

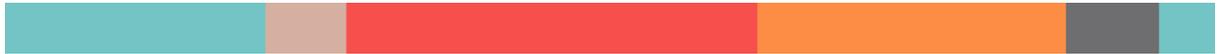


GLAM · PEAK

# Guidelines for developing state and territory digital access to collections plans

February 2020

Ross Latham



# Table of Contents

<b>Aim</b> .....	<b>3</b>
<b>Strategy</b> .....	<b>3</b>
<b>Context</b> .....	<b>4</b>
<b>Key Lessons</b> .....	<b>4</b>
<b>Guidelines for developing a state/territory plan</b> .....	<b>5</b>
Section 1. Identifying the key stakeholders in your state/territory .....	5
Section 2. Establishing the Reference Group .....	6
Section 3. Determining the state of the GLAM sector in your state/territory .....	8
Section 4. Developing a Digital Access to Collections Framework .....	9
Section 5. Authoring the Digital Access to Collections Plan .....	10
<b>Appendices</b> .....	<b>11</b>
Appendix A - Tasmanian Digital Access Plan Reference Group Terms of Reference .....	11
Appendix B - Tasmanian Cultural Collections Sector Survey questions.....	14
Appendix C - Tasmanian Digital Access to Collections Framework .....	16
Appendix D - Flowchart for developing plan .....	20



## Preamble

GLAM Peak represents the peak bodies of the galleries, libraries, archives, museums, historical societies and other research collections.

Their members support the nation's arts, heritage, education, science and humanities research, and innovation priorities.

The bodies are united to enable and promote collection digitisation and digital access for engagement with the nation's cultural, scientific and other collections.

GLAM Peak's aim to establish a national framework for digital access to Australia's collections sets out the nation's ambition for open access to a rich diversity of Australian content by national and international audiences. Implementing the framework will make Australian collections discoverable globally. It will support capacity building in the sector, particularly for smaller institutions, and knowledge transfer between collecting institutions of all types, sizes and jurisdictions. The draft national framework is online at: <http://www.digitalcollections.org.au/framework/draft-national-framework>

## Aim

The patchwork development of digital accessibility to collections nationwide needs to be steered and funded in a coherent and efficient way, following a national framework. This is best done at state and territory level, through policies, plans and funding programs guiding and supporting local initiatives, and feeding into a national picture. In some cases, national sector approaches will be most effective, for example across the university sector.

Improved leadership, direction and coordination by states and territories aligned to existing outreach and support networks are key to successful implementation of the national framework.

## Strategy

Each state and territory government, through its preferred department or agency, co-ordinates the development of a digital plan for its GLAM sector, in order to deliver the shared vision aspired to in the framework. State and territory plans may require some level of national coordination.



The purpose of these guidelines is to support the process for development and stewardship of the plans.

## Context

At the July 2017 meeting of GLAM Peak, to progress implementation of the strategy, representatives from the Tasmanian cultural collections sector agreed to develop a Digital Access to Collections Plan (plan) for the state, which could be used as a pilot for other states and territories, as well as helping to inform the national framework.

The decision to pilot development of a plan in Tasmania was based upon recognition of the existing connections and professional networks across the Tasmanian sector, work in progress by the large local organisations to achieve commonality across collection management and discovery systems, and the comparative advantages of working with a smaller and less dispersed cultural collections sector.

The Tasmanian pilot was completed over late 2017 to early 2019. These guidelines have been drawn from the learnings and overall experience of this work. GLAM Peak will promote the significance of this pilot and the use of these guidelines throughout Australia. Information on how and where they are used, and feedback to inform iterative improvements, will be welcome.

## Key Lessons

Key lessons learned from the pilot were:

- Establishing and maintaining good governance is critical to success.
- Achieving senior representation from across your state/territory GLAM sector on the Reference Group should provide the required level of authority, autonomy and resources needed to develop the plan.
- To invest in the development of plans across each state and territory, all our respective cultural collections sector organisations need to be aware of the role and intent of GLAM Peak, the purpose of the plans and what they can gain from the intended outcomes.
- When introducing the aim of the plan it is likely that some smaller organisations may fear that this task is a means for larger organisations to identify and potentially assume physical custody or control of local collections.

- 
- To offset this, it is critical to clarify early that the intent of the plan is to provide greater digital access and visibility to collections nation-wide. Custody, control and ownership are not within the scope of our work.
  - The majority of time used to develop the plan for Tasmania was spent establishing or renewing relationships. The learning from this is to maintain communication in particular about realistic and sustainable ways for larger GLAM organisations to support the smaller organisations to make their collections visible and accessible online.
  - Resources are scarce across the GLAM sector, particularly in medium to small sized organisations. In respect of this it is recommended that when seeking operational information and data, near enough is good enough most of the time.
  - Access to existing contacts and mailing lists will be subject to privacy laws, so do not assume that these can be easily shared.
  - An alternative is to identify and work with those who are able to share communications on your behalf, then develop a local GLAM directory via the interactions that result.

## Guidelines for developing a state/territory plan

### Section 1. Identifying the key stakeholders in your state/territory

#### **Identifying the GLAM leaders across your region**

The first step is to determine who the key leaders are across the GLAM sector in your state or territory at both a metropolitan and regional level. This will provide a means by which to determine availability and capacity of key people needed to provide the required level of authority, autonomy and resources needed to develop the digital access to collections plan.

A good starting point would be existing formal or informal networks.

#### **Enlisting the support of others with influence on desired outcomes**

Consider also who else has a role that will have significant influence on achieving desired outcomes. They could include prominent members of the non-government cultural collections sector who are interested in building connections and maximising the accessibility of public collections; a senior officer in government responsible for ICT policy and direction and digital service delivery; leaders from the Humanities, Arts and Social Sciences (HASS) cohort



across your university, research and teaching sectors; and others who influence your government's arts and heritage related policies, strategies and funding.

### **Initiate a Digital Access Plan Reference Group**

Having scanned the local environment the next task is to bring together those with willingness and capacity to have oversight of and contribute to the development of the digital access to collections plan.

Consider also those other influencers who have the capacity to impact the development and delivery of the plan.

Possible Reference Group/Steering Committee representation could look like this:

- State Museum
- State Gallery
- State Archives
- State Library
- University Collections
- Humanities, Arts and Social Sciences (HASS) sector – teachers, researchers, academics, professionals, practitioners and policy makers
- Regional GLAM entities
- Whole of government CIO or owner of Digital Strategy
- National Trust
- State/Regional Peak bodies i.e. small museums, small galleries, professional associations
- Parliamentary Library
- Vendors who can offer fit for purpose and affordable solutions

## **Section 2. Establishing the Reference Group**

Having determined the membership of the Reference Group ensure that as well as introductions and discussion about coordination, the first meeting is focussed upon establishing the following:

### **Context**

Be clear about what it is that you are setting out to achieve and how. This may



require the establishment of a series of milestones, assigned responsibilities and means to measure achievement.

### **Purpose**

Whilst the initial purpose of the reference group is to oversee development and implementation of a digital access plan it is appropriate to also consider the potential for your group to play an ongoing role in supporting the development, management and accessibility of cultural collections in your state/territory.

### **Objectives**

These are likely to include:

- Developing knowledge of the status of cultural collections and digital access for your region
- Development of the digital access plan for your state/region
- Developing and maintaining connections across your local sector
- Providing feedback to GLAM Peak from a local perspective

### **Governance**

It will be necessary to determine how the reference group will operate and to together prepare terms of reference to guide your activity.

To support clarity of purpose and direction the terms of reference should address:

- Context
- Purpose
- Objectives
- Operations and reporting
- Frequency of meetings
- Options for participation i.e. meeting venues, access to teleconference facilities
- Communication of your activity and achievements with key stakeholders
- Guidance and reporting both locally and nationally

Once completed it would be useful to share the terms of reference across your sector to provide clarity of your purpose, scope, immediate and long term objectives.



## Section 3. Determining the state of the GLAM sector in your state/territory

To understand the needs of your sector to make their collections visible and accessible online, it is necessary to determine the nature and scale of current holdings of cultural collections across your state/territory that are held for public access.

A good starting point is to identify how contact can be made with collection custodians:

- Professional bodies memberships – ASA, ALIA, Australian Museums and Galleries Association (AMaGA), Universities
- State Government Agencies – Arts, State GLAM institutions – send a communique to their membership via their communication channels
- Local Government – many support/operate galleries, libraries, archives and museums
- Special interest groups – Railways societies, Maritime museums

It's important to be aware that associations and groups are not always able to share membership and contact details as this information is often provided on the basis that it will not be shared with others or sold. However, associations often do agree to circulate relevant information to their members.

It is therefore suggested that, to promote the formation and intent of your reference/steering group and build engagement, you prepare a short introduction that the organisations and groups can share with their members. Ensure the text is clear and to the point about why you are doing this work and what potential benefits it will deliver to the sector.

Face to face communication provides the best way to build engagement. Identify possible gatherings and events, both metropolitan and regional, where it would be possible to address many from your sector at once, and identify ways by which you can either visit regional organisations via the membership of your steering group or enlist regional supporters to make face to face contact.

Be aware that to believe in the plan and its intended outcomes the medium/smaller entities across our cultural collections sector need to know why we are doing this work and what's in it for them.



If you are not clear in your intent some may fear that development of the plan is a means by which the larger organisations will seek an opportunity to identify and potentially take collections away from them, so be prepared to take the time necessary to build trust, belief and participation.

If you don't already have accurate and timely data about the nature of the sector, a short survey would provide the evidence needed to make decisions and set the direction of your plan.

It will also provide valuable data, statements, case studies and evidence to support advocacy, funding bids and identify the greatest needs in your sector.

As well as this, it will also support creation of a national picture to support national advocacy and national endeavour.

Questions to ask in the survey include:

- How are their items described?
- How are these collections catalogued digitally?
- How have these collections been digitised?
- How are these collections available online?
- What other platforms are being used or provided for collections?

A list of possible questions is provided at Appendix A

Capacity and varying system capability of small organisations to obtain data could be an issue so ensure that when promoting a survey advise the respondents that near enough is good enough most of the time when measuring collections.

## Section 4. Developing a Digital Access to Collections Framework

To guide development of the digital access to collections plan it is advisable to develop a supporting framework to guide the process and serve as a high level reference point. It will also serve as an effective means of promoting your work.

The framework could comprise:

- A short introduction about GLAM Peak
- Up to one page of information about the membership and intent of your reference group
- A vision statement

- 
- A short description of each task
  - A diagram to show how all the tasks work together to achieve your goals
  - An anticipated timeline for achievement of each key task

## Section 5. Authoring the Digital Access to Collections Plan

Having connected with your sector, and obtained critical information about the nature, scope and state of the collections across your sector, the next step is to determine realistic and achievable goals to make the cultural collections in your state/territory more visible, accessible and known, as well as sustainable ways to provide ongoing guidance and support.

The Digital Access to Collections Plan should include the following elements:

- Guidelines to support the digitisation of collection content across your state territory
- Provision of advice to assist with prioritisation of content for digitisation
- A strategy to increase digitisation skills across your sector
- Advice on available options and methodologies to digitise collections
- Advice on strategies and options for sure and reliable storage of digitised collection content
- A listing of and access to your accepted set of descriptive standards
- A state/territory strategy for simple harvesting of descriptions and digitised items for discovery in state, local and international aggregators such as TROVE, OCLC, etc.
- Advice on copyright so that collections are not unnecessarily restricted from widespread access and use
- A strategy for marketing and promotion of your collections
- A guideline for communicating across your sector, recording achievements and maintaining the data obtained initially via the survey.



## Appendices

- A. Terms of Reference - Tasmanian Digital Access Plan Reference Group
- B. Tasmanian Cultural Collections Sector Survey questions
- C. Tasmanian Digital Access to Collections Framework

### Appendix A - Tasmanian Digital Access Plan Reference Group Terms of Reference

#### 1. Context

GLAM Peak represents the peak bodies of the galleries, libraries, archives, museums, historical societies and other research collections. Its members support the nation's arts, heritage, education, science and humanities research, and innovation priorities. A major focus for GLAM Peak is to enable and promote collection digitisation and digital access for engagement with the nation's cultural, scientific and other collections.

In 2016, GLAM Peak received Catalyst funding for Digital Access to Collections Stage 1, which delivered:

- an evidence base, including six major case studies and survey contributions from many other cultural organisations;
- a prototype Digital Access to Collections Toolkit; and
- a draft Digital Access to Collections National Framework, which sets out the nation's ambition for digital access to collections, for open access to a rich diversity of Australian content by national and international audiences.

In May 2017, GLAM Peak received Catalyst funding for Digital Access to Collections Stage II, which will enable the framework to be implemented, thereby making Australian collections discoverable globally. It will support capacity building in the sector, particularly for smaller institutions, and knowledge transfer between collecting institutions of all types, sizes and jurisdictions.

The next steps in enabling the framework includes the development of digital access plans for each state/territory. To progress this, Tasmania has been nominated as a pilot, with a reference group being established to oversee the development of a Tasmanian digital access plan for implementation in Tasmania and as a guide for other states and territories.

#### 2. Purpose



The primary purpose of the reference group is to oversee the development of a digital access plan for Tasmania, in consultation with key stakeholders and with the support of a working group.

Implementation of the digital access plan is out of scope.

### **3. Objectives**

The reference group will be responsible for a range of activities that will support the development of a digital access plan for Tasmania. The reference group will:

- review the draft framework for digital access to Australia's collections from a Tasmanian perspective, and provide feedback to the GLAM Peak secretariat;
- capture the current status of cultural collections and digital access for Tasmania; and
- determine the best structural and governance model for ongoing implementation of the digital access plan.

### **4. Operations and reporting**

#### **4.1 Membership**

The reference group will include representatives from the State Government, the University of Tasmania and other key members of the GLAM sector.

Individual representatives are as follows:

- Janet Carding, Tasmanian Museum and Art Gallery (Co-chair)
- Liz Jack, LINC Tasmania (Co-chair)
- Karmen Pemberton, University of Tasmania
- Richard Mulvaney, Queen Victoria Museum and Art Gallery
- Mary Lijnzaad, MONA
- Laurence Paine, Tasmanian Museum and Art Gallery (also a member of the National Framework Expert Reference Group)
- Ross Latham, LINC Tasmania (also a member of the National Framework Expert Reference Group)
- Hayden Jones, Office of eGovernment.

#### **4.2 Reference group meetings**

- Members of the reference group will be expected to draw on their professional knowledge and experience, as well as ascertaining the views of their respective organisations as appropriate.

- 
- The reference group will meet as required and any necessary documentation will be distributed no less than five working days prior to each meeting.
  - Meetings will be held face-to-face or by teleconference through prior arrangement.
  - Information may also be circulated out of session for decision by written communication.
  - Decisions will be made on a consensus basis.
  - Reference group representatives are to advise the Secretariat if they cannot attend a meeting, and nominate a replacement as necessary.
  - The Secretariat will maintain records relating to the meetings of the reference group and track any action items.

#### **4.3 Key stakeholders**

Key stakeholders will be consulted at various points to ensure their views and expertise are incorporated into key decisions. Key stakeholders include:

- GLAM Peak Expert Reference Group, who are working with each state to determine a roadmap and oversee shared alignment. Tasmanian members are Laurence Paine, TMAG; Ross Latham, LINC Tasmania; and Professor Paul Turnbull, UTAS.
- Port Arthur Historic Site Management Authority
- Small collecting organisations across Tasmania
- Heritage Tasmania
- Arts Tasmania.

#### **4.4 Guidance and reporting**

Following each reference group meeting, the Secretariat will distribute action items and decisions to the members within five working days of the meeting.

In developing a digital access plan for Tasmania, the reference group will take into consideration advice and guidance provided by the National Expert Reference Group, which has been established to provide a blueprint and proposed process for the development of state and territory digital access plans.

The reference group will provide updates to the GLAM Peak Secretariat as required, and individual members will be expected to provide relevant reports to their respective organisations in accordance with their individual organisations' reporting requirements.



## **Appendix B - Tasmanian Cultural Collections Sector Survey questions**

1. What type of items do you have in your collections?
2. How are these items described?
3. If you are using an electronic system to describe your collections, what system are you using?
4. How many of your collection items are catalogued digitally? (Please specify a number)
5. How many still need to be done? (Please specify a number)
6. How many of your collections have been digitised? (Please specify a number. If none, go to question 10.)
7. How many still need to be done? (Please specify a number)
8. How are these digital collections stored?
9. How are these collections available online?
10. To commence a digitisation program or do more digitisation, what are your greatest needs?
11. How do you promote access to your collections?
12. What help would you like from our state's/territory's larger cultural organisations?
13. Would you like to be informed about the work of GLAM Peak?
14. Do you have any additional thoughts or comments to add?
15. Please provide your organisation name.
16. Where in our state/territory are you located?



17. How many staff work in your organisation?
18. How many volunteers work in your organisation?
19. If you would like a summary of the results from this survey, please enter your name and email below.



## **Appendix C - Tasmanian Digital Access to Collections Framework**

Prepared by the Tasmanian Digital Access to Collections Steering Committee  
June 2018

### **Introduction**

In July 2017, Tasmania agreed to develop a Digital Access to Collections Plan (plan) for the state, which could be used as a template or guide for other states and territories to consider.

The purpose of the plan is to develop a framework that gives all Tasmanian collections organisations the ability to publish high-quality digital collections online, with a strong preference for a single cultural digital platform that could potentially be used as the basis of a future national model or service.

Furthermore, it was agreed that the digital platform would be for aggregation, preservation, discovery and publication of digital content, and not for curation.

A steering committee was established to lead this work, and included representatives from the following organisations:

- LINC Tasmania (including Tasmanian Archive and Heritage Office)
- MONA Library
- Office of eGovernment
- Queen Victoria Museum and Art Gallery
- Tasmanian Museum and Art Gallery
- University of Tasmania.

In the process of developing the plan, the Steering Committee agreed that the first step would be the creation of an overarching framework. This Digital Access to Collections Framework is the result of this preliminary work.

The next steps include:

- gaining a more detailed understanding of the 'state of the state', such as the nature and scale of Tasmania's various physical and digital collections; how they are stored, digitised, described and made accessible; and what each organisation's most significant challenges and needs are;
- identifying existing platforms that could be used;

- 
- understanding the potential challenges, opportunities, gaps and partnerships the project presents; and
  - developing a strategy to deal with each of these.

This work is expected to be completed by the end of 2018.

## **Vision**

Outstanding digital content that is findable, accessible, interoperable and reusable (FAIR).

## **Build digital collections**

### **1. Establish guidelines and principles for the digitisation of content**

Whether the source material is born digital or is a surrogate of an analogue item, digital collections are only as good as the metadata that supports curation of the content over its lifetime. Metadata and digital material must adhere to a set of guidelines and standards.

### **2. Establish a toolkit to assist with the determination of priority content for digitisation**

Where digital content is created by making a digital copy or digital recording of analogue information (where that information can originate in a document, artefact, sound, performance, geographical feature or natural phenomena) it must be created using open standards and with regard to copyright and intellectual property law. We need to have confidence that a reasonable judgement can be made by others for its re-use and publication.

### **3. Increase digitisation skills through training programs**

It will be important to extend and enhance the current initiatives to ensure training for all is possible. This will include investigating the delivery of training using online solutions for on-demand provision.

## **Establish a robust technological environment to deliver a cultural digital platform**

- 1. Establish guidelines for selecting services that provide secure and persistent digital content storage to enable the permanent publication of content online**



Many organisations are unable to make the necessary technology and financial investments to publish digital content in perpetuity. We need to make it easy for everyone to participate and publish their content.

- 2. Establish a common platform metadata dictionary, with compulsory, recommended and optional attributes being exchanged, and a common thesaurus of values accepted**

Describing digital content so that a user can concisely discover characteristics for determining interpretation, authenticity and integrity are critical to the end-user experience.

- 3. Determine preferred open interoperability standards and establish good practice guidelines for the exchange and harvesting of content**

We need to make it easy to maintain and exchange the digital content provided from and between content providers. Content must be discoverable by search engines.

- 4. Establish guidelines for the use of content made available by providers to encourage the re-use (“mashups”) of content to create new products and experiences**

In keeping with the principle of re-use, content providers should be able to utilise the services of any platform from their own online services, as well as build new products and services.

- 5. Develop a plan to facilitate a notification service that provides feedback to content providers of user enquiries, service availability and potential errors or omissions**

Maintaining user satisfaction will depend upon providing easy and reliable ways for end users to communicate with content providers.

- 6. Promote assistance technology support for people with a disability**

To facilitate participation, all content and services should support assistance technology devices.

## **Marketing and promotion**

1. Develop a marketing plan to communicate the opportunity and promote the framework to potential content providers.
2. Develop a promotional plan to communicate the benefits that such a platform would have for the community.



## **Sustainable governance, technical support and funding model**

### **1. Governance**

Establish services to capture and report key service metrics to stakeholders and content providers.

Establish expected principles for Terms of Service to underpin the provision and use of products using content from the platform.

### **2. Enhance technical support services**

Develop training and mentoring programs that increase the capability and competency of content providers to provide technical support to end users who are using the products and services enabled by the platform.

### **3. Funding model**

Develop a sustainable funding model for the promotion, provision and support of the platform and associated services.

## Appendix D - Flowchart for developing plan

