



Editorial

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In this issue, we explore issues of and around the topic of image asset management. Our papers focus on digital photography (Stanton), image assets (Norris), enterprise digital photography (Holm), change management (Kirsch), SaaS (Schupp/Krishna), POP (Cass) and videogame production (Horodyski).

In Michael Moon's Cycle Time column, we visit issues of the human side of supply chains, and introduces his Project-Event Lifecycle model as a tool to benchmark hidden costs in your digital supply-chain.

Jennifer Binder of SD Assets contributes a piece on the importance of XMP in protecting the metadata attached to assets, particularly in exchanging data across platforms.

Russ Stanton of BBDO contributes a case study of BBDO and General Electric creating a global photo library for GE. What delighted the agency and client was the ease with which they were able to customize Xinet's DAM solution to fit their workflow.

David Norris of On Request Images is next with a paper outlining six different factors to consider when planning an image management system, and the unique challenges that can be mitigated with careful planning.

Aaron Holm of Markham Street Media then takes a look at the management of enterprise digital photography — and the importance of digital workflow to the process.

Next, Kenny Kirsch of NAPC reminds us that it's not just about the technology. Finding a leader *within* the organization with the 'will and skill' to drive change is essential to the lasting success of a DAM implementation.

Jon Schupp of Corbis (with Mukul Krishna) explore why the growing market acceptance of SaaS solutions such as Salesforce.com are bringing explosive growth to the hosted DAM market sector.

Danielle Cass of Xinet uses a case study of Macy's art department to show the rapid return on investment gained by the use of DAM in the retail space — enhancing creative and production workflows.

John Horodyski of Electronic Arts rounds out this issue with a paper on the challenges of working with metadata for different types of rich media assets; specifically, in the unique digital assets used in a videogame's creation with some examples from Electronic Arts.

Iris AlRoy
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