Rex, the ambitious young Director of a regional natural history museum, recently invited me to a tea to celebrate the opening of their new dinosaur wing. He sat me next to Tyrone, the museum’s senior paleontologist, who was so old that he had probably seen some of his specimens running around in the wild.

Rex knew of our firm’s expertise advising cultural institutions on using augmented reality (or “AR”) to overlay digital images on actual physical exhibits, and once the cookies were passed he wasted no time in raising this topic.

“Let’s use AR to flesh out our display of dinosaur bones with 3D animation to make the dinosaurs come alive and interact with visitors!” Rex proposed.

He said he had heard of similar AR experiences offered by museums such as the Smithsonian Institution’s Natural History Museum, where visitors can actually “pet” the dinosaurs by using motion-tracking technology and life-size digital models of the dinosaurs on a large LED screen. He knew that AR can also be a mobile experience, with visitors sometimes using “smart glasses” such as simple Google Cardboard or goggles (such as those made by Wearality) which have a wide field of view that makes the visitor feel truly immersed.

“I understand that augmented reality can induce nausea in a viewer,” harrumphed Tyrone.

“You’re thinking of virtual reality or ‘VR’, which is different from AR,” corrected Rex.

VR totally immerses the user in a virtual 3D environment that can be completely disconnected from the user’s actual physical environment. The disconnectedness can lead to conflicting cues from one’s body that may cause “simulation sickness.” In contrast to VR, AR “augments” or displays additional digital content in the AR-user’s actual physical surroundings, such as by projecting 3D digital images over the actual dinosaur bones. Since AR is rooted in the real world, the viewer shouldn’t get nauseous.

“Wouldn’t we have to paste black and white QR codes on our exhibits to activate the augmentation?” asked Tyrone.

Now Rex was unsure, and turned to me for a response.
1. What career path led you to your current position?

My path to General Counsel of PAMM was a bit unconventional, and I wasn’t sure at first if that was going to hold me in good stead. It was not until I read Lincoln Center General Counsel Lesley Rosenthal’s book, “Good Counsel: Meeting the Legal Needs of Non-Profits”, that I had that “aha” moment – my path had a lot of parallels to hers.

I was a commercial litigator at Shutts & Bowen, a large Miami law firm, and was active in the community and the Bar. Upon being named partner in 1985, I was assigned the task of identifying a way for the firm to celebrate its 75th anniversary, which would also be community-oriented. I enjoyed the arts and learned that what was then the fledgling Center for the Fine Arts (“CFA”) needed funding to bring a Picasso exhibition to Miami. The firm and three of its largest clients combined resources and sponsored the exhibit, to great acclaim for the CFA and the firm. Shortly thereafter I joined the CFA Board of Trustees as its youngest ever board member, and spent the next 27 years as a trustee, learning about the art museum and non-profit governance worlds.

As the CFA morphed from an art kunsthalle to a collecting institution (Miami Art Museum), and then the Perez Art Museum Miami (“PAMM”) with a new signature building by Hertzog + de Meuron on Biscayne Bay, so did the museum’s need for pro bono legal work grow, exponentially. I was the main provider of that work, while working full time at Shutts and raising a family. I called upon smart and wonderful friends who were partners at major law firms to provide pro bono assistance on projects that were outside of my expertise. I learned from them over the many years, and still do. About a year after PAMM’s December 2013 opening, I was invited to join the staff as General Counsel because the legal and government relations needs of the museum had matured to require full-time attention. After 37 years in private practice, I bade farewell to many friends at the firm, and resigned as a PAMM trustee and officer, and in January 2015, joined PAMM in what was the culmination of probably the equivalent of the longest internship in history.

2. What is the name of your department, and where is it positioned within the organization (do you report to the GC, CEO, CIO, etc.)?

I am a department of one – Legal and Government Affairs. My job includes providing legal advice to the museum staff (approximately 122 staff members as of Spring 2016) and the board of trustees, and, in concert with key trustees, seeking government funding for a portion of the museum’s operating budget and keeping government officials up to date with the great things which PAMM does – many being free to the community. I am one of five senior staff members (deputy directors), the others leading curatorial, financial/operational, educational, and development/fundraising departments. I report directly to the Director, as well as directly to the chair and president of the board of trustees. This dual reporting is in keeping with best practices for general counsel. My years as a trustee and years working with the staff prior to joining them, has helped me to be sensitive to the balance and trust that this requires.

3. What does a typical day look like for you?

I am “problem-solver in chief”, and my days typically reflect that role, but in different ways every day. On any given day I could be reviewing or negotiating contracts with artists, vendors, other museums, people who are having events at the museum, people who are seeking to donate money or art, or loan art to the museum. Or I could be drafting releases for the numerous programs PAMM offers to the public, or reviewing exhibit installations to try to anticipate risk or compliance matters; or be helping with human resources issues, or licensing issues, or working with outside counsel to defend claims. Wearing a different hat, I could be working with trustees on governance questions and being a sounding board for new ideas or policies.

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Shane Townley is an internationally collected Artist and Art Director. He works in large format in contemporary abstracts focused on global issues such as global warming. His paintings are said to evoke a striking balance of both calmness and intense emotion. Townley’s work can be found in private and corporate collections worldwide and he has both exhibited and curated shows in New York, New Jersey, Beverly Hills, San Diego, Las Vegas, Palm Desert, Monterey and Scottsdale, AZ with connections to galleries in Venice, Italy and Barcelona, Spain.

After attending art and design school, Townley moved to New York to work in the advertising world as a commercial designer for 10 years. In 2004, in search of a fine art career, Townley returned to the sunny weather of the west coast he was so familiar with as a child and opened his first gallery in San Clemente, CA. Since then, Townley has founded, operated and directed 7 other galleries. In search of inspiration for his own work and in search of artists, Townley travels the world, drawing inspiration from social interactions with local people, foods and cultures of which he visits as well as through the experience of the journey itself.

In addition to his work as an Artist and Art Director, Townley founded “Townley Arts Foundation Inc.” in 2013 which is a non-profit foundation dedicated to arts education and which donates art supplies to children’s hospitals and schools.

When Townley is not traveling the world in search of his next inspiration, New York City is where he currently works and lives with his wife Adela. A full review of his work, biography, and past exhibits can all be found here at his website as well: http://townley.nyc/biography/
Or, I could be meeting with government officials or writing to them to make the case for funding of a portion of the museum’s budget, as PAMM is a non-profit. Variety is the spice of life – and I deal with a lot of spice!

4. How does your legal training and experience add to the effectiveness of your current role?

The skills I developed as a commercial litigator have been very helpful, when combined with the corporate, intellectual property, art, human resources, land use, contract, and business law influences I received and continue to receive, from great practitioners in their fields. This helps me to anticipate problems and minimize their effects. The willingness to ask hard questions and the advocacy skills I acquired as a litigator are helpful both internally at the museum, and externally. My roles as hiring partner and litigation training partner over the years at the firm help me with people and business skills. Perhaps equally important is the sensitivity to the creative process and the business of art that this position requires. As a lifelong devotee of the arts in their many forms (as a non-professional dancer, theater and orchestra attendee, and museum lover), I appreciate the difference in approach that this requires from my former life of working with banks, businesses, and lawyers. Part of my job is to help the very creative people who work at an art museum, who focus on the visual experience, to recognize and seek assistance early and proactively on matters that could have risk factors that need to be addressed. This is a new way of thinking for many of them, and my approaching issues with “let’s find a way” instead of their fear of a lawyer’s absolute “no”, is key. At the same time, my experience as a long-time trustee and officer during the many challenges which PAMM faced and overcame in the process of coming to be, paved the way for the healthy working relationship I have with the board, as its counsel.

5. Who is your biggest ally in your organization and why?

I work very closely and well with the chief financial/operations officer, as he has an extensive business background in the arts in Miami, and our fiduciary roles are very complementary. Importantly, the chair and president of the board of trustees are also important allies, given the mutual trust and respect we have developed over the years, and the seriousness with which we take our duties. I have an excellent working relationship with the Director, and as my time as General Counsel continues, my relationships with so many of my colleagues in all of the departments has blossomed. I view every employee as an ally in a quest for excellence.

6. What is the most interesting project you’ve worked on this year?

For a relatively young contemporary art museum like PAMM, expansion of its collection is most often accomplished by donations of artwork. However, one of the challenges is to acquire those works without inappropriate strings attached, which a donor might demand. A generous prospective testamentary donor to PAMM of his extensive collection of works which are very desirable to the museum, had numerous restrictions, controls, and conditions to the gift, fueled by unrealistic expectations of the donor, and his attorney who had not handled this type of transaction with a museum, and who was unaware of the best practices applicable to art museums.

As substantively wonderful a gift as this would be, the conditions would be a nightmare in the long run, as confirmed by many of my colleagues at other museums. My challenge was to educate the attorney and the donor about best practices of art museums and how the gift terms were problematic. When, in spite of those discussions, they did not significantly change their position, I obtained the support of the director and the trustee officers, and we declined the large gift. However, I continued to delicately advocate for appropriate terms. As they weighed their options and developed a trust in the museum’s message that the art and the donor’s legacy would be most benefitted by a museum which vests creative control in the museum’s curators and follows best practices, they eventually agreed to make the gift within PAMM’s parameters. The donor and the museum are now on wonderful terms. In light of
Continued from page 4

this experience, PAMM is working proactively to educate planned giving professionals and legacy society members about museum best practices concerning art donations and what terms the museum cannot accept, so as to minimize conflict.

7. How do you keep up with the ever-changing arts, legal, technology and policy landscapes? Which websites, publications, conferences, certifications, and other resources do you find to be valuable?

By far, the ALI’s annual seminar, “Legal Issues in Museum Administration” with its stellar speakers and written materials, has been key to my learning about and keeping up with developments. Additionally, the museum attorney community has been very helpful and generous with providing practical insight and guidance. I follow various law firm art blogs, and the publications of the ABA Museum and Arts Law Committee, and the American Alliance of Museums.

8. What advice would you offer law students and recent law graduates interested in pursuing a career in law and the arts?

I recommend that they obtain a broad base of knowledge and experience, including taking courses regarding art or museum law, drafting and negotiation of agreements, intellectual property, estate planning, and practical courses related to running a business. Although opportunities with law firms in this area of the law are not plentiful, to obtain experience, lawyers can learn from local volunteers for the arts organizations, and sit on arts boards or assist small arts organizations and artists who rely on pro bono legal assistance. They can attend relevant seminars on legal issues in the arts or order the materials. A lawyer can make a big difference to the arts community even if it is tangential to a full-time practice in another area, and that can be very fulfilling. And one never knows when an opportunity to turn an avocation into a vocation might present itself, and those years of preparation will enable them to happily say “yes”.

Augmented Reality and the Museum Grumpasaurus

Continued from page 1

“Not so,” I interjected cheerfully. "Visitors can point their iPhones or iPads at almost any image to launch an AR experience – although the technology allowing you to do this is still cutting-edge. The experience can also be triggered based purely on where the viewer is standing, through location-based technology."

“We don’t have the know-how, staff, or money to develop AR internally,” sniffed Tyrone, who was apparently descended from an early Grumpasaurus. "Remember the problems our colleagues at the British Museum faced when they tried to cut costs by doing this in-house?"

He was referring to the British Museum’s attempt to develop AR content itself using Junaio, a now defunct AR browser with a low barrier to entry. This attempt was not successful, with visitors reporting problems in accessing the AR content.

“Perhaps we’ll collaborate with an outside AR developer instead,” suggested Rex. “That’s what the Science Centre Singapore did when creating its Dinosaurs Live! application, and that’s what the Royal Ontario Museum did to produce Ultimate Dinosaurs: Giants of Gondwana, which later travelled to the Cincinnati Museum Center.

Tyrone busied himself with a scone, and Rex asked a different question. “In your experience advising museums on
AR development, should we sign a ‘work for hire’ agreement with the AR developer?”

Rex was referring to an arrangement in which the museum becomes the author and owns the exclusive copyright to all the work product and final content created by the developer. If the developer is an independent contractor (as opposed to a museum employee), the museum would need a written agreement specifically stating that the developer’s contribution is a work made for hire.

“Actually,” I said, “in this case, ‘work for hire’ may be the wrong way to go. First, ‘work for hire’ tends to be more expensive because the developer typically wants to make its profit up front. Second, the museum is more likely to have a successful outcome if the developer has a real stake in doing a good job and staying engaged in the project on an ongoing basis. Some of our museum clients accomplish this by negotiating for a reduced development fee upfront -- such as covering only direct costs on the project -- in exchange for sharing revenue from the AR with the developer.”

“How do museums choose the right developer?” asked Tyrone, peering at me over his bifocals. “Do they stick with their existing audio guide company for this?”

In our view audio tour companies sometimes don’t have the requisite know-how, since AR is a leap into a new dimension -- like moving from radio to film. I told Tyrone that we often advise choosing a developer who will let the museum guide it in presenting a rich, interactive storytelling experience with a focus on the artifact.

“If we asked an outside developer to create the AR experience of, say, a dinosaur flying through the museum, who would actually own that content?” Rex continued.

I explained that typically the developer might ask for copyright ownership in certain content that is not specific to the museum, such as generic backgrounds, interaction patterns, or types of simulations that the developer could create for the museum but might wish to reuse for other customers on other projects. In this case, the museum might ask for the right to at least debut such content.

“In any case,” I suggested, “whoever creates the content should indemnify the other party if a third party claims intellectual property infringement.”

“And the museum can’t lose its copyright in the dinosaur bones and fossils!” Tyrone groused into his cup of Darjeeling.

“Not to worry,” I replied. “The museum can’t lose the copyright because it never held the copyright in the first place. No one does.”

Tyrone gave me the gimlet eye. I explained to him that for a work to be copyrightable in the U.S., there must be an “author,” which is not the case with bones or fossils. Tyrone wasn’t convinced by my explanation. Like a dog with a bone, he asked: “How about 3D digital models of dinosaurs created in augmented reality? Aren’t they copyrightable?”

The answer was “maybe,” since the case law in this area is still unclear. At most, the copyright would probably be weak.

I noted that digital models of dinosaurs would probably be considered “derivative works,” meaning adaptations based on pre-existing works, which themselves may be either copyrighted or in the public domain. Derivative works are normally protectable if they are sufficiently original.

“Nevertheless,” I continued, “depictions of dinosaurs likely have only limited copyright protection under the so-called ‘merger doctrine,’ which arises when there are only a few ways to express an idea.”
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In *Psihoyos v. National Geographic Society*, a New York court found in 2005 that the “addition of flesh on fossil to show the dinosaurs as they may have looked in life is not protected under the merger doctrine,” because there are only a limited number of ways to depict a dinosaur with flesh.

The plaintiff in *Psihoyos* had photographed two fossils that appeared to be “locked in mortal combat,” and had commissioned an artist to illustrate how the dinosaurs actually would have looked. Later, the defendant published similar images of the same fossils for a magazine article. The court found that, since there were only a few ways to depict dinosaurs locked in mortal combat, the defendant’s images, while similar, did not infringe upon the plaintiff’s limited copyright in the original images.

Similarly, the 1987 Ninth Circuit case *Aliotti v. R. Dakin & Co.* found only weak copyright protection in stuffed dinosaur toys, noting that there is nothing protectable about portraying the predatory Tyrannosaurus Rex with its mouth open.

“That’s bad news for our museum store,” sighed Rex. “But what if the animation of a dinosaur includes creative additions not apparent on the dinosaur itself – such as special shading, lighting or coloring?”

Good question. The *Psihoyos* court found that if the dinosaur illustration includes creative additions that are not readily apparent on the fossil itself, then the addition of, for example, sagittal ridges, countershading, and even skin color could qualify for limited copyright protection, so long as these additions are the author's original contribution. The *Aliotti* court similarly concluded that the “sleepy eyed style” and stitching of the plaintiff’s stuffed dinosaur toys were protectable as original contributions.

“I pointed out that there are many layers to software, including the rendering engine that will have its own terms and conditions of use. Typically, the museum and developer would have only a nonexclusive license to use that underlying software, but they can set their own terms of use for the original content they create from those basic software tools.

“What are some other questions we should consider when working with an AR developer?” asked Rex, who clearly didn’t mind making me sing for my tea.

On the back of a paper napkin I quickly sketched out a few suggestions:

1. **How much AR content does the museum want to create, and how many other traditional exhibition devices will supplement the experience?**

   For example, the Royal Ontario Museum’s exhibition featured only three “AR Stations” in its exhibit, meaning there were only three locations in the show where visitors saw digital enhancements of the exhibits.

2. **Who controls creative content?**

   For instance, does the developer or the museum (or both) create the storyline and narration? At a minimum, we recommend that the museum have prior approval here. And once the content is agreed upon, may the museum rearrange or add to it? The museum might want the right to at least upload minor additional content, such as announcements for sales in the gift shop or changes that become necessary when an exhibition piece is no longer on view.

3. **Will the project have milestones and related payment terms?**

   We typically see the following milestones, with a reasonable approval window: (a) preproduction, when the client sees the prototype, visualizes the final experience, and makes change requests; (b)
Continued from page 7
the “Alpha Version,” which has the final functionality but not necessarily the final art, animation and audio assets; and (c) the “Beta Version,” when the software is complete and the focus is on quashing bugs -- we hope. The parties should leave plenty of time to fix glitches and should avoid big changes at the Beta stage, since this will only lead to delay and expense.

4. Who should provide the hardware that will be used, such as tablets -- which might provide a larger screen and better viewing experience, but do not give the same illusion of depth as stereoscopic vision -- or smartphones inserted into stereoscopic goggles?

To make the visitor experience uniformly excellent, we suggest that the museum consider providing visitors with leading-edge hardware, as opposed to, say, letting visitors use their own clunky old phones. Recently, for instance, the Cincinnati Museum and Royal Ontario Museum offered a limited number of iPads in their exhibition.

5. Will the developer be using a rendering and simulation tool that most developers use (such as Unity, the leader in AR mobile apps)?

Doing so is probably a good idea since it will improve the “shelf life” of the project and make it easier for the museum to switch to other developers at a later date. Also, does the developer use software that is compatible with both Apple and Android? Some museums’ AR exhibitions expressly state that the applications are currently available for only Apple products.

6. Will the developer’s final deliveries include well-documented code?

This is important because if the museum hires a new team, that team will need to be able to read the documentation and understand the previously written code easily in order to get up to speed quickly. Since writing code can be like scribbling in messy handwriting, the developer should also insert good “comments” in the code – meaning written explanations of what the code is actually doing.

7. Does the museum have the right to make improvements?

Clearly, no museum wants to be held ransom by a software developer.

8. What is the installation and maintenance plan with the developer? Does it state how the digital content will be installed, whether the developer will train museum staff or provide its own people, and if it must perform reasonable maintenance and updates to the system?

Tyrone, who slowly seemed to be coming around, next asked: “Even if we jump through all the right legal hoops, are you sure AR won’t be a distraction to our visitors?”

My response: “Done properly, AR won’t diminish or replace the visitor experience – it’s just a unique way of filling out the story of the objects while creating epiphanies along the way. Visitors must still come here to see the actual pieces.”

“Besides,” Rex added, “the American Alliance of Museum’s 2016 Trendswatch predicted that AR will be an increasingly popular way to engage the audience.”

“You might have a point,” conceded Tyrone, with a faint glint in his eye. “We don’t want to suffer the same fate as our Brachiosaurus.”

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Thomas and Charles Danziger are the lead partners in the New York firm Danziger, Danziger & Muro, LLP, specializing in art law. Go to DANZIGER.COM for more information. The authors thank Katherine A. Brennan for her superb research assistance. Some facts have been altered for reasons of client confidentiality or, in some cases, created out of whole cloth. Nothing in this article is intended to provide specific legal advice.
Legal Issues in Museum Administration, American Law Institute
April 6 - 8, 2016; Loews Hollywood Hotel, Hollywood, California

LIMA offers diverse and quality programming on a wide spectrum of legal issues encountered by museum professionals today. This year's keynote address will be delivered by Dr. James Cuno, President and CEO of the J. Paul Getty Trust and David Nimmer, the nation's foremost copyright law expert will be discussing current copyright issues. [http://tinyurl.com/gtnozc3](http://tinyurl.com/gtnozc3)

Symposium on Representing Creative Clients
April 7, 2016, University of Miami, Coral Gables, Florida

Best practices from an expert panel of attorneys thanks to a collaboration between the University of Miami School of Law Entertainment and Sports Law Society and the American Bar Association's Forum on the Entertainment and Sports Industries. [http://tinyurl.com/jp5v6pe](http://tinyurl.com/jp5v6pe)

MediateArt™ Training Program
May 5-6, 2016, Volunteer Lawyers for the Arts, New York
Orrick, Herrington, & Sutcliffe LLP, 51 West 52nd Street, New York, New York

MediateArt™ is VLA's alternative dispute resolution, contract negotiation, and negotiation counseling department. The VLA is offering a two-day intensive workshop of basic mediation training for attorneys, artists, art administrators and other professionals with an interest or background in the arts or intellectual property, which will cover basic mediation, negotiation, facilitative leadership skills and dispute resolution strategies. [http://tinyurl.com/z596l2x](http://tinyurl.com/z596l2x)

Interns in Your Museum: The Nuts and Bolts of Legal Compliance
May 28, 2016, 11:45am, American Alliance of Museums Annual Conference, Washington, DC
Presenter: Barron Oda, former Associate General Counsel to the Bishop Museum & Vice Chair, Museum and Arts Law Committee.

Interns contribute new ideas, fresh perspectives, and contemporary research to museums. A successful intern program not only benefits interns but the museum as well, and frequently serves to enhance the museum’s reputation. An improperly run intern program could potentially expose the museum to legal liability. When a museum hosts unpaid interns, the potential for conflict with federal minimum wage laws is always sent. This session will provide the following: (1) an explanation of why internships are exempt from federal minimum wage laws; (2) legal requirements of an unpaid intern program and legal obligations of museums hosting interns; and (3) best practices for a rewarding and legally compliant intern program.
GET INVOLVED!

WORKING GROUPS: MALC currently has 4 working groups: Digitization and Archiving Collections, Document Archival and Electronic Communications Privacy, Social Media and Patents In Museums and Arts. We invite you to learn more about the goals and objectives of each working group by joining our monthly committee calls.

MONTHLY COMMITTEE CALLS: MALC is currently holding monthly teleconferences the last Friday of each month at 4:30pm EST.

NEWSLETTER: We’re accepting submissions for the Summer and Fall 2016 Newsletters! Please email submissions, suggestions for topics you would like to see covered and/or questions to Ria De las Alas, our Newsletter Editor, at redelasalas@gmail.com.

WEBSITE: We are looking for volunteers to help maintain our website to keep things updated and interesting! If interested contact Barron Oda at boda@hawaii.edu if you or someone you know is interested.

ARTS LIAISON: A major goal of the Committee is to act as a liaison between the museum/arts community and the legal profession. If you know of national, regional or local museum/arts groups we should be contacting, send an e-mail to boda@hawaii.edu.

SUGGESTION BOX: We’re currently accepting suggestions for additional legal topics that would be helpful to museum audiences. Please email suggestions to kel@msf-law.com.

In The News

Techniques: The Old with the New
Huffington Post highlighted 7 artists whose work appeared in an online only auction, born from a collaboration between Artsy and Sotheby’s. Each artist “merges historic art forms” such as painting, sculpture and photography with current technology. One in particular, Parker Ito, transforms depending on the work’s method of presentation, “changing appearance when removed from the gallery, when photographed or when displayed digitally.” Read more @ http://tinyurl.com/j53ya6p

The Beauty of Biology
Sponsored by the Federation of American Societies for Experimental Biology, the BioArt Competition “showcases the artistic side of the day to day happenings of biomedical research.” This year’s entries included a digital of a “confetti colored tracking method for cancer cells.” Video entries included blooming bacteria and brain scan activity images. Check it out @ http://tinyurl.com/ohgq4a4

Knoedler Update
In 2004 Domencio De Sole and his wife purchased a Mark Rothko, “Untitled, 1956,” and the work later turned out to be a forgery. Dealer Galfira Rosales has since pled guilty to fraud, but the De Sole family claims that the former Knoedler president Ann Freeman had knowledge that the gallery was selling fakes. A former Museum of Modern Art curator claims that he expressed doubts as early as 1994 with regard to the authenticity of the Rothko and another painting. Go to http://tinyurl.com/zezjpvw

About Us

The Museums & The Arts Committee is part of the American Bar Association’s Section of Science & Technology Law. Provenance aims to provide news and thoughtful, brief discussion on legal topics relevant to museology and the arts. http://tinyurl.com/scitechmac010

Our committee undertakes a variety of projects related to all types of museums and all types of art that are being affected by new developments. Naturally, this requires an appreciation for how those institutions and communities function in general. The Committee thus welcomes active participation from those involved in museums or the arts. In addition to attorneys and law students, membership is also open to non-attorneys who may join as Associates at: http://tinyurl.com/scitechmac011

Current projects the Committee is exploring include authenticating artwork, collecting digital forms of art, digitization for archival and commercial purposes, and copyright issues in ownership, derivative use, and online distribution.