

# OZeCulture 2005 Heritage Online



Andrew Remely

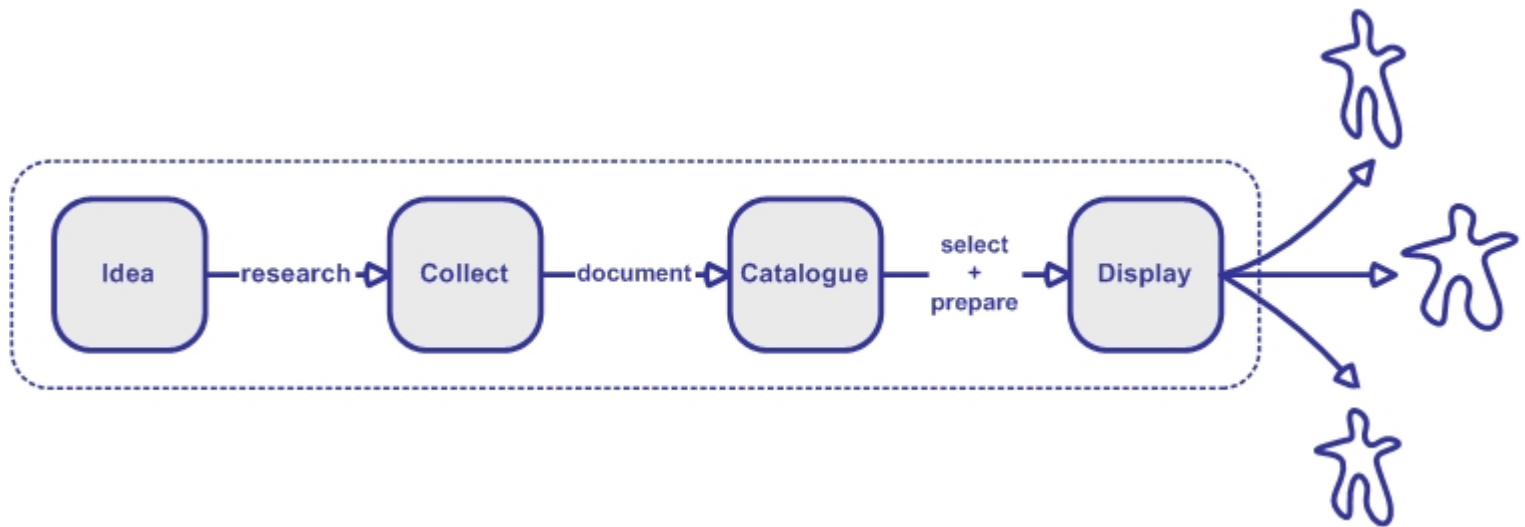


# So who owns the cultural content:

can new communication technologies change how museums do their business and build new audiences?

# NMA process

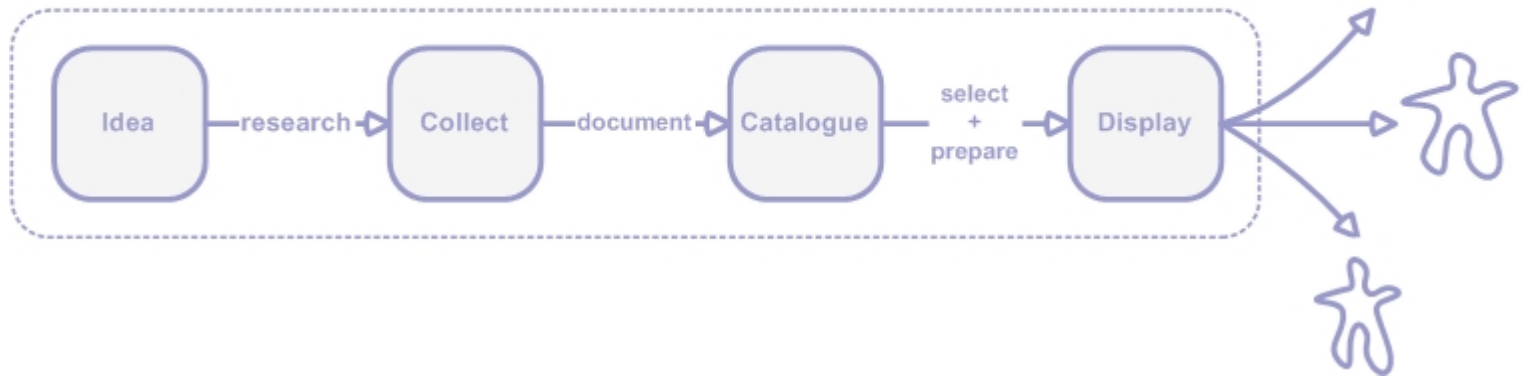
a simplified model



# NMA process

## key characteristics

- All process are formal and managed within the organisation
- Outputs are 'transmissive' or one-way to users [e.g. exhibitions, publications, web pages, etc.]
- User engagement happens at the end!



# NMA Community collecting

## an overview

- Targeted at remote or rural communities
- 13 online exhibitions published in 18 months
- Projects run by *Curatorial*, *Public Programs* and *Schools* sections
- NMA provides: a facilitator, digital cameras, a database for cataloguing, templates for online exhibitions
- Projects are designed to mirror exhibition processes used by the NMA

# NMA Community collecting

## supporting tools and systems

- 12 digital cameras
  - for use by community participants
- Database with online access
  - remote upload of images by participants
  - cataloguing of images by participants [title, date, subject, rights, etc.]
- *Web Content Management System*
  - templates for online exhibitions
  - administration & publishing of web content

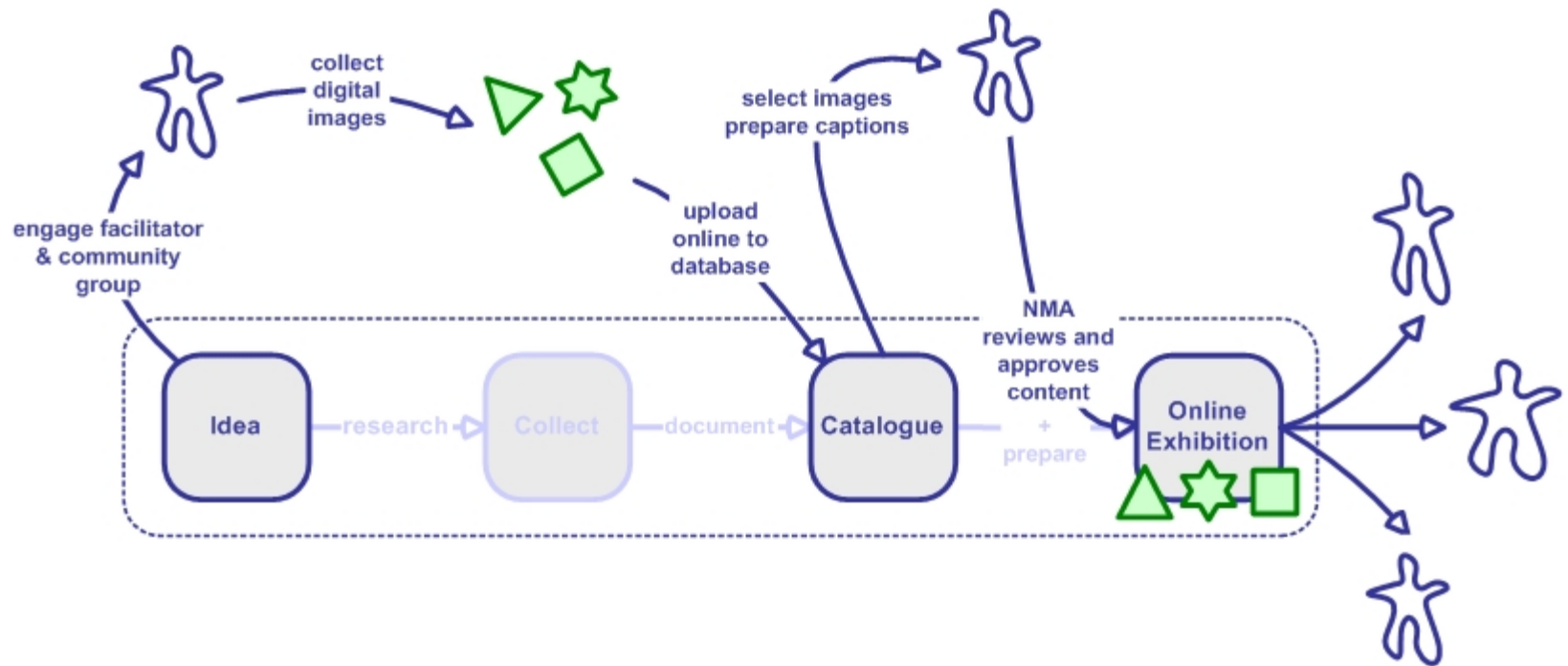
# NMA Community collecting

## supporting activities and processes

- Identifying target communities
- Hiring and briefing facilitators
- Negotiating project goals and content with facilitator and community participants
- Processing formal consent from participants [rights management, parental approval, etc.]
- Reviewing, editing and approving community generated content and exhibitions
- Manually transferring content from catalogue DB to web CMS
- Managing digital content

# NMA Community collecting

so how is the model evolving?



# NMA Community collecting

## key characteristics

- Processes now take place outside of the organisation
- User engagement is now taking place throughout the process
- NMA arbitrates engagement and outputs by retaining control over key stages  
[*Idea, Catalogue, Select + Prepare, Display*]
- Outputs are still one-way and at the end of the process  
[online community exhibitions]

# NMA Community collecting

## the good and the ugly!

### Good

- Positive engagement with community
- Participants place great value on working with a national cultural institution
- Skills transfer to rural communities
- Another avenue for collecting and creating digital content

### Ugly

- Reliant on interventions from NMA staff & facilitators
- Low visits for online community exhibitions
- Community generated content not yet integrated into the NMA's formal collection management systems

# NMA New web services

## overview of upcoming tools and services

### Authentication and identity management

- Users' subscriptions, personalisation and gathering consent

### My Museum

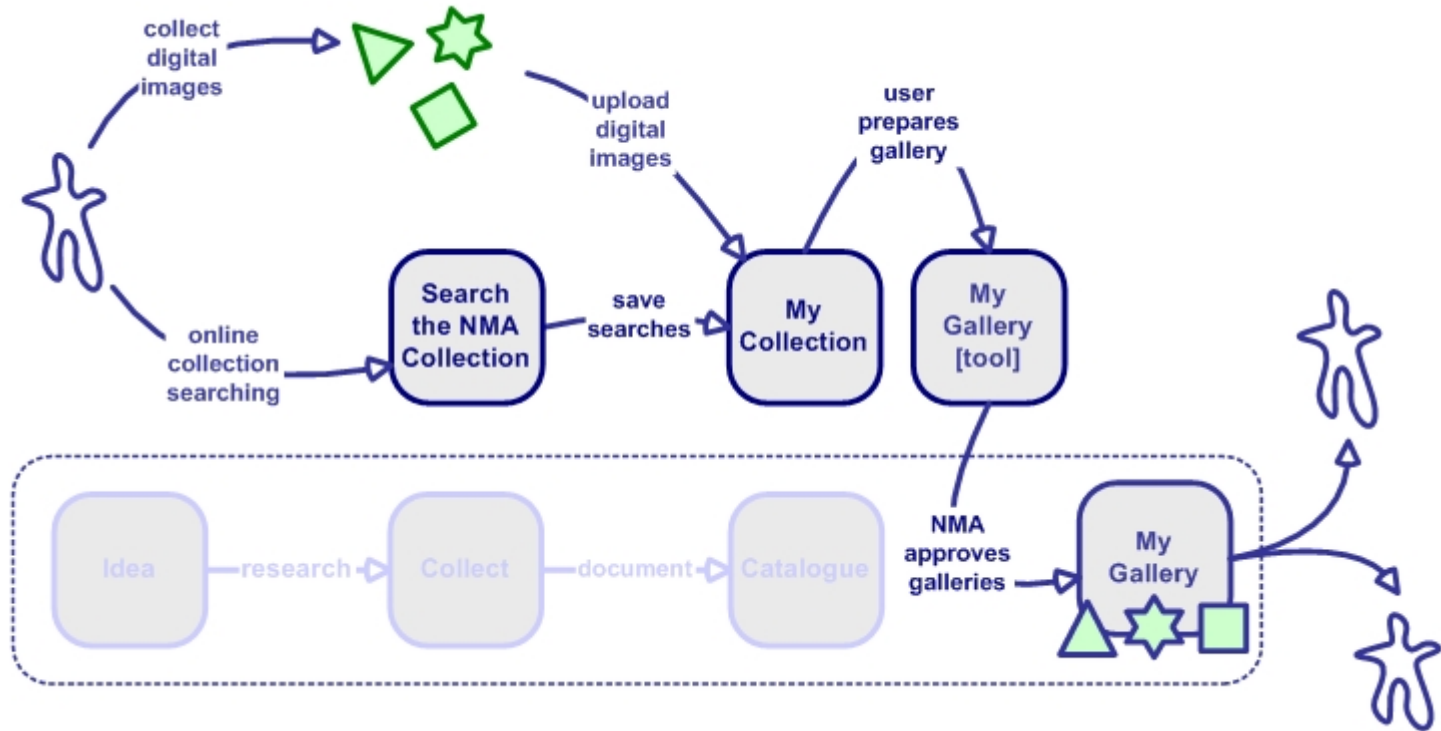
- My Collections
  - users can upload and catalogue images
- My Galleries
  - tool for building online using images from a users' My Collections

### Integration with collection management system

- Online searching of NMA collection records

# My Museum web services

so how will the model look?



# My Museum web services

## key characteristics

- Key steps in the process remain
- Most steps are now under user control and take place outside of the organisation
- The tools offered by the NMA now support and facilitate users through the process
- Users are empowered to undertake their own gathering and interpretation of cultural content
- Only last *Display* step is under the formal control of the organisation
- Outputs are no longer one-way or restricted to the end of the process [the process has become the *Display*]

# My Museum web services

what are the issues?

- Managing the final approval process step is resource intensive and will limit how the service can be deployed
- Will users need input from the organisation to stimulate the *Ideas* step?
- If the organisation no longer controls the *Ideas* step, how will it be able to stimulate collecting and exhibitions on a particular theme?
- Will the process be rewarding when users no longer have contact with NMA staff and facilitators?
- Management of rights: especially as users begin to include digital content from other online sources

# Some thoughts for debate

- What happens if NMA relinquishes control over the final approval stage?
- A transition from *managing* to *facilitating* a process will involve significant change: are large cultural institutions able to do this?
- What is the potential impact of digital collection networks? [Picture Australia, AMOL, SCRAN & CHIN]
- Will this be a popular model or will audiences still want the organisations to do the collecting and interpretation?

# Additional information

Andrew Remely  
Manger of Technology Initiatives  
National Museum of Australia  
a.remely@nma.gov.au

Community exhibitions at National Museum of Australia  
[www.nma.gov.au/exhibitions/community](http://www.nma.gov.au/exhibitions/community)

New web functionality  
My Museum due for release June 2005