where the data is the content of the titles stocked, metadata about a title might typically include a description of the content, the author, the publication date and the physical location. In the context of a camera, where the data is the photographic image, metadata might typically include the date the photograph was taken and details of the camera settings. In the context of an information system, where the data is the content of the computer files, metadata about an individual data item might typically include the name of the field and its length. Metadata about a collection of data items (a computer file), might typically include the name of the file, the type of file and the name of the data administrator.

## Digital library metadata

There are three categories of metadata that are frequently used to describe objects in a digital library:

1. **DESCRIPTIVE** – Information describing the intellectual content of the object, such as MARC cataloguing records, finding aids or similar schemes. It is typically used for bibliographic purposes and for search and retrieval.
2. **STRUCTURAL** – Information that ties each object to others to make up logical units (e.g., information that relates individual images of pages from a book to the others that make up the book).
3. **ADMINISTRATIVE** – Information used to manage the object or control access to it. This may include information on how it was scanned, its storage format, copyright and licensing information, and information necessary for the long-term preservation of the digital objects.

**XINET PHASE I ROLLOUT - METADATA SCHEMA CONCEPT\_v1\_5 July 2007**

LENSCRAFTER's (LUXOTTICA) METADATA

Asset Attributes										
Field Name	Art Number Unique ID	SKU#	Client Name	Element Type	Image Size	Resolution	File Size	Image Format	Color Space	Orientation
Managed or System Field	System	Alpha-Numeric	Drop List Multi	Drop List Single	System	System	System	System	System	Drop List Single
Field Data			Logo Photography Background Accent		1200 x 3000	300dpi	300MB	EPS JPEG AI TIFF PDF	RGB CMYK	Horizontal Vertical Square

Image Attributes									
Keywords	Product Name	People Quantity	People Gender	People Age	People Ethnicity	Usage Rights	Expiration Date	Model Release	Origin/Source
Open Text	Drop List Multi	Drop List Single	Drop List Single	Drop List Single	Drop List Single	Drop List Single	Date Only	Radio Button	Drop List Single
		Single Couple Group	Male Female	25-35 35-45 55-65 Mix	African-American Asian Latino Caucasian Other Ethnicity Mix	Limited Unlimited		Yes/No	Getty

Job/Project Attributes											
Field Name	Job Name	RCW Job Number	Project Track	RCW Office	Art Buyer	Art Director	Production Manager	Copy Writer	Project/Traffic Manager	Account Service Contact	Studio Designer
Managed or System Field	Open Text	Numeric	Drop List Single	Drop List Multi	Open Text	Open Text	Open Text	Open Text	Open Text	Open Text	Open Text
Field Data			Track 1 Track 2 Track 3 Track 4	NY LA Dallas							

File Tracking						
Field Name	Last Modified Date	Last Modified By	Date Uploaded	Checked out to	Version ID	Checked In By
Managed or System Field	System	System	System	System	System	System
Field Data						



**LensCrafter's team feedback needed:** Are there any other fields of information that should be captured? Each client will have client-centric data that will need to be customized within the XINET system. XINET has the ability to "talk to" other technologies such as POS (Point-of-Sale) and inventory systems.

Please provide feedback for any further customization of the METADATA by responding to Shaun O'Donoghue no later than July 17th.

# Glossary

## Digital Asset Management: A Glossary of Terms

This glossary covers common terminology used in the field of Digital Asset Management.

### Brand Asset Management (BAM)

Brand Asset Management (BAM) systems are a specialized type of Digital Asset Management (DAM) system dedicated specifically to managing the marketing and brand assets of an organization and to help marketers gain improved control over their corporate brand. This can be contrasted with Digital Asset Management (DAM) systems that are designed to hold assets for a wide variety of purposes, including cultural or social objectives (e.g. preservation or accessibility) as well as commercial uses.

### Cataloging

Cataloging means the high-level process of adding metadata to assets in a Digital Asset Management (DAM) system.

### Channel Asset Management

Channel Asset Management systems are a specialized kind of Digital Asset Management (DAM) application designed to help manage assets used in a Channel Marketing strategy where a vendor employs channel partners such as distributors, resellers or dealers to bring their products or services to market.

### Controlled Vocabulary

Controlled vocabularies are used in indexes, subject headings, thesauri and taxonomies. Rather than presenting a free form natural language vocabulary where any term can be supplied, controlled vocabularies offer pre-selected terms for users to choose from. Designing a Controlled Vocabulary for use with Brand Asset Libraries explains more about the subject.

### Digital Asset Management (DAM)

Digital Asset Management (DAM) is a collective term applied to the process of storing, cataloging, searching and delivering computer files (or digital assets). These may take the form of video, audio, images, print marketing collateral, office documents, fonts or 3D models. Digital Asset Management (DAM) systems centralize assets and establish a systematic approach to ingesting assets so they can be located more easily and used appropriately.

### Data Migration

Data Migration is the transfer of data from an incumbent database to its replacement. The process is consultative in nature and usually involves programmers and subject experts deciding how to convert (or 'map') records from the old system into the new, then writing scripts or programs to automate this. In some cases (where the system is very old, obscure or the volume of data is small) it may be easier to re-enter records. After successful data migration, the original system usually ceases to be in use. Contrast with systems integration which involves the sharing of data between two live databases systems that will both remain operational.

### Digitisation

Digitisation is the conversion of analogue or physical assets into digital equivalents. The methods for doing this are as varied as the media that a Digital Asset Management (DAM) system can support. The scanning of images and conversion of film or video tends to be the most common form of digitisation activity. The need to digitize assets is gradually diminishing as more media is recorded directly in digital formats.

### Ingestion

Ingestion is an umbrella term that covers the process of supplying media to a Digital Asset Management (DAM) system (often called uploading) and cataloging it by adding descriptive information or metadata to enable it to be located by users when searching for digital assets.

### IPTC

IPTC stands for International Press Telecommunications Council and is a consortium of news agency and suppliers to the press industry. In 1979, the IPTC developed a metadata standard that defines a common set of fields used to describe images such as caption, copyright owner and keywords. Adobe developed a specification known as "IPTC headers" for embedding IPTC fields directly into image files. The benefit of this approach is that information about the asset is theoretically never lost and follows the image even if it is copied. In practice, the IPTC headers can be overwritten or replaced with extensions developed by other vendors that are incompatible with the original list. A new standard XMP or Extensible Metadata Platform has been developed jointly between Adobe and IPTC that uses XML and allows extensions to the fields instead. XMP is now becoming the predominant metadata standard for images.

### Keywording

Keywording is a colloquial term applied to a specific asset cataloging activity where words, phrases or terminology (or 'keywords') are attributed to assets as metadata. Keywording is particularly relevant for photographs and images as these types of assets lack any integral descriptive information to help users identify whether they are suitable for their needs.

### Marketing Resource Management

Marketing Resource Management (MRM) is a systematic method of managing marketing resources such as digital assets, collateral, schedules, forecasts and budgets. The concept applies operations management techniques used in production/manufacturing environments such as Supply Chain Management (SCM) and Enterprise Resource Planning (ERP) to the marketing function. MRM systems are closely related to Digital Asset Management (DAM) or Customer Relationship Management (CRM) applications and tend to concentrate on providing digital tools to help marketing departments produce or deliver marketing collateral (e.g. brochures, direct mail or e-mail). They are often used in combination with relationship marketing techniques, for example, to generate personalized sales collateral based on the profile of a prospect. MRM systems also use workflow tools to integrate the different elements of a solution and provide an approval/sign off mechanism for the resources that are created or represented.

### Metadata

Metadata is often referred to as 'data about data'. In a Digital Asset Management (DAM) context it refers to descriptive information applied to assets to support a task or activity. The most common example is to help users to locate assets in searches. To help find suitable media, assets will generally have short descriptions or titles added to them as a basic minimum, although it is more common to add much more descriptive detail to help users to locate what they are looking for. As well as search metadata, workflow and business process information may also be added to determine what procedures are followed when users want to download assets. See Tagging and Keywording also.

### Surrogate Files

Surrogate files are those derived from an original digital asset and are typically used in combination with metadata to help users locate media prior to downloading them. They usually provide a preview in the form of a thumbnail, smaller image, preview clip or other file that can be transferred quickly. In some cases, surrogate files may be the actual file supplied, for example, if an image is to be used in a PowerPoint presentation and the user does not have a graphics program installed. Also see watermarking for information on how surrogate files can be used to enforce copyright.

### System Integration

Systems integration is the process of exchanging data between two or more IT systems to leverage further benefits out of the original applications. In the context of Digital Asset Management (DAM) it may mean either receiving digital assets from another system (e.g. artwork from a workflow system) or providing raw data to automate an on-going business process such as providing asset ordering and pricing information to a finance system. Frequently it now refers to the process of integrating Digital Asset Management (DAM) systems into an enterprise-wide search tools or portals using XML. Systems integration is distinct from data migration because both systems continue to be active and co-exist semi-independently.

### Tagging

Tagging is a colloquial term given to the process of adding metadata generally and keywords in particular to digital assets.

### Uploading

Uploading refers to the process of transferring a digital asset from a user's computer to a Digital Asset Management (DAM) system. In most cases these days, it implies transferring the asset over either the internet or a corporate intranet.

### Usage Approval

A specialized type of workflow where a user must apply before they are given the rights to download or use an asset. Typically, it will involve the proposed usage being checked manually by a human being, although, if the asset has been tagged with suitable metadata it is possible to partially automate this process by directing it to the correct person.

### Video Digital Asset Management (DAM)

Video Digital Asset Management or Video DAM is an attribute of Digital Asset Management (DAM) systems that relates to the management of digital video assets. Video DAM systems are typically capable of more advanced operations on video, such as generating previews, live conversion of one format to another, streaming, video effects and extracting frames. Most first generation Digital Asset Management (DAM) systems either lack the ability to deal with video or need to treat it generically as a file without any of the special features described. Second generation Digital Asset Management (DAM) systems include these features as standard. In Video DAM we explain more about how Video Digital Asset Management works.

### Watermarking

Watermarking is often used to protect assets by applying a translucent logo or image over the top of a surrogate asset such as an image, video or document to prevent it being copied and reused without authorization. Watermarking is very common in stock photography libraries where Digital Asset Management (DAM) systems have been used to create public catalogues. It is also common in corporate Brand Asset Management (BAM) systems to help enforce copyright compliance.



### Workflow

Workflow refers to the modeling of the steps required to achieve a task so it can be streamlined and managed more effectively. In the asset supply chains commonly used in Digital Asset Management (DAM) systems, workflow is often used at the ingestion and usage approval stages. It may also be used to integrate with artwork tracking systems to automatically publish assets after they have been originated and approved.

### XML - eXtensible Markup Language

XML is an abbreviation of eXtensible Markup Language. XML is a standard for creating markup languages which describe the structure of data so that it can be exchanged between two different systems. It is heavily used in systems integration. Most second generation Digital Asset Management (DAM) systems include features that allow metadata and assets to be supplied to third party systems in XML format. More advanced Digital Asset Management (DAM) systems also allow third party applications to integrate with them using XML web services.

### XMP - eXtensible Metadata Platform

XMP is an abbreviation of eXtensible Metadata Platform and is a form of XML and is a metadata standard for describing assets such as images and documents. XMP is widely regarded as the successor to IPTC as it allows the range of metadata fields used to describe assets to be extended as required.





Rapp Collins