



GLAM · PEAK

# Digital Access to Collections **Stage 1 project report**

December 2016

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*Digital Access to Collections Stage 1 project report*  
Consultants Rebecca Jones and John Petersen  
Canberra ACT, GLAM Peak, December 2016

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# 1. Executive Summary

## 1.1 Goal

Imagine the difference it would make if Australia's arts and cultural heritage collections were all easily available online. If, simply by taking a smartphone out of their pocket, turning on their PC or swiping their tablet:

- Artists could take inspiration from vintage designs and the works of master creators
- Teachers could bring Australian citizenship to life through objects and stories
- Researchers could discover the information they need to produce valuable new insights
- Families could explore their own histories
- Everyone, irrespective of socio-economic factors, diversity, location and disability would have the same opportunity to access collections online.

It is intended that all this can be achieved through the Digital Access to Collections initiative of GLAM Peak<sup>1</sup>.

## 1.2 Current status

Major national initiatives (Trove<sup>2</sup> and Atlas of Living Australia<sup>3</sup>) have put Australia at the cutting edge of digital access to collections, alongside Europeana<sup>4</sup> and the Digital Public Library of America<sup>5</sup>. There is considerable interest and effort in making collections across Australia digitally accessible and there is a significant amount of activity behind the scenes in terms of digitisation which is not yet reflected in the volume of material available via the internet.

The importance of a national aggregator for arts, culture and humanities data has been recognised in the Draft National Research Infrastructure Roadmap<sup>6</sup>. However, the reduction in funding of national cultural institutions has restricted these institutions' own plans for digital access to collections and has impacted on their ability to support smaller organisations.

There are some outstanding examples of cooperation led by major institutions and by local government to support smaller arts, culture and heritage organisations. These are generating impressive results, but the few pockets of collaboration are not reflected elsewhere in Australia. Most smaller organisations are tackling collection management, documentation, technology, skills and resource challenges on their own and having to 'reinvent the wheel'. They also lack advice on a range of issues, including security, permissions and significance.

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1 <http://www.glampeak.org.au>

2 <http://trove.nla.gov.au>

3 <http://www.ala.org.au>

4 <http://www.europeana.eu/portal/en>

5 <https://dp.la>

6 <https://www.education.gov.au/2016-national-research-infrastructure-roadmap>

As a result, only a fraction of the materials that could be made digitally accessible is available to users, whether they be students, researchers, artists, historians or interested members of the community, in Australia or overseas.

### 1.3 Enablers

Factors which support digital access tend to be the mirror image of those which form barriers. In order to achieve digital access to elements of collections identified as necessary and significant:

- Government at all three levels must acknowledge the importance of digital access to collections and provide leadership and direction.
- Major cultural institutions and regional networks must be funded to support smaller organisations through all aspects of the journey to digital access.
- There should be consensus around national aggregated platforms and the resourcing necessary to sustain them in the long term.
- The value of the contribution of smaller organisations to the national cultural agenda should be recognised and publicly acknowledged.

### 1.4 Recommendations

As a result of the research findings, the consultants made 10 recommendations. These can be summarised as:

1. The formation of regional and GLAM sector collaborative models.
2. Support for national aggregated platforms.
3. Support for a diversity of collection management systems rather than a 'one size fits all' approach.
4. Review of available systems to identify features and benefits to enable smaller organisations to make informed choices.
5. Increased funding for the Community Heritage Grants program to support digital access to collections projects.
6. Information for smaller organisations to address the issues that are holding back digital access.
7. Examples of excellence in digital access to be identified and promoted, and used to refine national standards.
8. Digital access to collections projects to be linked with school curriculum requirements.
9. Aggregated databases to be enhanced to incorporate social media platforms which can be utilised for crowd sourcing knowledge and story-telling.
10. Investigation of the potential for third party support to progress digital access for the benefit of small organisations, to increase awareness and use of collections, provide revenue streams and electronic funds transfer.

## 2. Background

In May 2016, GLAM Peak (Galleries, Libraries, Archives and Museums) received funding from the Australian Government through Catalyst<sup>7</sup>, the Australian Arts and Culture Fund, managed by the Ministry for the Arts, to support a national initiative designed to progress digital access to collections.

GLAM Peak commissioned heritage consultants Rebecca Jones and John Petersen to carry out the project.

### 2.1 Project Brief

The consultants' brief was to prepare the evidence base required for:

- A draft national framework, which in turn would set out the principles and strategies to achieve the nation's ambition for digital access to a rich diversity of Australian content by national and international audiences.
- A case study-based prototype toolkit to support capacity building in the sector, particularly for smaller organisations, and knowledge transfer between collecting institutions of all types, sizes and jurisdictions.

Work commenced on 1 July 2016, with a tight time frame of five months to complete the research and report writing.

### 2.2 Methodology

Research was carried out in four streams:

1. Expert advice from members of GLAM Peak
2. Consultation with other key stakeholders
3. Fieldwork to develop six in-depth case studies
4. Survey

By employing a range of techniques, the consultants were able to canvass perspectives from every state and territory.

#### 2.2.1 Expert advice from members of GLAM Peak

The consultants attended meetings of GLAM Peak in Adelaide and Canberra, sharing knowledge and exploring ideas with leaders representing galleries, libraries, archives, museums, historical societies, special collections and associations in the sector.

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<sup>7</sup> <https://www.arts.gov.au/funding-and-support/catalyst-australian-arts-and-culture-fund>

### 2.2.2 Consultation with other key stakeholders

The consultants interviewed or held small focus group conversations with 20 senior representatives from the Australian arts, culture and heritage sector (see acknowledgements).

The consultants received extensive materials relating to the outputs of the former Collections Council of Australia (2004–2010) and found the body of work remained valid, relevant and useable. This complemented the current project to review the progress of small organisations and to research the opportunities and barriers to achieving digital access at a small organisation staff and volunteer level.

### 2.2.3 Fieldwork to develop six in-depth case studies

The following criteria were developed with GLAM Peak to help select the case study sites:

- Regional
- Smaller
- Diversity of collections
- Indigenous representation
- Linked
- Ambitious but not currently very digitally accessible collections; and
- Potential for success in digital access.

On this basis, the six national case studies selected for fieldwork were:

- Buderim Pioneer Cottage (Queensland)
- Dolord Mindi at Mowanjum Aboriginal Art and Cultural Centre (Western Australia)
- Golden Memories Museum (New South Wales)
- Murray Bridge Regional Gallery (South Australia)
- University of Tasmania Library of Special and Rare Collections (Tasmania)
- Warrnambool and District Historical Society Inc (Victoria)

In order to yield the most useful information, the focus was on small and medium sized organisations that were already actively engaged with digitising their collections and making them digitally accessible, and had moved some way towards this goal.

Another factor was that they should be working independently, rather than under the auspice of large national, state and territory organisations. However, collaboration as part of a network was included, and identified as a significant benefit.



#### 2.2.4 Survey

The consultants developed a list of research questions which was made available online by Survey Monkey and as a Microsoft Word document distributed by GLAM Peak and by the consultants during their regional visits. Using the online survey, 37 organisations responded in detail. This added significantly to the information learned during site meetings, interviews and discussions to inform this report.

### 2.3 Outputs

As a result of this research project, the following documents and tools have been produced:

- *Digital Access to Collections Stage 1 project report*
- *Digital Access to Collections Evidence Base – case studies and survey results*
- *Draft national framework for digital access to Australia's collections*
- Prototype toolkit — [www.digitalcollections.org.au](http://www.digitalcollections.org.au)

## 3. Findings

The research findings, based on case studies, survey responses, interviews and discussion groups can be summarised as follows.

### 3.1 Strategic

#### 3.1.1 World leadership in digital access

Major national initiatives (Trove and Atlas of Living Australia) have put Australia at the cutting edge of digital access to collections, alongside Europeana and the Digital Public Library of America. There is considerable interest and effort in making collections across Australia digitally accessible and there is a significant amount of activity behind the scenes in terms of digitisation, which is not yet reflected in the volume of material available via the internet.

The importance of a national aggregator for arts, culture and humanities data has been recognised in the Draft National Research Infrastructure Roadmap. However, the reduction in funding of national cultural institutions has restricted these institutions' own plans for digital access to collections and has impacted on their ability to support smaller institutions.

#### 3.1.2 System and platform solutions

There is unlikely to ever be a perfect platform to digitise collections and make them accessible on the internet; success is likely to mean sensible compromise.

There will be information management systems and aggregator platforms that are better suited to:

- Particular classes of collection holdings, for example archival records, library collections, three-dimensional objects.
- Large institutions with strong IT support or small organisations run by volunteers.
- Different user groups, for example academic researchers or family historians.

Selecting the right system is complex and often difficult for smaller organisations. Competition in the marketplace is beneficial, as it leads to further innovation, so there is no need or desire on the part of GLAM Peak to endorse a single solution. At the same time, choice has given smaller organisations a strong sense of ownership of the solution they have adopted.

There has been a high uptake of collection management systems that have the capacity to support broader web-based access when small organisations are ready for this. A key feature of systems going forward will need to be interoperability, not only with contemporary platforms, but also with legacy databases to ensure that existing quality documentation is not lost.

Many newer collection management systems are cloud-based, reducing the need for individual organisations to have local IT infrastructure and expertise, and reducing barriers to sharing with aggregators. For example, using a cloud-based system to share an eHive collection with Trove now requires a modest administrative effort, rather than specialist data-mapping and e-connecting effort.

This also means that smaller organisation can have a public presence and open up to a range of community engagement options within a short time without being constrained by a step by step linear process of cataloguing the full collection followed by online publication.

### **3.1.3 Sustainability**

Concerns were expressed about Australia's record in sustaining publicly funded website registers and aggregated digital platforms, including mention of the demise of Collections Australia Network (CAN), NSW Migration Heritage Centre, loss of National Quilt Register discoverability and search ability, and funding cuts to Trove. Some states and territories are having policy discussions about progressing digital collection and access strategies and GLAM Peak is one of a number of positive strategies in progress.

### **3.1.4 Enabling smaller organisations**

The research has uncovered enormous enthusiasm and positivity from smaller organisations, despite limited staff and volunteer time and limited funding. However, it has also uncovered the fact that while small organisations can see the benefits of digitising their collections, they can be less positive about making them accessible on the internet.

This can be driven by the desire of many small organisations to maintain “security by obscurity” by not putting collections online, without recognising the benefits both to their own institution and for the national public good. They need to see tangible direct benefits and have clear incentives for making collections digitally accessible in the face of limited resources. It helps to understand that digital access is about improvements in collections documentation and cataloguing, researcher access and story-telling, and not just about technology.

Digital access to collections could be considered a requirement if organisations are receiving public funding.

### **3.1.5 Capacity building**

Good skill sets and the necessary technical knowledge to digitise collections were evident during the fieldwork, and existing staff and volunteers were able to pass on a positive legacy of training and outreach. However, a more structured approach to sustainable and collaborative models for small organisation capacity building, available nationally rather than in pockets, would be highly desirable.

Successful training was not just in the form of one-off workshops, but in training projects that built tangible outcomes into the project aims, including thematic studies of common collection themes to assist documentation and digitisation. As one of the experts said, “The importance of training and support in the digitisation process for digitally unskilled volunteers cannot be overstated.”

## 3.2 Activity-based

### 3.2.1 Diversity and commonality of collections

The collection holdings were diverse in each small organisation, including manuscripts, objects, images, recordings and more. The range of items held by local studies libraries, archives and museums had commonality, and works of art were also often held.

### 3.2.2 Feedback about barriers and enablers

The survey responses and case studies identified the range of barriers to digital access across the GLAM sector: how to select a suitable platform; how to upload legacy databases; how to add the collection to Trove; how to address copyright, privacy principles and Indigenous cultural material; how to make images available on the internet without losing control of the intellectual property; how to find a platform that allows moderated crowd sourcing of information to assist in documenting people and places.

Specific concerns included:

**Security:** Concerns about the physical security of collections and digital security concerns about hackers and viruses. Loss of revenue through image theft by making photos accessible on the internet.

**Permissions:** Fear of breaching copyright law and privacy principles, often with regard to collections associated with local families and their descendants. Need for guidance and protocols for Indigenous items and clarity about who to consult.

**Quality:** Inability to document the people and place associations of collection holding items, and unwillingness to publish incomplete documentation on the internet

**Technology:** Complexity of importing legacy databases and information. Concerns about the sustainability of new platforms, and whether they will be free, useable supported and backed-up in future. Limited adoption of new technologies, for example the integration of social media, digital story-telling, tagging and mapping functionality in content platforms.

**Capacity:** Fear of opening flood-gates to new inquiries, without the capacity to deal with them.

The final goals of public access, discoverability and digital story-telling were best achieved through national aggregated platforms that integrate digital story-telling and social media, fed by the various collections management systems. There was strong support for Trove nationally and for Victorian Collections in Victoria and the eastern states.

Collections documentation, digitisation of items and making the collection internet accessible were steps in a process and inextricably linked. Encouragingly, cataloguing of collections into digital collections management systems was generally being done in tandem with digitisation.

Internet access was generally good, and the equipment in use ranged from 'hand me down useable' to recently acquired.

### **3.2.3 Successful model to address culturally sensitive materials**

Indigenous case studies, in particular, Mowanjum Aboriginal Art and Cultural Centre, demonstrated the success and importance of building positive and sustainable community relationships to access collections knowledge, make collections accessible and share them within a community. Cultural protocols and privacy concerns had been addressed and resolved through appropriate restrictions to universal digital access.

### **3.2.4 Interoperability of software**

Not all legacy databases could easily be imported into new systems and quality documentation could be left behind or lost along with certain data fields. Some systems had been designed for ease of use for small organisations but they did not necessarily have the fields or capacity to hold all the documentation contained in legacy databases nor the physical object and item files with supporting documentation.

Digital story-telling is generally website based rather than in the systems holding digitised collections. There are also still many hard copy publications. Social media is popular and sometimes used to successfully crowd source collections information but it is not integrated with websites or digital collections management systems that can make holdings accessible on the internet.

### **3.2.5 The need for greater staff capacity and skills**

Small organisations were under-resourced both in terms of finances and staff. They were often volunteer dependent. One gallery was keen to present works of art with high quality images on the internet to respect the artists' rights and also to present a professional image for the gallery. However, removing artworks from frames and mounts would require a conservator to avoid distortions from glass in digital images and would be labour intensive.

Small organisations shared the issue of medium to large backlogs of items for cataloguing and the prerequisite documentation needed to complete it. This was holding back rapid digitisation and accessibility on the internet. This was true for the historical societies, archives and museums but less so for local studies libraries and galleries. The publicly funded ACT organisations participating in the survey were generally up to date with cataloguing, as were the libraries.

### 3.2.6 Partners and supporters

With a few notable exceptions, local governments were not necessarily strong funders or supporters of not for profit or incorporated small organisations in their regions, other than the local government-funded GLAM sector organisations, or co-funded outreach or advisor programs. Digital access was generally led by the interests of the small organisations themselves, GLAM associations, together with state, territory and federal government.

The Sunshine Coast region was a positive example of community museums and local government working together to document, digitise and share collections with the wider community, leading to longevity and sustainability of the museums and their collections. The Council was strongly investing in local small organisations.

The Central West Councils were a good regional model of partnership and local government interest and investment to support small organisations and community engagement to document collections. This case study shared with the Indigenous case studies the success and importance of building positive and sustainable community relations and fieldwork to access collections, and the benefits of regional approaches where councils, communities and GLAM sector small organisations came together to share resources and pool local knowledge.

### 3.2.7 Funding and revenue

Many small organisations depended on their image collections as generators of revenue through sales and were grappling with whether to risk putting high or even low resolution images on the internet out of concern of losing intellectual property in the images and associated revenue. All had manual systems for processing payments.

### 3.2.8 Significance

Small organisations were giving priority to digitising collections identified as being:

- Significant
- At risk through manual handling
- Of higher research interest
- A potential revenue generator
- Already well documented.

### 3.2.9 Support for GLAM Peak

In general terms, where smaller organisations were part of a collaborative network, whether this was through cooperation within the sector, or managed by one of the levels of government, they were better able to make progress towards digital access — and in doing so, they were achieving shared outcomes that move us closer towards the national goal.

Smaller organisations were willing to participate in the Digital Access to Collections project, either through fieldwork or the survey, for a variety of reasons:

- They sought recognition of capability and progress in digitisation of items, even if collections were not yet accessible on the internet.
- To highlight the large backlog of cataloguing and documentation to digitise (other than galleries and libraries without original materials) before making collections accessible on the internet.
- To demonstrate their support for aggregated databases — to be on the map, accessible, searchable, in the company of peers and to be supported and sustained for posterity.
- They were looking for more leadership, direction and coordination nationally and by states and territories, aligned to existing outreach and support networks.
- They were seeking answers to key questions that still hold them back.
- To focus attention on collections at risk of being lost, significant collections and ones of most researcher interest to determine priorities.
- For more incentives to make collections accessible on the internet and recognition of limited staff and volunteer resources and time.

## 4. Recommendations

### 4.1 Regional and GLAM sector collaborative models

The research demonstrated that there are a number of barriers to digital access which can be addressed and overcome if organisations work together to support each other. In regions like the Sunshine Coast and the Central West, collaborative collections survey models have assisted documentation issues, for example, by pooling knowledge, sharing resources and working on thematic studies to support documentation, digital access and story-telling.

Recommendation:

- That GLAM Peak supports collaborative collections programs that work regionally and brings GLAM small organisations together with local government local studies libraries, galleries and museums to support collection management and documentation, digitisation, systems selection and implementation, capacity building for staff and volunteers and other issues that are currently holding back digital access.

### 4.2 Systems and platforms

There has been considerable recent effort and progress in digitising collections and using databases and collection management systems to make them ready for the internet. There is a patchwork of legacy and new systems.

In light of the above, transferring older legacy databases into new digital collection management systems and aggregation of these diverse databases into platforms such as Trove will remain the key to making collections nationally accessible and easily discoverable. Google is difficult to meaningfully search for specific items or groups of items across the platforms unless a researcher has prior knowledge of specific items to assist in using search engines.

Recommendations:

- That GLAM Peak support national aggregated platforms like Trove and the Atlas of Living Australia and state-based ones like Victorian Collections, as a means to make collections across a diverse range of legacy databases and new digital collection management systems accessible and searchable.
- That GLAM Peak recognise there is unlikely to be a perfect digital collection management system for all, and that it supports a diversity of systems that can be aggregated into a national platform.
- That GLAM Peak encourage states and territories to review digital collection management systems, including those best suited for particular and large classes of collection items, to help small organisations make informed choices in selecting a suitable and supported system.



### 4.3 More funding incentives for digital access for small organisations

The Community Heritage Grants program is funded by the Australian Government through the National Library of Australia, the Ministry for the Arts, the National Archives of Australia, the National Film and Sound Archive, and the National Museum of Australia. It currently provides grants of up to \$15,000 to community organisations such as libraries, archives, museums, genealogical and historical societies, multicultural and Indigenous groups. The grants are provided to assist with the preservation of locally owned, but nationally significant collections of materials that are publicly accessible including artefacts, letters, diaries, maps, photographs, and audio visual material.

The types of projects currently supported include significance assessments of collections, preservation needs assessments of collections, conservation activities and collection management, and training workshops. Recipients have included three of the case study locations: University of Tasmania Library of Special and Rare Collections, Pioneer Cottage in Buderim, Warrnambool and District Historical Society Inc.

Recommendation:

- GLAM Peak should advocate for the Department of Communications and the Arts to increase funding to its Community Heritage Grants program administered by the National Library of Australia for a Stage Four Grant — where significant collections are digitised and made digitally accessible on the internet. The grants program could also provide incentives in the form of a grant to progress to access via Trove and collaborative collections surveys to progress documentation.

### 4.4 Answering questions that are holding small organisations back

The research has shown that there are still many questions holding back small organisations from making collections digitally accessible on the internet. It would be helpful to answer the questions simply and clearly to progress digital access.

Recommendation:

- GLAM Peak to provide information through its national leadership across states and territories in the form of Fact Sheets that can be held in the online Digital Access to Collections toolkit and easily distributed through outreach networks. These could include Copyright, Artists' Rights, Privacy, Security and Risk Management:

**Copyright, Artists' Rights** — protocols for making collection items digitally accessible on the internet, disclaimers to release materials on the internet for non-commercial purposes and an assessment of any real risks for small organisations in the event a copyright breach is reported and actions to mitigate a reported breach. This could include encouragement to use low resolution image JPEGs on the internet as thumbnails (not easily publishable or useable by third parties) or a risk assessment of publishing higher resolution TIFF files.

**Privacy** — principles and protocols relating to living and deceased individuals and an assessment of any real risks for small organisations in the event a privacy principle breach is reported and actions to mitigate a reported breach. This could include suggested access restrictions based on the date of an item, in line with the National Archives guidelines.

**Security** — to provide information on strengthening both physical and digital security and making informed assessments of risks (for example hackers and viruses, password security, back-ups, also the importance of photographing and digitising collections for identification purposes and improving physical collections security).

**Risk Management** — Clarify the extent to which aggregated platforms like Trove can support small organisations to mitigate any perceived risk or actual liability in making their collections accessible on the internet.

## 4.5 Strengthen promotion of good practice

More can be done across GLAM Peak to highlight successful digital access to collections case studies and to provide incentives for other organisations to emulate best practice models.

GLAM Peak should clearly articulate what successful digital access or 'multimedia' projects look like, with a clearer rationale to promote national standards of practice. Criteria could include:

- Sound documentation methods with community collaboration and engagement, in the case of original and heritage collections, the use of Significance 2.
- Partnerships where GLAM sector small organisations share knowledge and resources and access to collection holdings to work together to digitise regional collections and tell regional stories of principal themes.
- Entering documentation into an appropriate collection management system suited to a range of collection holdings and with capacity to connect with aggregated platforms.
- Innovation in making the collection holdings publicly accessible on the internet both in terms of standards compliance, quality documentation and use of technology providing user access or digital story-telling.
- Development of sustainable models, where the program continues and does not depend on one person or one small organisation but where local skills and capabilities are developed and new people trained.

Recommendation:

- That GLAM Peak lead discussions and articulate what excellence in digital access to collections looks like; encourage state and territory and national award programs to highlight projects that achieve excellence, for other organisations to emulate, and refine national standards to encourage excellence in digital access to collections.

## 4.6 Learning in digital

There is scope for GLAM Peak to draw small organisations together with local schools to progress digitisation of collections, making them accessible on the internet and also to draw collections together for regional storytelling.

Intergenerational partnership programs could be meaningfully aligned in states and territories with the national schools curriculum and led by GLAM Peak members in partnership with state and territory education departments as a trial program in selected regions needing support.

Programs for learning in digital technologies with GLAM small organisations would need to be carefully managed and structured to ensure skills development and achievable project outcomes for both students and life-long learners in small organisations, and to build capacity.

Recommendation:

- GLAM Peak aligns programs with curriculum requirements for digital learning to provide support for small organisations at a regional level.

## 4.7 Supporting digital story-telling and use of social media platforms

For many small organisations story-telling is still about printing and distributing hard copy publications or finding a means to produce online exhibitions on their website or stories on Facebook or Instagram.

With all the effort in digitising collections and making them accessible on the internet, there is still little scope for the small organisations to draw together the items as a means to create timelines or narratives and to tell thematic stories about the items in their collections. There is also little scope to record oral histories or video testimony about the collection items through these collection management systems.

This is in the face of the rise of freeware platforms like iziTravel mobile phone applications where drawing together digitised collections such as images, text, videos and sound for story-telling is easily achievable on a template style platform, even by people with a limited set of skills.

Recommendation:

- That GLAM Peak encourage the enhancement or redevelopment of aggregated platforms to more easily facilitate and integrate social media for crowd sourcing knowledge about collection holdings and story-telling about digitally accessible collections. This will provide incentives for small organisations to aggregate and share their collections on the internet and support their interests in publishing narratives around their collections.

## 4.8 Third party support

It would be useful to offer small organisations with large backlogs of family history and photographic records assistance to progress documentation and digitisation. Third party support may be possible. For example, National Archives now has many years of experience of working in partnership with Ancestry.com to make important parts of its collection directly available online for family history and other research.

Third party support could not only improve the reach and awareness of collections but also provide a new route to market for the sale of photographs and other images.

If this relationship could be established through one of the aggregated platforms, the same platform could be used to crowd source knowledge of people and place associations where they are not known to the small community, in a Wikipedia style format where researchers can add information.

Recommendation:

- GLAM Peak to investigate third party support for digital access projects to benefit small organisations and enable digital access to their holdings; to increase awareness and use of collections; provide the opportunity to crowd source information; provide a revenue stream from image sales and systems for electronic funds transfers.

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- Angela Marczi, Cultural Heritage Officer, Sunshine Coast Council (Qld)
- Mary Martin, Archivist, Sisters of St John of God, Broome (WA)
- Rachel McElwee, Director, The Hahndorf Academy Gallery and Museum (SA)
- Mazz McGann, Consultant to Regional Galleries Association of South Australia (SA)
- Barbara McLeod, Treasurer, Warrnambool & District Historical Society (Vic)

- Marita Murphy, Vice-President, Warrnambool & District Historical Society (Vic)
- Maitland Ngerdu, Digital Collections Officer, Dolord Mindi, Mowanjum Aboriginal Art and Cultural Centre, Derby (WA)
- Sherika Nulgit, Digital Collections Officer, Dolord Mindi, Mowanjum Aboriginal Art and Cultural Centre, Derby (WA)
- Kate O'Grady, Consultant, State Library of New South Wales (NSW)
- Glenys Phillpot OAM, past President, Warrnambool & District Historical Society (Vic)
- Robin Phua, Director, Digital Experience and Chief Information Officer, State Library of New South Wales (NSW)
- Melinda Rankin, Director, Murray Bridge Regional Gallery (SA)
- Jan Richards, Manager Central West Libraries, Orange City Council (NSW)
- Wendy Rimon, University Tasmania Library of Special and Rare Collections (Tas)
- Alison Russell, Museum and Heritage Coordinator, Orange City Council (NSW)
- Debbie Sommers, President, Mid North Coast Chapter of Museums Galleries Australia, and Curator, Port Macquarie Historical Society Museum (NSW)
- Scott Wajon, Manager Digitisation, State Library of New South Wales (NSW)

