Social Metadata for Libraries, Archives and Museums Part 1: Site Reviews

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Overview

Metadata helps users locate resources that meet their specific needs. But metadata also helps us to understand the data we find and helps us to evaluate what we should spend our time on. Traditionally, staff at libraries, archives, and museums (LAMs) create metadata for the content they manage. However, social metadata—content contributed by users—is evolving as a way to both augment and recontexutalize the content and metadata created by LAMs. User-contributed content can enrich existing metadata and can be integrated with or separated from the content of LAM sites. Enriching LAM metadata improves the quality and relevancy of users' search results and helps people to understand and to evaluate the content.

The cultural heritage organizations in the RLG Partnership are eager to expand their reach into user communities and to take advantage of users' expertise to enrich their descriptive metadata. In 2009 and 2010, a 21-member RLG Partners Social Metadata Working Group from five countries reviewed 76 sites of most relevance to libraries, archives, and museums that supported such social media features as tagging, comments, reviews, images, videos, ratings, recommendations, lists, links to related articles, etc. The working group analyzed the results of a survey sent to site managers and discussed the factors that contribute to successful—and not so successful—use of social metadata. The working group considered issues related to assessment, content, policies, technology, and vocabularies. Central to the working group's interest was how to take full advantage of the array of potential of user contributions that would improve and deepen their users' experiences.

This is the first of three reports. This report provides an environmental scan of sites and third-party hosted social media sites relevant to libraries, archives, and museums. It summarizes the results of our review, captured in the "At a Glance: Sites that Support Social Metadata" tables and the more detailed reviews of 24 representative sites.

The second report is an analysis of the results from a survey of site managers conducted from October to November 2009. The survey focused on the motivations for creating a site, moderation policies, staffing and site management, technologies used, and criteria for assessing success.

The third report provides recommendations on social metadata features most relevant to libraries, archives, and museums and factors contributing to success. We looked at barriers that need to be overcome, and the lessons we learned from the site reviews, survey responses, interviews, and the literature. This report contains a reading list of resources referenced during our research. We hope that our recommendations will enable cultural heritage institutions to leverage users' enthusiasm while enhancing their own resource descriptions and extending their reach to new communities.

Terminology

LAMs: Libraries, Archives, and Museums. Some countries use the term "GLAM" for galleries, libraries, archives, and museums.

Social Media/Networking: Ways for people to communicate with each other. Examples of social networking sites include Facebook, video-sharing sites like YouTube, and image-sharing sites like Flickr.

User-Generated Content (UGC): Various kinds of media content produced by end-users rather than the site owners. In our reports, we refer to "user contributions" to cover both "user-contributed metadata" (information that helps people find, understand, or evaluate content) and "user-contributed content" (uploaded texts, images, audio or video that supplement the existing content of the site).

Social Media Features: Interactive features added to a site that enable virtual groups to build and communicate with each other and social metadata to be added.

Social Metadata: Additional information about a resource resulting from user contributions and online activity—such as tagging, comments, reviews, images, videos, ratings, recommendations—that helps people find, understand, or evaluate the content.

User Interaction: A form of online social engagement, with users communicating with each other such as user groups or forums.

Web 2.0: Online applications that facilitate interactive information sharing among users, in contrast to passive viewing of existing content.

Trends and Themes

Size: Single-organization sites (and there are many of them) tend to serve a specific niche audience. They may not attract much traffic, but what they do attract may suffice for the site's purposes. However, niche sites are also vulnerable to staff leaving and the burdens of

maintaining the site. The more vibrant sites (with lots of user-contributed content) tend to be national or multi-institutional based, or serve a specific discipline. A critical mass and sense of community—whether existing or created—generates more user contributions and more outreach to new communities. Sites that have a community or national "brand" attract contribution and traffic.

Moderation: Some sites are heavily moderated, and others not at all. The moderated sites tend to have fewer contributions than those that are not. Strict credentialing can be a barrier to more broad-based participation.

Social Media Features: The most popular user contributions across all sites reviewed were comments or annotations, followed by tags. Adding links to other sources, ratings, creating lists or marking items as favorites, adding recommendations, and reviews are all less common, occurring in a quarter or less of all sites reviewed. More than a third of the sites also support users uploading images, videos, or audio and adding articles. Only five LAM sites supported reviews.

Tagging, although popular, does not seem to attract as much user attention as commentary, at least for text-based resources. Few even realize that such a popular site as Amazon also supports tagging—it attracts far more reviews. Tagging is most useful when there is no pre-existing metadata (for example, photos, videos and audio). Tagging has more value when aggregated across collections.

User-interaction features—knowing who else is online, sharing user profiles, sharing content via other social media sites, and creating groups or user forums—are far less common, supported by less than a third of all sites studied. Sharing content on other social media sites is the most common of these features, available on 30% of all sites.

User-contributed Content: Of the user-contributed content that would most enrich the metadata created by libraries, archives, and museums, more than half improve description. Almost half contribute content to the resources already offered by the site. Improving subject access through the use of tags is supported by 39% of the sites reviewed—but by 60% of the LAM sites. An equal percentage of sites promote activities outside the site. This feature is common to all discipline-based sites, but less so in LAM sites. Facilitating research through leads to other activities or resources are supported by a third of all sites; this feature is also prevalent in all discipline-based sites, but less common among the LAM sites (19%). Community building by enabling users to determine the expertise of contributors is the least common feature, present in 12% of the sites represented and only two LAM sites.

Third-party Sites: Although many LAMs are building interactive features into their institutional websites, online catalogs, and electronic finding aids, they are also increasingly

recognizing the value of third-party wikis, social media sites, social networking sites, and blogs where users are already active to reach existing audiences, expose content to new audiences, encourage user interaction, and foster a sense of community. Nearly every LAM includes a web presence in its strategic plan. A thoughtful look at available resources, the interests and habits of the target audience and the purpose of the communication can help an institution decide whether to use the social media features offered by third-party sites.

User Contributions Sought by LAMs

Contributions that would most enrich existing metadata created by libraries, archives, and museums could come from curators, subject librarians, experts and users both locally and globally. The working group focused on:

1. What kind of information do we want for our own sites? The working group decided to describe the kinds of user-contributed metadata that they believed would enhance the existing metadata at our home institutions, which ranged from university and government libraries and archives, independent research libraries, and historical societies. Enhancing metadata improves the quality and relevancy of users' search results. We then organized the list into seven categories, which are more fully described in the following pages:

    a. Data enhancement—Improving description

    b. Data enhancement—Improving subject access

    c. Collection and content building

    d. Ratings and reviews—Subjective opinions

    e. Sharing and facilitating research

    f. Networking and community building

    g. Promoting activities outside of the site

2. Which cultural heritage sites incorporate user-contributed metadata? The working group examined sites with these four questions in mind:

    a. What user contributions reflect our list?

    b. What additional contributions could be added to the list?

    c. Can we infer what attracts contributions from users?

    d. Can we infer what users find useful?

Through this environmental scan, the group identified additional types of user contributions and identified sites that provide good examples of the types of user-contributed metadata on the list, reflected in Table 6 on p. 75. Table 8 on p. 82 reflects our views of which sites are attracting the user contributions that would benefit libraries, archives, and museums. The At a Glance: Sites that Support Social Metadata spreadsheet merges tables 5-8. You can filter and sort the columns to identify the types of sites that most address your needs.

We hope that the following lists and examples are helpful to those looking at how libraries, archives, and museums can encourage social metadata contributions. The lists also provide examples of existing practices, desired practices, and good, if not best, practices.

Data Enhancement—Improving Description

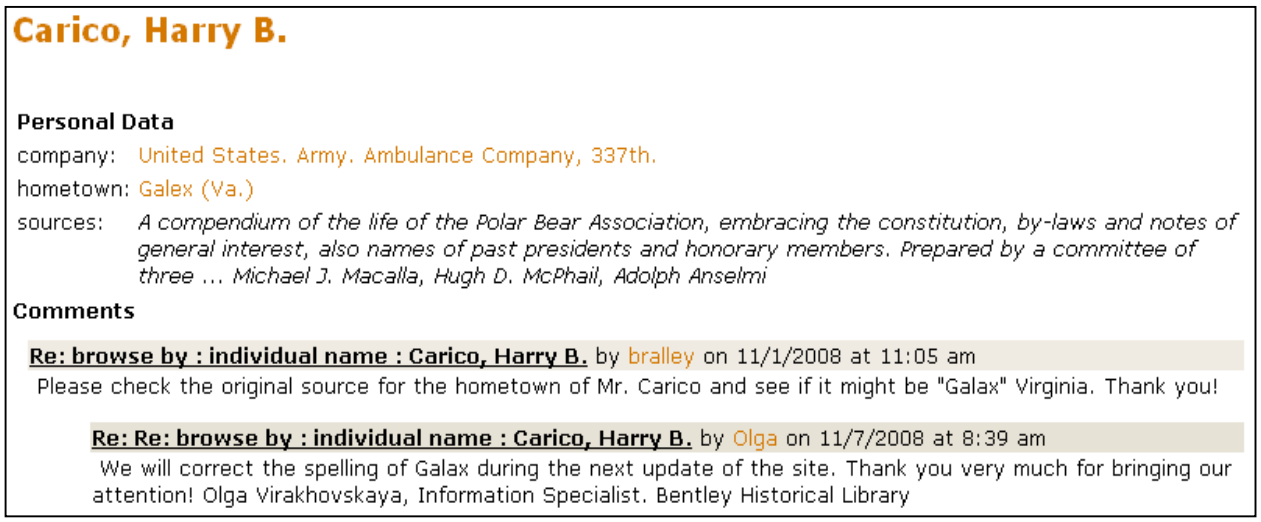
- Identify the source, subject, and year of publication of mystery photographs, posters, and other documents and objects.
- Comment on and make corrections to photographs; birth, death and census records; and other documents and objects.
- Provide copy-specific bibliographic data (e.g., manuscript annotations, binding information, typographical variants, and provenance information). Add information to rare book catalog records about bibliographical variants, and information that would help distinguish between different editions, printings, and states of the same work.
- Add information about attributions for anonymous works, or any other information about authorship.
- Make corrections to catalog records for rare books and other special collection items.
- Geocode content, either through: 1. adding textual geospatial identifier (address, locality, latitude/longitude, etc.) to the metadata (requiring some secondary translation of textual data to a geographic interface); 2. identifying the location of data on a map (e.g., geo-tagging photos); 3. georeferencing maps.
- Add non-textual contributions (e.g., uploading an image of missing title page of a rare book).

Susan Chun, the project leader for Steve: The Museum Social Tagging Project (see review on p. 146), reported in two conference calls with the working group on 30 June and 2 July 2009 that one key objective is to develop “cyber-volunteers” who would establish an enduring relationship with one’s organization. She pointed out how the project had reached out to automobile enthusiasts who could date undated photos of street scenes with cars based on their detailed knowledge of car models.

Open Context (see review p. 129) targets professional researchers in archeology and related fields. Launched in 2005 by the Alexandria Archive Institute in San Francisco and the University of Chicago's Online Cultural Heritage Research Environment, Open Context supports scholarly sharing of findings and information; it publishes only collections and original documentation from professional sources, although anyone can add tags and comments. The community it serves is both dedicated and knowledgeable, with users adding information that is lacking in the original description.

Figure 1. A user dates and categorizes figurine in Open Context site.

One of the first cultural heritage organizations to offer social media features is the Polar Bear Expedition Digital Collections, launched in 2005 by the University of Michigan School of Information to provide better access to primary sources on the web. It documents the history of the American military intervention in Northern Russia at the end of World War I. Beth Yakel, the principal investigator for the project, notes that its most used social media feature is commenting, which can be done anywhere on the site and at any level of the hierarchy. The comments may correct information or add more context. The comments are searchable and identified as comments in the search results.



Carico, Harry B.

Personal Data

company: United States. Army. Ambulance Company, 337th.

hometown: Galex (Va.)

sources: *A compendium of the life of the Polar Bear Association, embracing the constitution, by-laws and notes of general interest, also names of past presidents and honorary members. Prepared by a committee of three ... Michael J. Macalla, Hugh D. McPhail, Adolph Anselmi*

Comments

Re: browse by : individual name : Carico, Harry B. by bralley on 11/1/2008 at 11:05 am

Please check the original source for the hometown of Mr. Carico and see if it might be "Galax" Virginia. Thank you!

Re: Re: browse by : individual name : Carico, Harry B. by Olga on 11/7/2008 at 8:39 am

We will correct the spelling of Galax during the next update of the site. Thank you very much for bringing our attention! Olga Virakhovskaya, Information Specialist. Bentley Historical Library

Figure 2. Comment correcting place name spelling on Polar Bear Expeditions site (captured 10 July 2010)

The Minnesota Historical Society's use of Write on the Record (see review on p. 162) also supports comments that are moderated. It does not seem to attract many comments, but the comments that do appear can provide much more detailed information than would otherwise be available. In this example, a very brief death record, with nothing more than a name, death date, and county of death, is augmented by a brief biography of someone who knew the person.

Figure 3. User supplies short biography to brief death certificate in Minnesota Historical Society's PeopleFinder using Write on the Record

Beyond Brown Paper is an example of a site serving a niche community: those with specific interests in the Brown Company of Berlin, New Hampshire from the late nineteenth century through the mid 1960s. It invites visitors to add details about 43,000 scanned photographs.

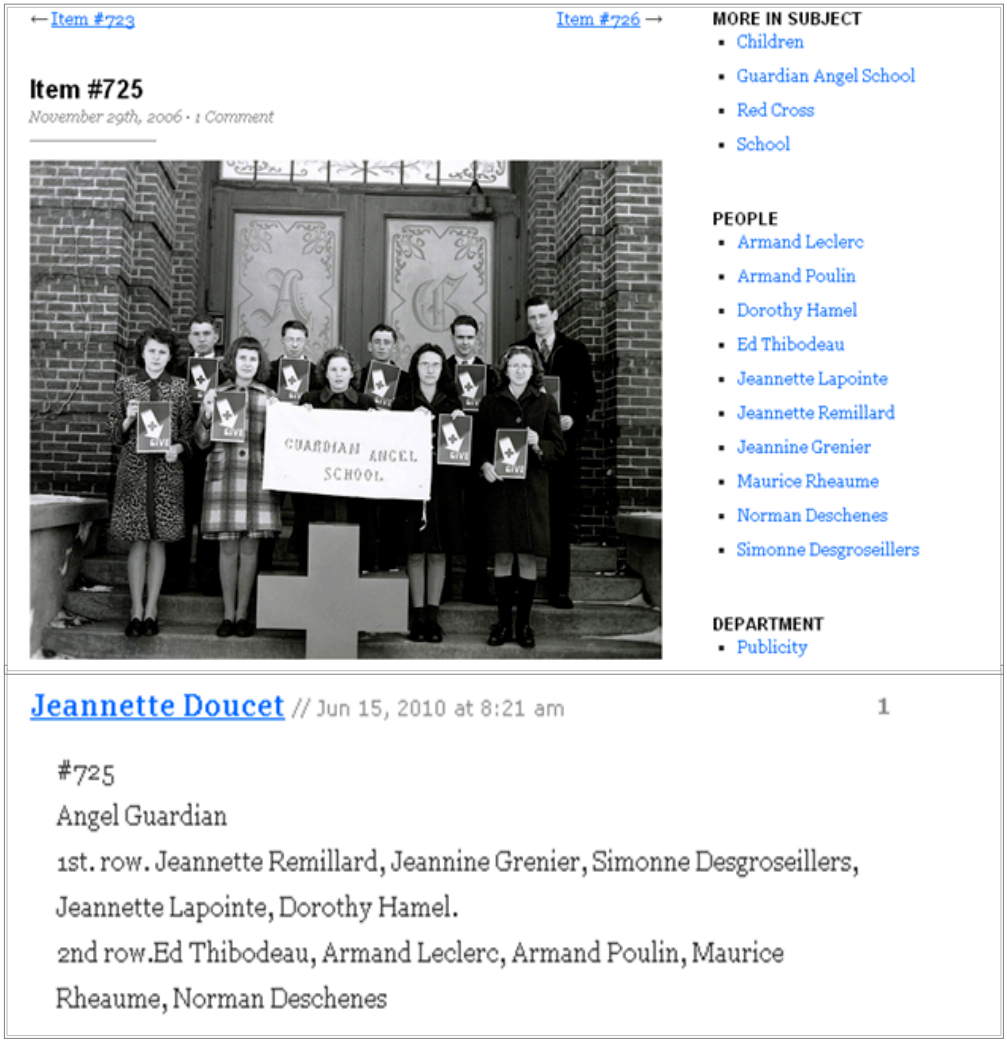
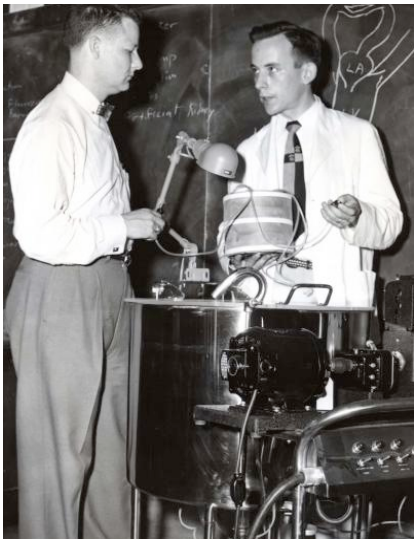


Figure 4. User identifies people in class photo in Beyond Brown Paper.

Duke Medical Center's Demystify Our Images site appeals to alumni to identify the people in a group of "mystery photos." Only 18 photos were posted, of which six were identified, and the lead person on the project subsequently left Duke. Possibly due to the age of alumni being approached, the website was not heavily used, with responses coming in through phone, mail, and e-mail. The potential for tapping the community's expertise may be constrained when relying on limited in-house resources. The information provided by one alumnus on this photo provides historical and personal context.



Dr. Victor Murdaugh, in the tie, is demonstrating Duke's new Kolff twin coil artificial kidney machine for a physician from eastern North Carolina back in 1957-58. Invented by Willem Kolff, MD, of the Netherlands, this kidney machine was one of only about a dozen in use in the world at the time. Dr. Stead told me to get a committee of three and set up a kidney program. So, we ordered a machine. It was only the 13th one they had sold. The committee of three consisted of Ernst Peschel, MD, Henry D. MacIntosh, then a medical resident, and Murdaugh. Kidney dialysis was new and still quite controversial at the time. The machine came unassembled and consisted of 2 coils of plastic tubing and fiberglass filters. It took 10 people in the room to dialyze a patient. The chemicals had to be weighed out by hand and the bath water changed. The pump we used came from the local hardware store and it was always breaking—Victor Murdaugh, MD class of 1950.

Figure 5. Context provided by alumni in Duke Medical Center's Demystify Our Images site.

Libraries have used Flickr (covered in the next section) for enhancing bibliographic data, especially for manuscripts and incunabula. More than 100 million items have been geo-tagged. Flickr makes it easy for users to offer image contributions, in addition to comments, such as showing a historic location in a contemporary setting. The National Library of New Zealand's participation in the Flickr commons provides such an example as in figure 6 below:

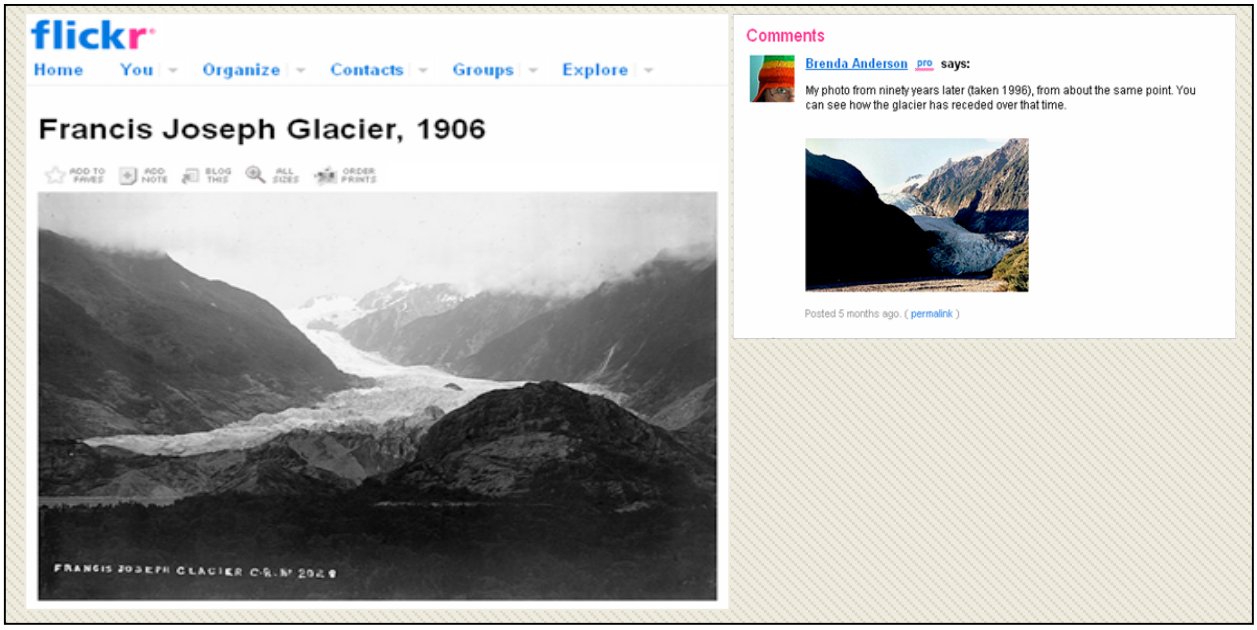


Figure 6. Flickr comment shows same glacier taken ninety years later and how it has receded.

Data Enhancement—Improving Subject Access

- Add terminology being used by researchers that is current in the field and perhaps more current than the controlled vocabulary
- Add terms from the RBMS Controlled Vocabularies, the Art and Architecture Thesaurus, and other thesauri to enrich catalog records
- Contextualize and add information to collections; e.g., uploading related video or audio files
- Associate disparate collections, letting visitors cross-reference the records

Creative Spaces (see review on p. 103) allows users to associate items across different museum collections as well as links to resources outside the site through the use of notebooks. Popular notebooks include Babies and Baby things ("it's fascinating to see how much the world of babies has changed over time, and how much hasn't"); My dream green home (inspiration for building an eco-house); and The Irish Question (bringing together items related to the revolutionary period between 1912-1923). Please note that the Creative Spaces website was unavailable at the time of publication. We're hopeful that it will be restored in

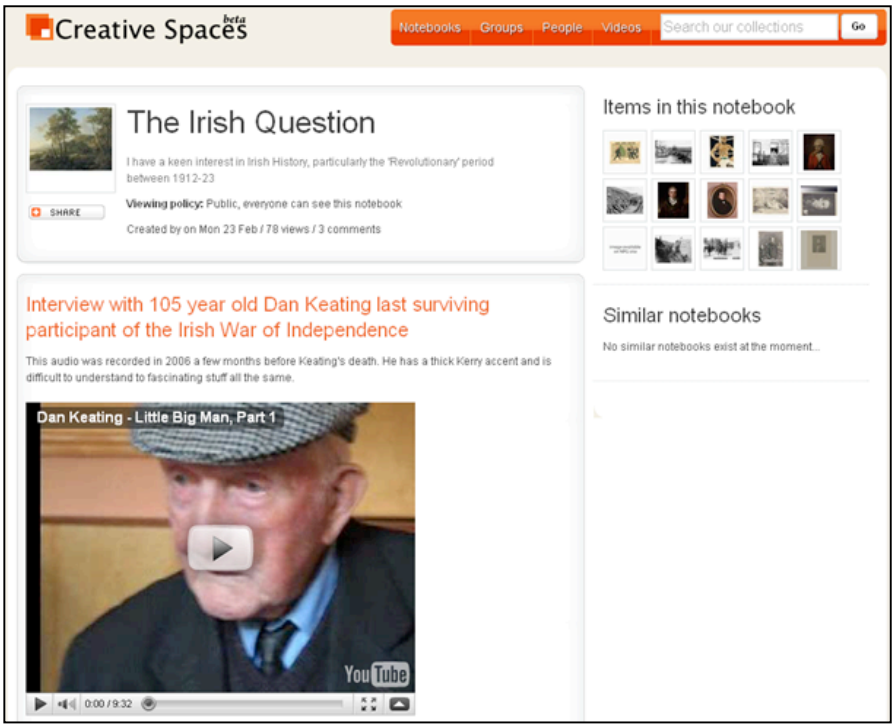


Figure 7. Users create their own collections of related materials in Creative Spaces' notebooks

the near future.

Trove (see review on p. 148) added a similar function in May 2010, allowing users to collect things they think belong together, with options to tag and add notes. People can comment on and rate the list as a whole or individual items.

Tagging

More interfaces to library catalogs now support user tagging as a way for users to add their own terminology to supplement the controlled vocabulary in catalog records. One of the first to provide user tagging was the University of Pennsylvania's PennTags (see review on p. 134). On 14 April 2009, Steven Galbraith interviewed Laurie Allen, Research & Instructional Services Librarian at the University of Pennsylvania, who provided more insight in the PennTag experience. PennTags's use has come mostly through an annotated bibliography assignment for courses on film history and copyright and culture taught by the same professor. At first students received extra credit for using PennTags. When it was made a requirement, Laurie Allen visited the classroom and taught students how to use it.

Students weren't terribly engaged, though Allen received a lot of support from the professor and the teaching assistants. On the whole, students didn't "get" tagging. They didn't understand its utility and had trouble coming up with a vocabulary to use. Allen also found that few students had experience with sites like Flickr or applications such as del.icio.us. Even after being taught how to use PennTags, the great majority of the students didn't use it as intended. Instead they would cut and paste the resources they found for their bibliographies into Microsoft Word and then input them into PennTags at the last minute. Students also consistently expressed that they didn't care to see other students' work or annotations.

Allen also wanted to use the history of film survey course as a means to enrich the library's V-Cat (Video catalog) by having students add their annotated bibliographies to the appropriate catalog records. The idea was to create something like Amazon but more scholarly. She noted that the idea wasn't technically difficult, but theoretically difficult. It raised the greater question of content. What resources are appropriate to include in a V-Cat record? The students may find articles that didn't quite relate.

Interestingly, no one used PennTags to become a part of a community, behavior we saw in the Flickr Commons and other sites. Some examples of PennTag users:

- A PhD candidate in music working on her dissertation collecting citations on her topic. Her bibliography was so extensive that Allen referred to it as a "shadow catalog."

- Veterinary students compiling citations as a resource for future veterinary students.
- A group of globalization studies students created a group project with their own controlled vocabulary.
- A PhD student in city planning used PennTags to gather and hold citations. He found it better than Endnotes and other citation tools.

Perhaps the most telling observation Allen shared was that "PennTags is more known in the library community than the Penn community." Some of this is due to the fact that PennTags never began their marketing campaign. They plan to expand PennTags to include other schools under the name "eduTags" and market PennTags more widely on campus and recruit professors to create their own lists with the help of a librarian.

The University of Michigan's MTagger project has seen similar patterns of use to those observed with PennTags. MTagger, when it was launched in February 2008, enabled anyone with a University of Michigan login (those not affiliated with the University can establish a free 'friend' account) to tag web pages, images in the library's locally-digitized collections, and individual items in the library catalog. Usage was light after 18 months, with only about 2,400 users, 5,000 tags, and 11,500 uniquely-tagged items as of November 2009. Most users tagged only one item with a single tag.

User interviews have indicated that tagging as a social good does not make a lot of sense in the academic setting.[1] When the University of Michigan launched its new VuFind-based catalog, it used MTagger as the 'favorites' mechanism. Users can save a catalog item to their Favorites and categorize them by placing the saved items into named folders. (These tags are not publically connected with the user's identity, unlike other explicit tagging interactions enabled by MTagger.) According to Ken Varnum, Web Systems Manager at the University of Michigan Library, this model of tagging as a supplementary feature of organizing one's research is the model that the library is going to pursue in future enhancements.

In contrast to PennTags and MTagger, LibraryThing's large base of users have added more than 65 million tags. In correspondence with Kayla Willey dated 25 March 2009, LibraryThing developer and founder Tim Spalding estimated that more tags are added in LibraryThing in a single day than all PennTags in total. Book-lovers tag and review books on LibraryThing out of passion: to classify books in their own collections, and keep track of books and authors they like or dislike. Although user-generated tags on LibraryThing are not moderated, LibraryThing for Libraries (LTFL) does vet tags before adding them to a client's OPAC.

1. UMich (University of Michigan). 2008. "Usability in the Library: MTagger Reports." http://www.lib.umich.edu/usability-library/usability-reports/all/MTagger.

> [Vetting tags] consists not so much in throwing out "bad" or "obscene" tags—two things you might worry about—but "personal" ones. On LibraryThing members will use tags like "to read" or "birthday 2008." They are marginally interesting on LibraryThing…but nobody wants to see them in a library catalog. So, a librarian (we have three on staff) goes through and approves or rejects tags. Tags are rejected if they're too personal, likely to relate to a particular edition or item (tags are aggregated at the work level) and so forth. Notably, we approve tags, not their application to individual items. So "history" is approved, not its application to a given book. Approving tags is hard, but approving their use—over 50 million uses as of now—would be impossible. (Tim Spalding e-mail to Kayla Willey, 25 March 2009)

Spalding goes on to explain that LibraryThing aggregates tags, but does not moderate or weigh them. He holds that although users may disagree on the application of a given tag, tags are never "wrong." He compares user-generated tags to democratic votes and suggests that when viewed in the aggregate, tags represent a type of consensus within the community. LibraryThing and LTFL both display the tags most frequently assigned to a book in the form of a tag cloud. One important aspect of the item-level user interface of OPACs enhanced by LTFL is the ability to create an obvious visual distinction between the community-generated folksonomy (tag cloud) and the traditional taxonomy (authorized names, subject headings, and other controlled vocabularies). (For more on LibraryThing, see p. 37 in the "Use of third-party sites and blogs" section.)

Susan Chun, project leader for the Steve Museum Social Tagging Project, told the working group that algorithms can help improve the accuracy of tags; if more people agree on a tag, it is more likely to be used by others. The first project was based on 1,782 works of art contributed by eleven participating museums. 2,017 users added a total of 36,981 tags. Museum professionals then reviewed the tags, and considered 88% of the tags useful; 86% of the tags were unique, not found in the museum copy. The project actively engaged the users, who found their tagging experience "fun, interesting, educational, a 'trip'", "delightfully self-aggrandizing," and made them feel like they had a stake in the collection. The project organizers polled the taggers on why they tagged; the largest number responded they wanted to help the organization.

Chun and her team are developing a tag server to aggregate tagging of objects, collecting tags in multiple languages and applying computational linguistics in collaboration with the University of Maryland to disambiguate terms. (Do you mean "blue" the color or "blue" the emotion?) The software tools can be used by historical societies, archives, and libraries and applied to images of texts, not just objects. She noted that aggregating tags across collections in a networked tag collection environment can increase exposure to your own collection. With a larger aggregate of tags, more clusters of related tags are available for analysis and disambiguation, particularly for multi-lingual mapping.

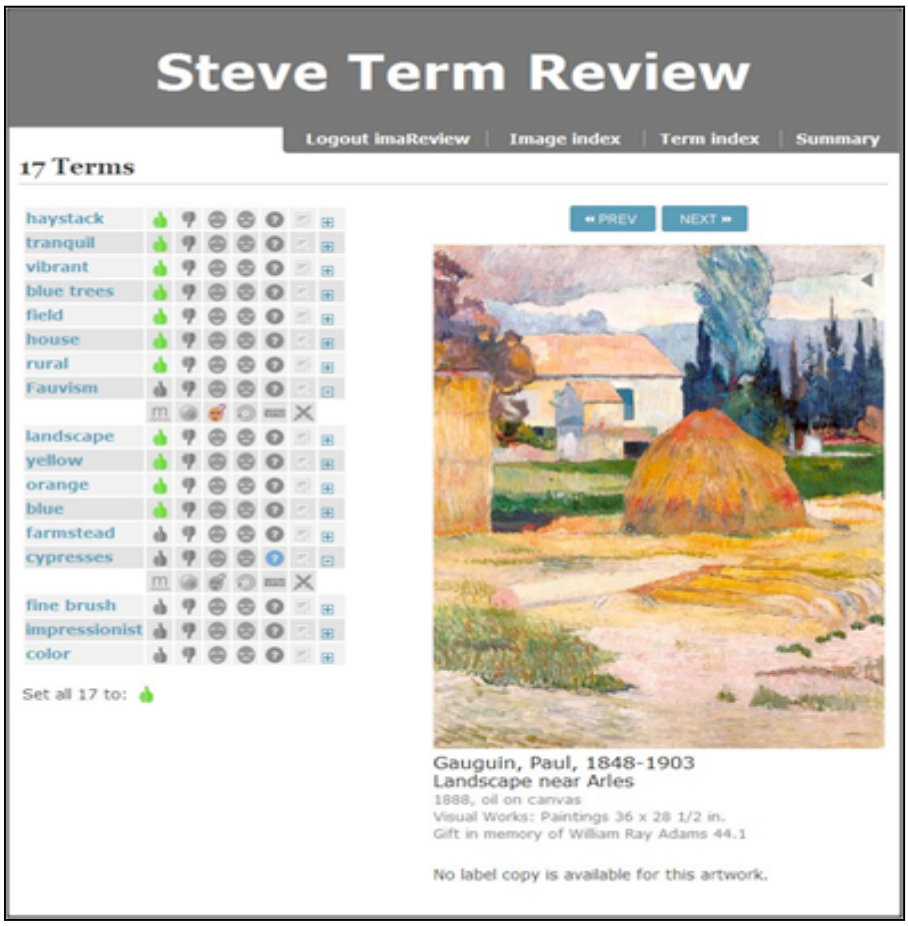


Figure 8. The Gauguin landscape description doesn't mention "haystacks," one of the user tags added in the Steve museum project. Image and quotations from Steve in Action: Social Tagging Tools and Methods Applied.[2]

Collection and Content Building

- Contribute material to an organized collection e.g., photographs, obituaries, reviews.
- Expands the scope or depth of an existing corpus of organized materials.

Moving Here—200 years of migration in England (see site review on p. 126) is a partnership led by the National Archives of the United Kingdom and cultural heritage institutions throughout the UK. In addition to the resources provided by these institutions related to the stories of immigrants, it invites visitors to share their stories through essays, videos, interviews (with transcripts) and photographs. ("Your life is history. Your experiences are history. Your story is history.")

2. Chun, Susan, Tiffany Leason, Rob Stein, Bruce Wyman, and Beth Harris. 2009. "Steve in Action: Social Tagging Tools and Methods Applied." A Workshop at the Museums and the Web Conference, Indianapolis. (presentation). April. [*Editor's Note: Unsafe URL Removed*]

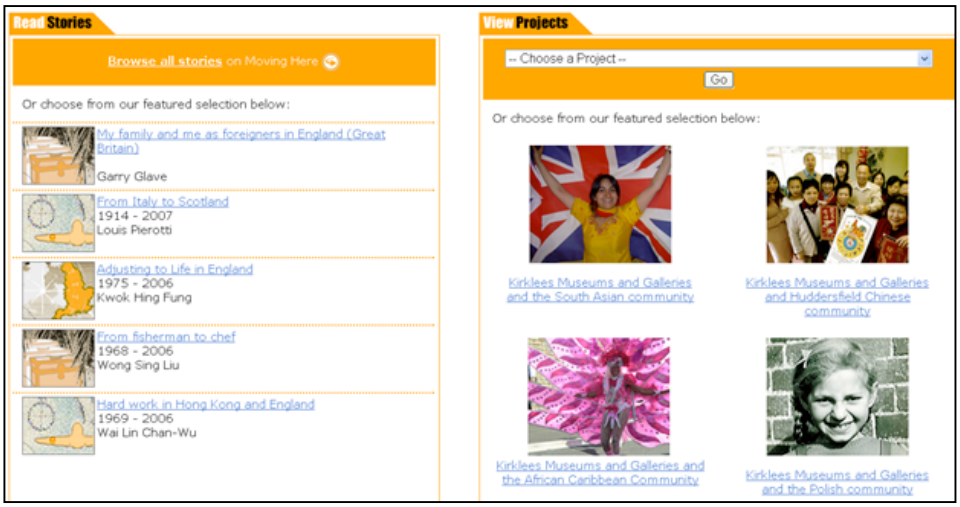


Figure 9. Moving Here's "Stories" section invites users to contribute their own immigration stories inspired by those already contributed (captured July 12, 2010)

The Victoria & Albert Museum's Wedding Fashions (see site review on p. 155) asks the public to upload up to three photographs showing the fashions of any one wedding. The comments to the photographs may also include links for additional context.

Figure 10. Photographs and comments expand scope and depth of V&A's Wedding Fashion site (captured 13 July 2010)

Other sites covered in the review section that invite users to contribute content to expand the scope and depth of organized collections include Geograph Britain and Ireland (see review p. 115) for uploading geotagged photos; Kew Gardens (see review p. 121) and Picture Australia (see review p. 137) for topic-based photos via Flickr; Open Context (see review p. 129) for archeological data; Plateau People's Web Portal (see review p. 140) for tribes to upload texts, photos and interviews documenting their culture and history; Your Archives (see review p. 165) for submitting articles about the historical subjects covered. Each has a defined audience and scope, but there is potential to inhibit a community from building its own digital collections for different needs.

The National Library of Australia's Historic Australian Newspapers, 1803 to 1982 (see review p. 94) is an example of harnessing the passion of genealogists. Within its first year, with no publicity, enthusiasts edited more than five million lines of OCR'd text.[3]

New Zealand offers open-source software called Kete (the Maori word for "basket") that organizations and communities can use to create areas for collaboration that includes images, audio, video, documents and discussion. The developers refer to Kete as "wiki inspired," by allowing users to bundle all types of digital artifacts around a topic. It also allows sites to easily pull data from other sources using OpenSearch standard. DigitalNZ (see review p. 107) uses it as well as several dozen other organizations or communities, and a number of Kete sites pull content from DigitalNZ. People in the Horowhenua district uploaded over 16,000 images, documents, audio, video, essays, etc. relating to their small district in the Kete Horowhenua.

3. Holley, Rose. 2009. "Many Hands Make Light Work: Public Collaborative OCR Text Correction in Australian Historic Newspapers." (March). Canberra: National Library of Australia. http://www.nla.gov.au/ndp/project_details/documents/ANDP_ManyHands.pdf.

Figure 11. Kete open-source software used by DigitalNZ and other organizations, bundles user-contributed images, audio, video, web links, documents and discussions around topics with resources offered by organizations (captured 24 July 2010)

Ratings and Reviews—Subjective Opinions

- Contribute to star rating as on Amazon.com, providing a comparative view of "quality."
- Users write reviews and contribute to blogs, providing a subjective view but also a perspective on "quality."

Ratings are supported on only 22% of the sites we studied. At the Everglades Digital Library, a service providing resources related to the environment of south Florida, the new resources on the home page also prominently shows user ratings (see review on p. 111). The ratings seem

to be the most used interaction feature; it is also the feature requiring the least amount of effort from the user.

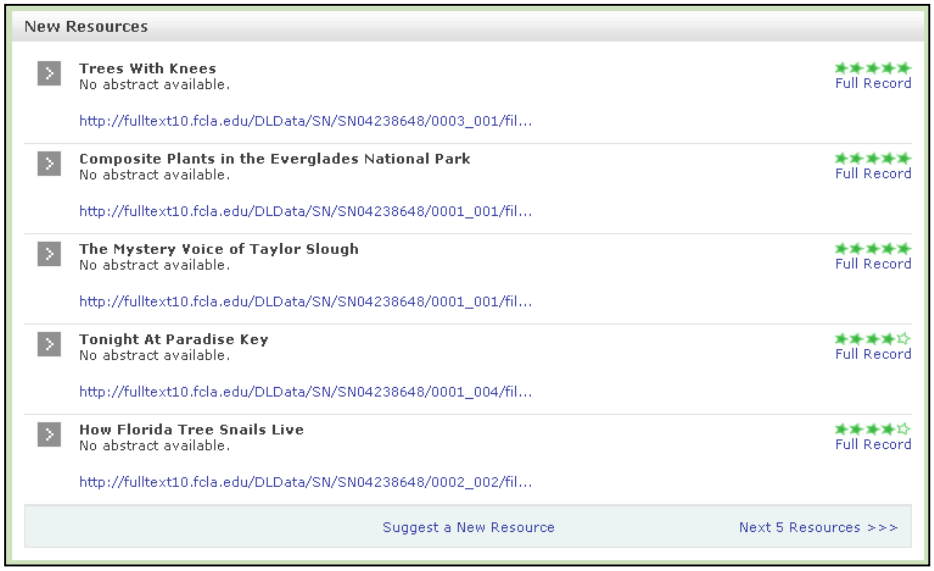


Figure 12. Ratings of resources from Everglades Digital Library's home page (captured 9 July 2010)

The Internet Archive, a nonprofit digital library of Internet sites and cultural artifacts in digital form, showcases on its home page the most recent reviews and ratings for items from its moving images, live music, audio, and texts archives. In addition, it lists a "curator's choice" for each; the link brings you to a page listing the titles most downloaded in the last week, most downloaded to date, and staff picks. The download statistics are an indication of popularity, if not necessarily "quality." The site also highlights the most recent posts by going to one of its user forums where visitors can share opinions and raise and answer questions.

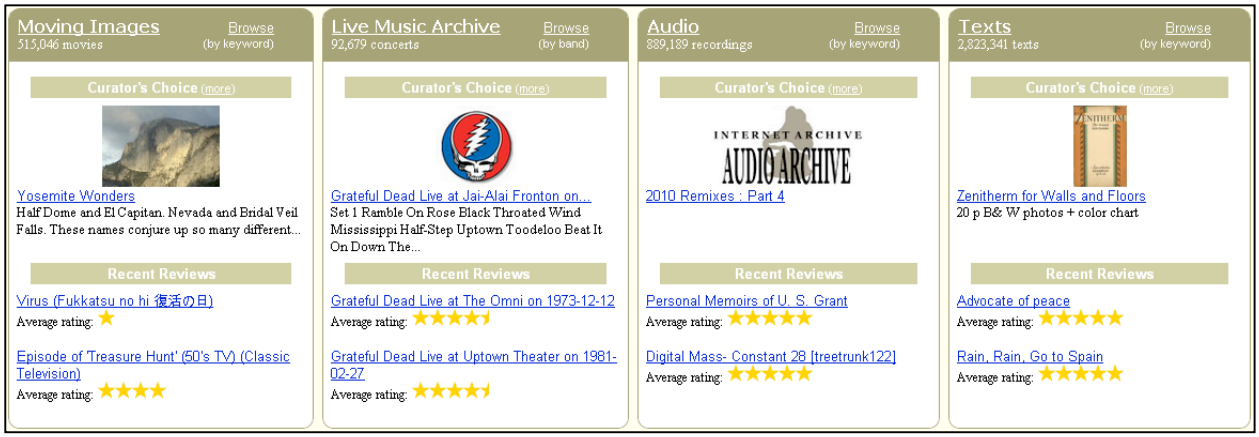


Figure 13. Most recent reviews and ratings of titles and staff choices showcased on the Internet Archive's home page (captured 9 July 2010)

Ratings help sites showcase the "most popular" of their offerings. Memory Maker, the Auckland War Memorial Museum's site that invites people to remix photographs, graphics, films clips, and music from the years following the First World War, shows the "Top Videos" (those receiving a five-star rating) as well as the latest videos on its home page. (See review on p. 124) [Site no longer updated at time of publication.]

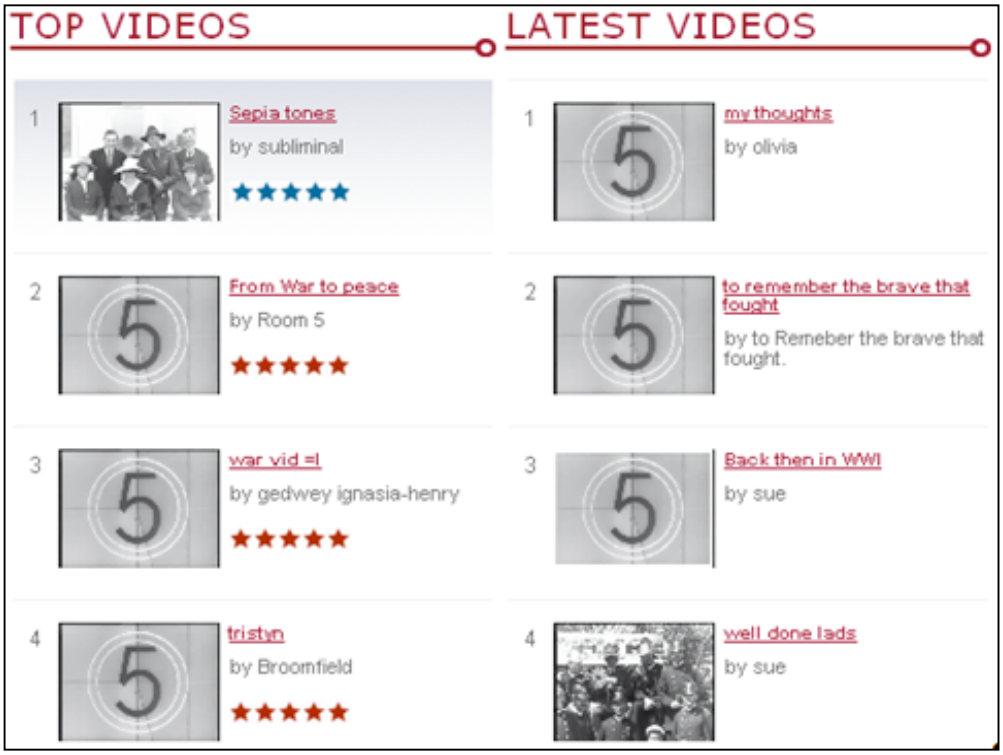


Figure 14. Videos that receive top ratings are showcased on Memory Maker's home page (captured 9 July 2010)

Goodreads claims to be the largest social network for book lovers with more than 3.4 million members who have added more than 100 million books to their shelves. Goodreads' members recommend books, compare what they're reading, keep track of what they've read or would like to read, share books with their friends (or to other social media sites like Facebook), and form book clubs. It was founded under the premise that people are more likely to get excited about a book their friend recommends than a suggestion from a stranger. Even without being a member, you can search the site and see the reviews and ratings of its members. The reviews can be filtered by ratings and edition. People can rate the reviews, which are a factor for the default sort order: length of the review, number of people who liked it, most

recent review, and popularity of the reviewer (i.e., the number of people who have "liked" reviews by that person across all books). You have to sign in (with user name, e-mail address

and password) to post your own review or comment on another's review.

Figure 15. Goodreads offers both ratings and reviews from its over 3 million members, with focus on sharing them with one's friends (captured 22 July 2010)

Sharing and Facilitating Research

- Point or link to additional unpublished resources which are relevant to research on a given topic.
- Identify potential research opportunities.
- Offer recommendations for alternative titles or editions (e.g., "This is an easier to understand introduction to the subject").

- Comment on how the information resource was used/is being used in their research.
- Ask for missing papers or resources they know exist and that people might have.
- Contribute short translations, transcriptions, or explanations for digitized documents.
- Provide information on and location of related materials within the repository or at another institution.

These features represent more of a "wish list" than features that are available on the sites reviewed. Providing a sense of community and facilitating communications with each other are prevalent in the discipline-based sites. One of the most desired features in research collections is to tap the language expertise of its community to contribute short translations, transcriptions, or explanations of digitized documents in languages for which organizations have few or no staff who know those languages. The Plateau People's Web Portal (see review on p. 140) provides an area for people to transcribe the contents of digitized documents, but it has not been used. Rather, tribal representatives provide explanations of some digitized documents.

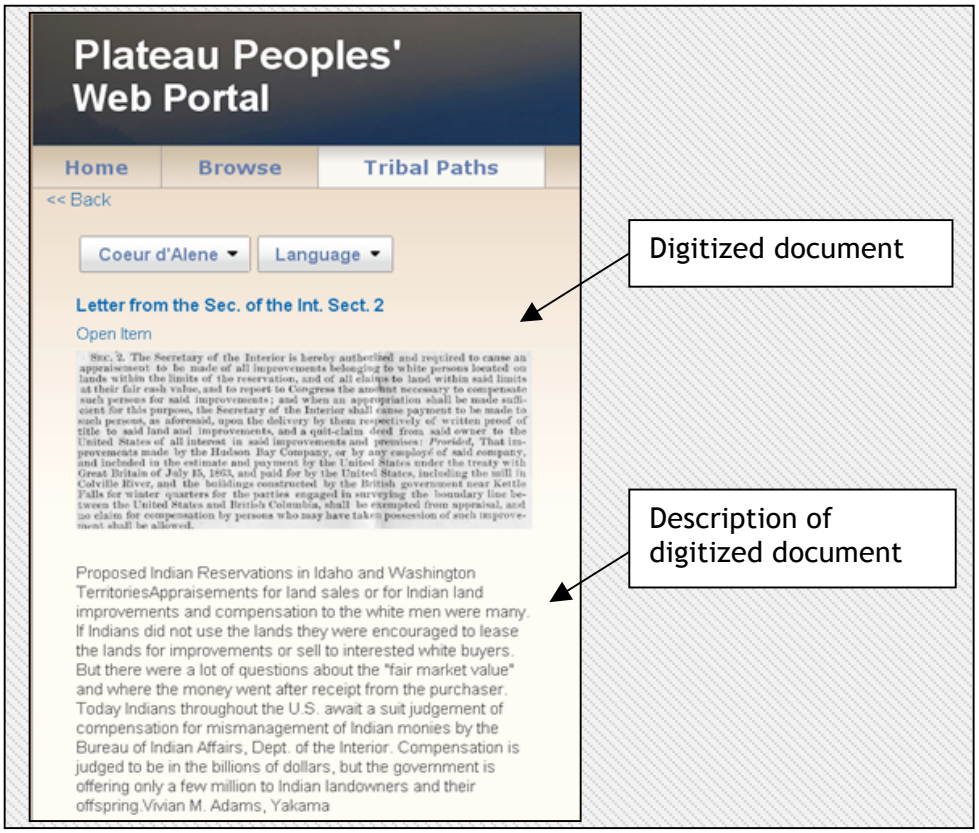
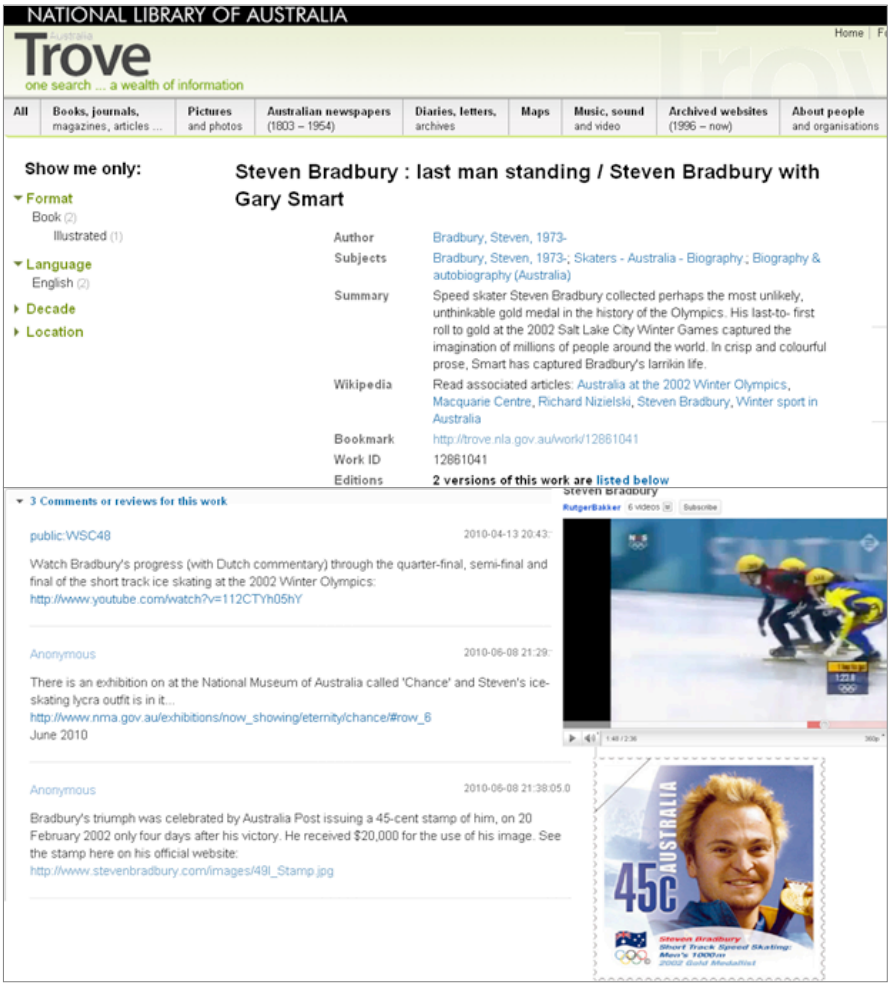


Figure 16. Tribal representatives provide context to digitized documents in Plateau People's Web Portal (captured 23 July 2010)

Trove (see review on p. 148) is a good example of providing information and location of related materials across over 1,000 cultural and educational organizations around Australia as well as external websites. Search results are displayed for books, journals, magazines and articles; pictures and photos; Australian newspapers; music, sound and video; maps; diaries, letters and archives; archived websites; information about people and organizations; lists;



and information from other websites. Users also point to other related materials by embedding links in their comments.

Figure 17. Users point to other related resources in comments to a work description in Trove (captured 23 July 2010)

Networking and Community Building

- Contributions include a "level" of contributor indicator (e.g., student, researcher, expert etc.) so that site visitors can judge the competency of contributions.
- Contributions are rated by other users to indicate perceived usefulness or quality.
- Users develop a network of peers in a chosen field.
- Users "watch" other contributors, building a community of expertise.

Few of the sites reviewed indicate the level of contributor so that users can judge the competency of the contributions. There are no "badges" as you see on Amazon.com reviews for "Top Reviewer," "Author," "Artist," "Manufacturer," "Real Name," etc. One site that does is the Plateau People's Web Portal (see review on p. 140), a site providing access to the cultural materials chosen and curated by the tribes represented. Although any visitors to the portal may leave comments, the tribal administrators have their own designated area, "tribal knowledge," to correct or add to the existing metadata from the Washington State University's Libraries, Manuscripts, Archives, and Special Collections, the Museum of Anthropology, the National Anthropological Archives at the Smithsonian Institution, and other partners.

Figure 18. Tribal enrollments were consulted to correct tribe affiliation of Red Elk attributed by photographer in the Plateau People's Web Portal's tribal knowledge section.

A number of sites track the quantity of user contributions. Australian Newspapers (see site review on p.94) showcases the top five text correctors on its home page; the Guardian's Investigate your MP's expenses (see site review on p.118) shows the user names of those who have added the most lines and reviewed the most pages. But LAM sites generally do not have ratings of the *quality* of the contributions.

Figure 19. Amazon's Top Reviewers feature is not seen on LAM sites (captured 13 July 2010)

EthicShare represents one of many discipline-based sites that developed a network of peers in a scholarly field. It's a research and collaboration site designed to help researchers collaborate and share documents in the field of ethics. Participants are invited to share citations and articles, conference announcements, calls for papers, and add events to the calendar. Many choose to share parts of their profiles in the public directory (name, department or unit, organization). Participants can also create and join groups to collaborate and share articles on specific topics.

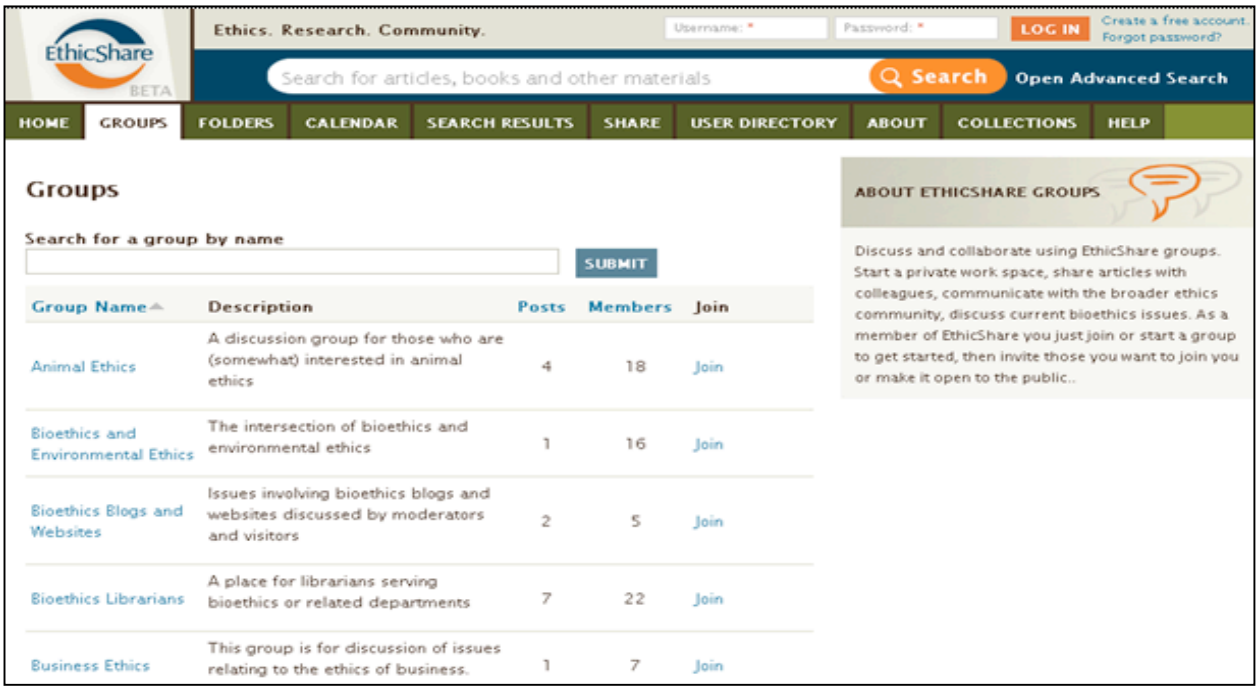


Figure 20. EthicShare helps develop network of peers in field of ethics (captured 23 July 2010)

"Watching" other contributors to nurture a community of expertise is more typical of discipline-based sites. "Following" contributors is typical of Facebook, Flickr, Twitter and YouTube (where you can subscribe to a person's or organization's photostream or "channel").

Promoting Activities Outside of the Site

- Encourage the user participate in an activity or event.
- Encourage the user to visit the institution, e.g., Kew Gardens.

Developing a network of peers in a chosen field is prevalent in discipline-based sites, less so on LAM sites. Networking with peers is intrinsic to third-party hosted sites like Facebook, Flickr, Twitter and YouTube, covered in the "Use of third-party sites and blogs" section.

The Science Museum of Minnesota's Science Buzz is designed not just to deliver information, but to encourage users to respond to questions, answers, opinions, experiences and observations to the stories posted there. The content is related to news stories or recent events. Every month a "Scientist on the Spot" answers questions (which are archived). A "Buzz Team" of curators, scientists, and funny guys start conversations by sharing their thoughts in the form of vignettes or videos. It's a content-rich forum for people to both learn and speak their minds. People are encouraged to be 'real' and readable by answering unique questions in the biographies. (For example, users respond to questions like: Things I

would invent; Technology I love; Technology that drives me crazy; Technology I use every day.) In typography, language, color and content, Science Buzz speaks and relates to its audience of science lovers. In doing so, it creates a new community made up of kids, experts and regular folks.

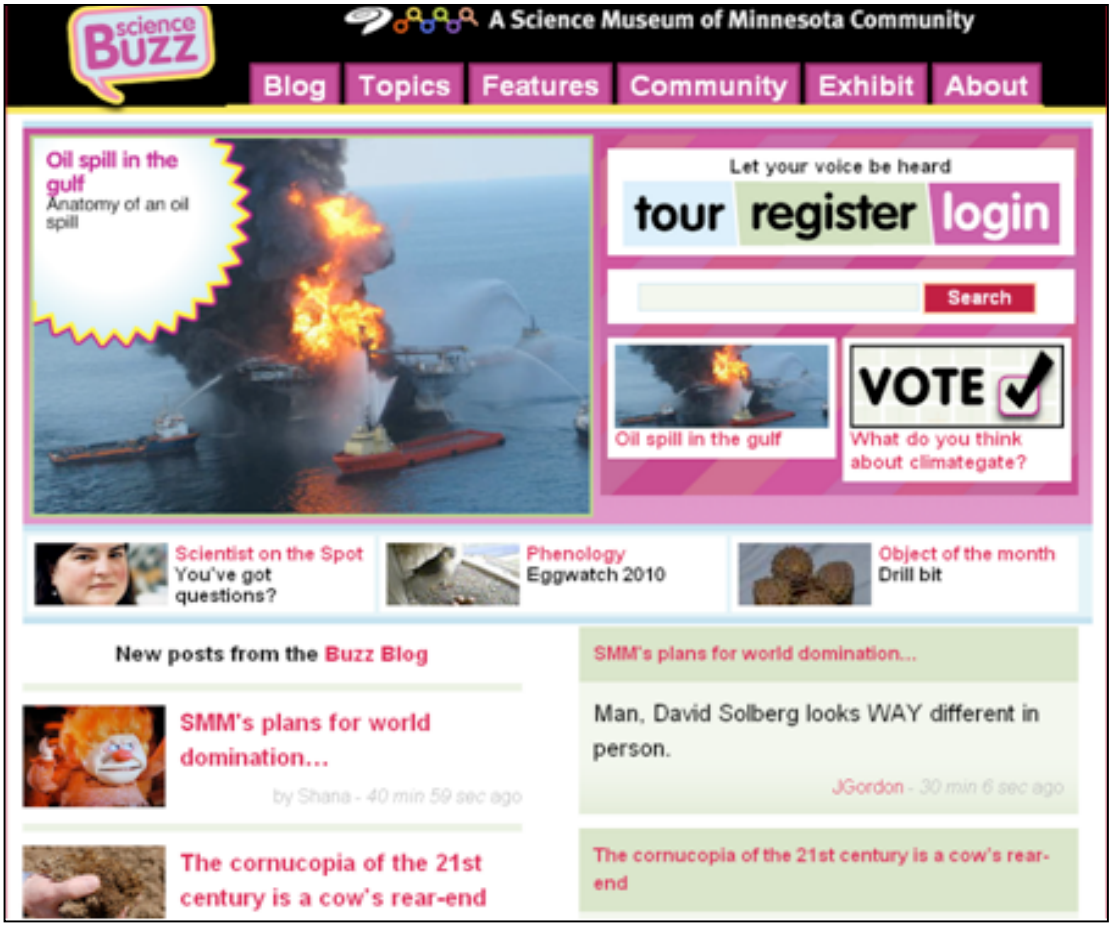


Figure 21. Science Buzz nurtures community of science-lovers (captured 12 July 2010)

Some LAM sites reviewed encourage participation in an activity outside, rather than within, the site. Click! Photography Changes Everything represents a site filled with all the bells and whistles of social metadata. Through March 2010, it collected essays and stories by both invited contributors and visitors discussing how photography changes our cultures and lives and awarded prizes. The link to the Smithsonian Photography Initiative, a division of the Smithsonian Institution Archives, encourages visits to its online exhibitions and events, and participates in discussions on photography's powerful impact on the work in its The Bigger Picture blog.

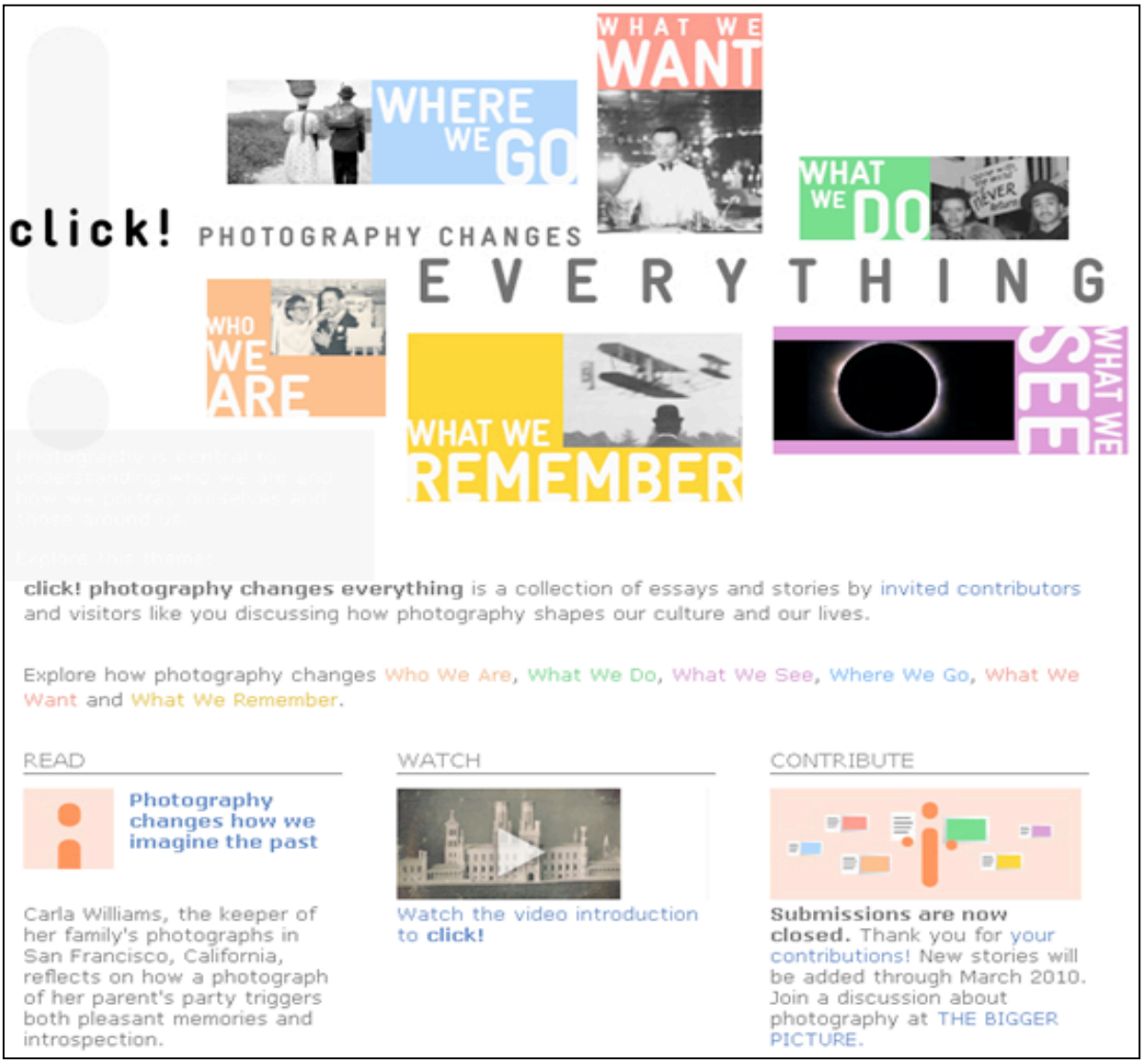


Figure 22. "Click! Photography Changes Everything" encourages users to participate in photography (captured 12 July 2010)

The Kew Gardens site (see review on p. 121) is designed to serve persons planning a visit to the gardens and persons interested in botany and conservation. Visits are encouraged by inviting users to contribute photos to Your Kew on Flickr where users can share their photos of Kew Gardens and Wakehurst Place, and People's Arboretum on Flickr, where users are asked to upload photos of trees in Kew Gardens, Wakehurst Place and around the world. (See example in the Flickr section on p. 44)

Use of Third-Party Sites and Blogs by Libraries, Archives and Museums

Although many LAMs are building interactive functionalities into their institutional websites, online catalogs, and electronic finding aids, they are also increasingly recognizing the value of third-party wikis, social media sites, social networking sites, and blogs in furthering their missions to facilitate collection discovery, enhance item-level description, and attract previously unreached groups of users. The following overview of blogs and popular Web 2.0 sites briefly touches on the basic content and features of the sites and gives some examples of how and why various LAMs are using these sites to augment descriptions of their own materials, promote their collections, and engage their users. The descriptions of the sites are intentionally brief, the list of blogs and social media/networking sites is by no means comprehensive, and the review of a site should not be viewed as an endorsement of its use. Furthermore, the examples provided of LAMs that are using the sites represent a random sample rather than exemplars. LAMs that have embraced the use of third-party sites tend to use several different social web platforms simultaneously. Although an institution may be mentioned as an example under the review of only one website below, it is very likely that the institution mentioned is using a combination of several social media/networking sites in their outreach strategies.

LibraryThing

LibraryThing is a social media site that enables users to create online collections of books; rate, tag and review books; add biographical information about authors; add images of authors and book covers; and interact with other users. LibraryThing is used by bibliophiles worldwide to manage their personal libraries and track their own reading activities, but is also used by a number of small libraries and museums as a cost-effective way to catalog their holdings and enable their staff and users to tag, rate, and review their holdings. LibraryThing for Libraries (LTFL) is a related, but separate service that adds Web 2.0 features to an institution's existing online public access catalog (OPAC) and re-purposes user-contributed images and metadata from LibraryThing to enrich the OPAC. More than 1,600 public and

academic libraries throughout the world are using LTFL services to enhance their OPACs and enable users to interact with their collections.

Participation on LibraryThing is open to anyone who completes a simple registration. Members may add up to 200 books for free and may add unlimited books for $10/month or $25/lifetime. Use of the site is intuitive, especially to those familiar with common social networking sites. Although libraries are struggling to attract a handful of user-generated tags and descriptions on their in-house OPACs, users are enthusiastically adding tags and reviews to books on LibraryThing by the millions. LibraryThing is a rich source of descriptive metadata with 1,125,129 members; 52,081,175 books cataloged; 5,384,384 unique works; 64,550,759 tags added; 1,065,912 reviews; 394,039 works reviewed; 8,451,670 ratings; and 2,017,431 user-contributed book covers (see LibraryThing's Zeitgeist Overview, statistics retrieved 5 June 2010). LAMs are taking advantage of this existing user-generated metadata through LTFL.

LTFL harvests user-generated content from LibraryThing to enhance description of published works in their clients' OPACs. Information professionals at LAMs have traditionally been hesitant to allow outsiders to add metadata to their catalogs and websites, fearing that their thoughtful authority control of names and subject headings would be undermined by malicious or incorrect tagging/description. As noted, LTFL vets user-generated tags before adding them to clients' OPACs and can display the tags separately from library-created subject headings, thus distinguishing authorized terms from potentially erroneous terms added by the user community. As far as intentionally false tags or description are concerned, LibraryThing developer and founder Tim Spalding points out that online vandals target sites that present a technological challenge and sabotage sites as a form of entertainment and/or means to display their skills to an extremely large audience. According to Spalding, abuse to LAMs sites is less likely because these sites are generally not wildly popular and "nobody thinks adding a wrong tag to a ceramic pot in a museum is fun." (T. Spalding e-mail to K. Willey, 25 March 2009).

LTFL offers several features identified by the Working Group as "user contributions that would enrich existing metadata," offering three different service packages that can be used independently or in combination. Enhancement options include:

- High-quality "recommended" or "similar" books, pointing to other books in the catalog
- Tag clouds for books and tag-based search and discovery, drawn from the millions of tags added by LibraryThing members
- Links to bibliographic records of other editions and translations of a work found in the catalog

- Patron ability to rate and review items in the catalog
- 350,000 high-quality user-generated reviews from LibraryThing.com
- Patron ability to share reviews through "blog widgets" and a Facebook application
- Shelf Browse using the local library's call numbers associated with cover images to give patrons the context and serendipity of browsing a physical shelf

As noted above, more than 1,600 libraries worldwide have implemented LTFL enhancements in their OPACs, including Nanyang Technological University (Singapore), Nelson Public Library (New Zealand), University College Cork (Ireland), University of San Francisco (California), Library Institute of Social Sciences (Netherlands), North Vancouver City Library (British Columbia), Virginia Tech (Virginia), Keele University (United Kingdom), State Library of New South Wales (Australia), and the Libraries of Colleges of Higher Technology (United Arab Emeritas). Enhancements have been made to several different systems, including AdLib, Aleph, Horizon, iBistro, iLink, Innovative, Polaris, Voyager, WebPac Pro, and others. The list of libraries at LibraryThing is a comprehensive directory of libraries and the brands of OPACs they have enhanced.

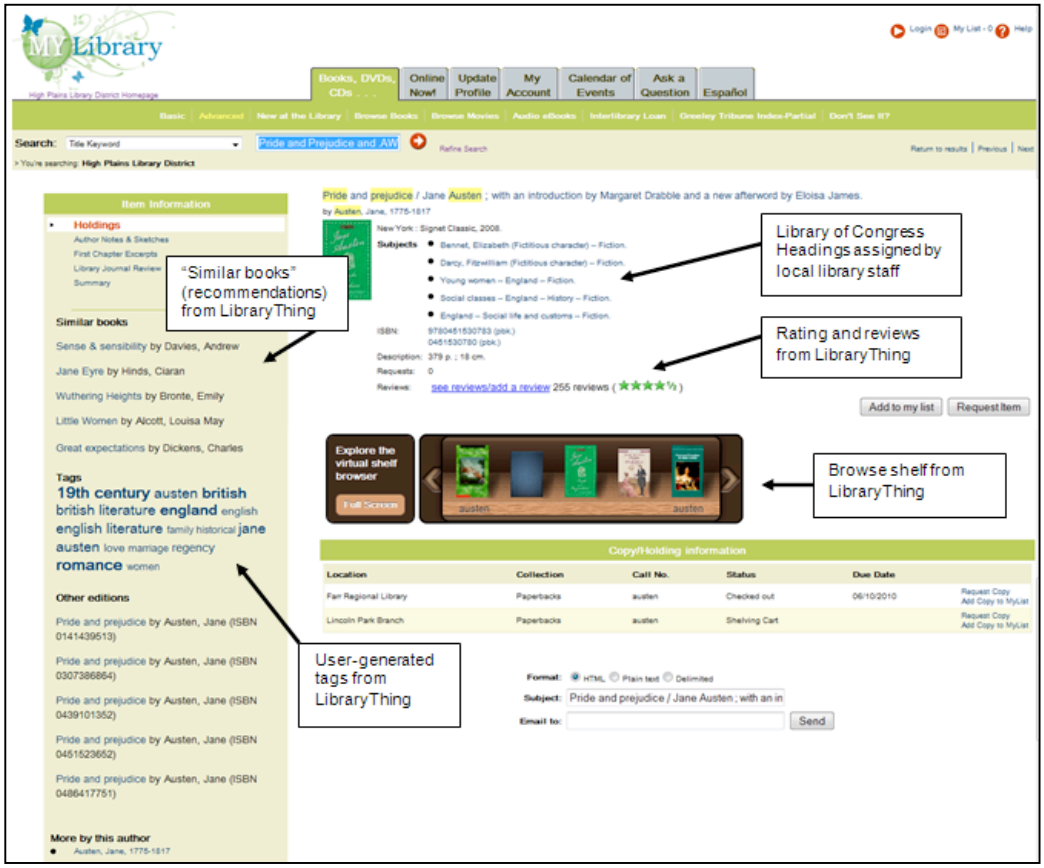


Figure 23. Screenshot of LTF enhanced item-level OPAC record at High Plains Library District in Colorado (captured 21 June 2010)

In addition to LAMs using LTFL to enhance existing catalogs, some smaller (usually specialized) libraries and museums have created accounts on LibraryThing to catalog their books and manage their holdings in a Web 2.0 environment. An organizational account on LibraryThing includes an organizational profile and a catalog or "library" of the organization's holdings. Since tags commonly include subjects and genres, users can sort by tag to search the library's collection by subject. Library Thing does not have functionalities for tracking locations or the circulation of materials, but organizations using it have created "tags" with Library of Congress classification numbers, local shelf locations, and terms such as "On Loan" to bridge this gap, making LibraryThing an inexpensive solution for institutions managing small collections of published works.

Examples of LAMs using LibraryThing include (statistics gathered 20 April 2010):

- The University of California, Los Angeles Lesbian Gay Bisexual Transgender Campus Resource Center Library (member since 2007). The UCLA LGBT Center Library in California is home to over 4000 books, films/DVDs, and journals. The UCLA LGBT Center provides education, information, and advocacy services to the local community. UCLA LGBT Center has created tags containing call numbers to track locations of books. UCLA LGBT Center's Library catalog: 2,880 items

- Museum of Comic and Cartoon Art (member since 2005). MoCCA is a nonprofit organization in New York dedicated the understanding and appreciation of comic and cartoon art, and to describing the artistic, cultural, and historical impact of this popular art form. Museum of Comic and Cartoon Art's Library catalog: 3,966 items

- Temple B'nai Israel (member since 2009). Temple B'nai Israel Library in Oklahoma has a physical collection of nearly 6,000 items (over 4,500 titles) including books, movies, and magazines created by the Jewish community and/or related to Judaism and Jewish topics. Temple B'nai Israel's Library catalog: 4,806 items

- Saraswati Library Rocklyn (member since 2007). Saraswati Library Rocklyn in Victoria, Australia is a specialized library of yoga and related subjects, primarily available to yoga teachers and students of Satyananda Yoga Academy. The Saraswati created tags to assist them in tracking circulation and acquisitions, such as "On Loan," "On Order," and "Wishlist." Saraswati Library Rocklyn Library catalog: 2,499 items

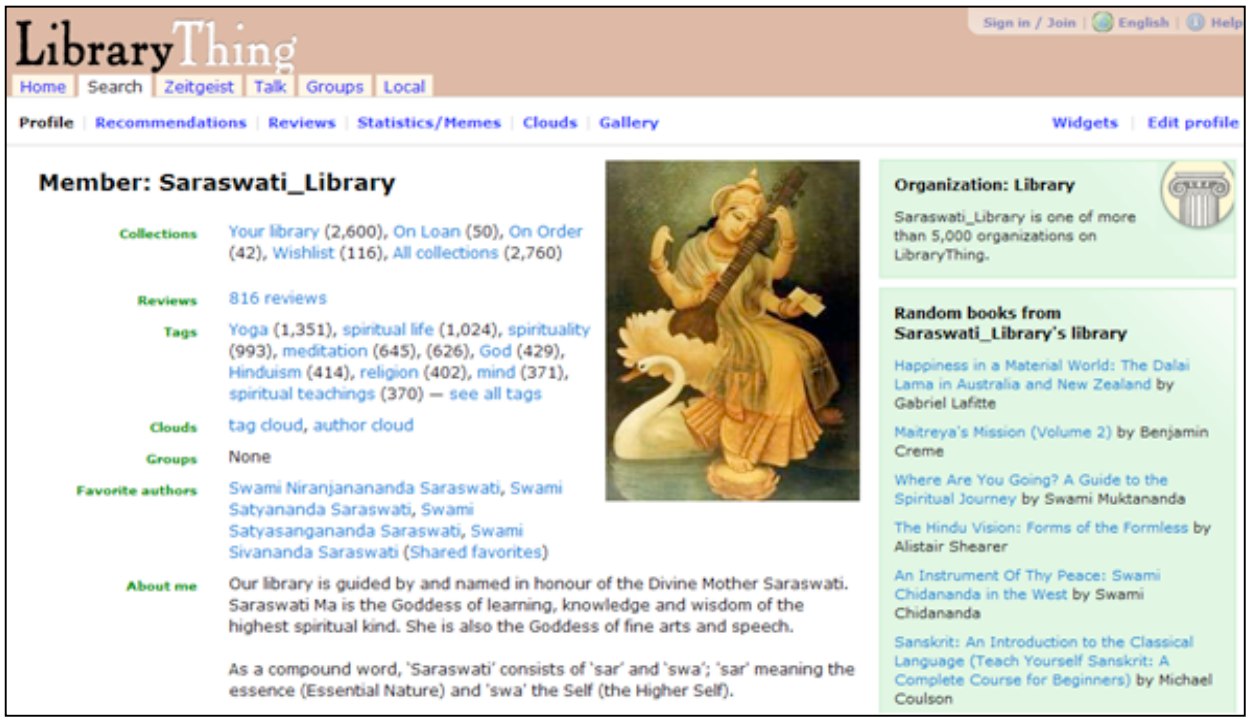


Figure 24. Screenshot of Saraswati LibraryThing profile (captured 21 June 2010)

Flickr, and Flickr: The Commons

Flickr is a social media website that hosts billions of user-generated images and videos, which can be viewed directly from within the Flicker site, shared via e-mail, or embedded in blogs and other social networking sites. Flickr is renowned not only for the volume of photographs on its site, but also for the large quantity of user-generated tags, which make its public content more accessible to search engines. Flickr was at the forefront of user-generated description of photographs and has gained the confidence of LAMs as an effective site for exposing their photographic content to the world. LAMs judge Flickr to be one of the most cost-effective and direct ways to bring their resources to the public. Users are not required to join Flickr to view its public images and maps, but one does have to establish an account in order to contribute images or leave comments/tags on images.

Establishing a Flickr account is free and accomplished through Yahoo!, Flickr's parent company. A free Flickr account permits the upload of two videos and 100MB worth of photos each calendar month while a Flickr Pro account allows unlimited uploads and additional photo-management features ($24.95 per year). Flickr members manage their own photos by creating metadata associated with photos; editing the appearance of photos; grouping photos into sets and collections (groups of sets); associating photos with specific geographic locations on maps; and more. Members can select the layout of their photostream display pages, choosing the display size of images and the option of displaying sets in the right sidebar.

Members can batch-load photos and batch-edit metadata. Members can interact with one another's photos through notes (made to appear upon mouse roll-over), tags and comments.

Members can create and/or join groups of people with common interests. Each group has a discussion board and a "pool" of images to which group members can contribute. A member can select another member as a "contact," which allows a member to keep current with the contact's recent uploads by displaying the contact's photostream on the member's homepage. This is a one-way relationship akin to "following" a page on Twitter, signing up for an RSS feed, or choosing "like this" on a Facebook profile; a member must designate a contact as "friend" or "family" to grant specific viewing privileges to his/her photos. This enables members to select a LAM as a contact without exposing their own photos to anyone else. Members can also choose to make their photos visible to everyone.

Flickr: The Commons was launched in January 2008 through a pilot project carried out in collaboration with the Library of Congress. The Commons' message to the public states its objectives and invites the public to add to the description of its content, "The key goals of The Commons on Flickr are to firstly show you hidden treasures in the world's public photography archives, and secondly to show how your input and knowledge can help make these collections even richer" (see The Commons: Participating Institutions, accessed 21 June 2010). The Commons membership is open only to cultural institutions and is by invitation or application only. The images the institution proposes to contribute should be of interest to an audience outside their own institution and must either be in the public domain or have "no known copyright restrictions." Membership in The Commons is free and the account operates in much the same way as the Flickr Pro account. Forty-five LAMs from around the globe were live on The Commons as of 21 June 2010 (see The Commons: Participating Institutions). Several institutions have a Flickr account as well as an account on The Commons.

LAMs are utilizing Flickr and Flicker: The Commons singly or in combination. Some institutions establish and maintain a standard Flickr account, an account in The Commons, and also administer "Groups" related to their institutions' images. An influential factor in determining which type of Flickr account best meets institutional needs is the copyright status of the images in question. As mentioned above, images shared via The Commons must have no known copyright restrictions, while images in the standard Flickr environment are generally copyrighted. LAMs' holdings usually include both images that are eligible for contribution to The Commons (public domain and orphan works) as well as images which are not eligible for the Commons (copyrighted to the institution or third parties). Employing the standard version of Flickr allows an institution to contribute images with different types of copyright statuses to a single account. Drew Bourn, Historical Curator of the Stanford Medical History Center, provides insight into the Center's decision to upload their images into a standard Flickr account. Bourn states that the disadvantage of posting all types of images to a standard Flickr

account is that there is no straightforward way to designate which images are orphan works or in the public domain, because within the standard Flickr system, contributions are considered to be copyrighted by default. The significant advantage of using the standard Flickr account, however, is that it neatly brings the Center's images together under a single institutional profile on Flickr—thus improving the browsability of the Center's collections, eliminating the confusion that can result from multiple profiles under a single institutional name, and streamlining the administration of the Center's online Flickr presence (Drew Bourn, e-mail to authors, 11 August 2011).

Most LAMS use Flickr to share video and images from their collections and hope to glean some useful metadata from user comments and tags. Jackie Dooley, Program Officer, OCLC Research, conducted a survey of special collections and archives within five membership organizations (ARL, RLG Partnership, CARL, IRLA, and the Oberlin group) from November 2009 to January 2010. Thirty-one percent of the 169 respondents said they use Flickr to promote or raise awareness of their institutions' activities and collections, and another 11% plan to do so. The following are just a few examples of how LAMs are using Flickr and Flickr: The Commons (statistics gathered 21 June 2010):

Kew Gardens joined Flickr in March 2007. Kew displays images related to the Royal Botanical Gardens at Kew and Wakehurst Place, including botanical specimens, landscapes, exhibitions, and festivals. In addition to its own Flickr page, Kew administers at least two groups on Flickr: Your Kew (see fig. 25) and People's Arboretum. The items on the group pages are user-generated and user-described. People's Arboretum has 414 items and sixty-four members. The group Your Kew has 5,690 items and 263 members. Kew's group members agree to share the items and description they upload and Kew is harvesting images and metadata from Flickr for display on its institutional websites (see also site review on p. 121). Like Kew Gardens, DigitalNZ and Picture Australia also use Flickr to harvest user-generated images and metadata (see site reviews on p. 107 and p. 137).

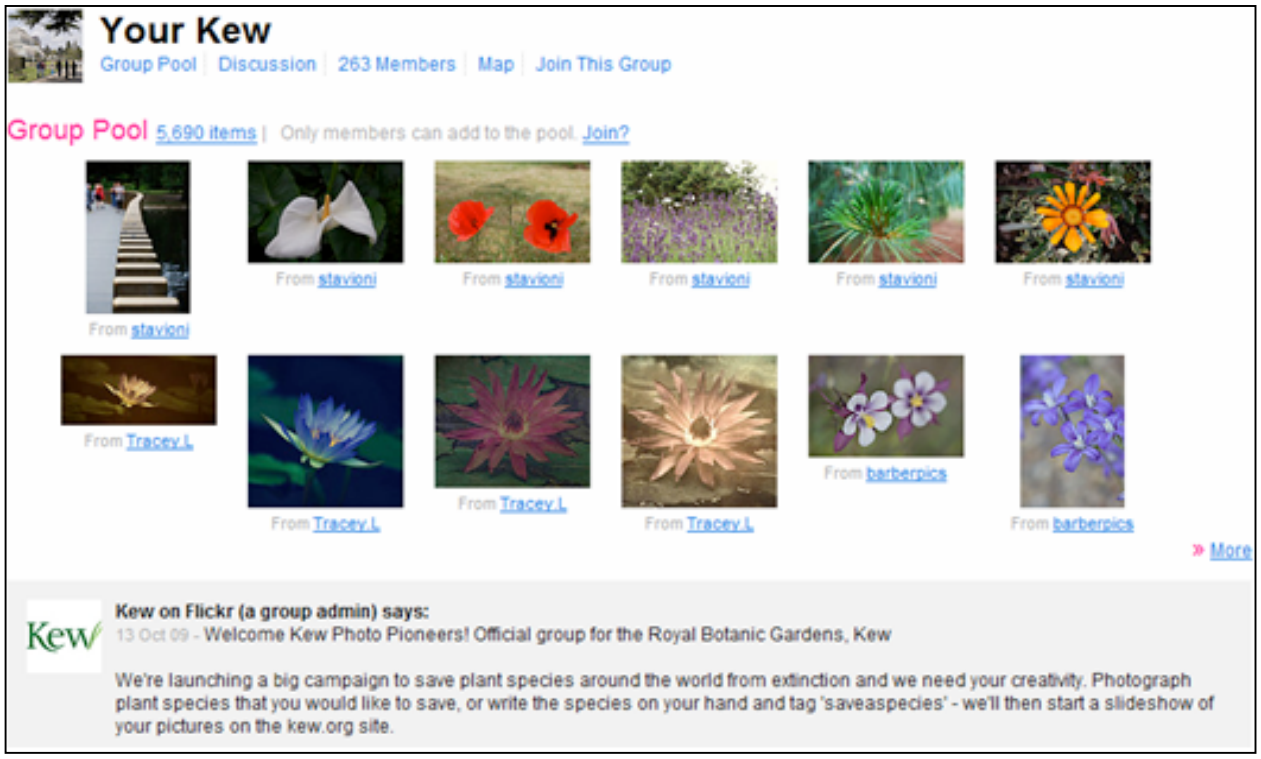


Figure 25. Screenshot from Kew Gardens' Flickr group "Your Kew" (captured 21 June 2010)

Oregon State University (OSU) Archives on Flickr was created in June 2008. Content includes over 1,600 contemporary and historic photos from the archives; mystery photos that need additional identification; images of archival activities and processes; library tours and image-based tutorials on library tools; images of university activities, such as celebrations, commencements, and sporting events; and links to countless resources about Oregon. The OSU archives also linked historic images of campus buildings to an interactive Flickr map (fig. 26) and associated it with a walking tour of the campus, enabling people with mobile Internet devices to access the related images and information as they walk through the campus. Dots on the map represent the geographic locations of the images linked to that map. When a user clicks on a dot, the image associated with that dot pops up. When the user selects a thumbnail image from the row of images at the bottom of the map the image pops up and the location is marked by a starburst on the map.

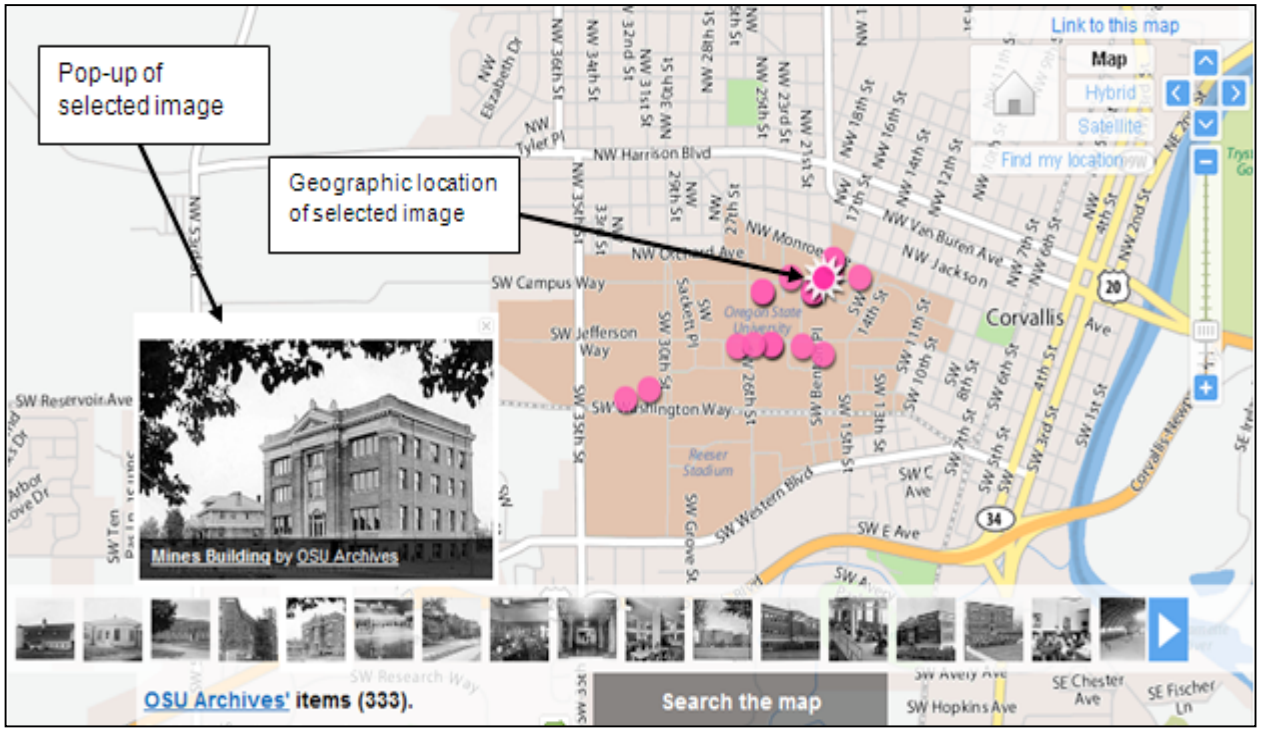


Figure 26. Screenshot of OSU Archives Flickr map (captured 22 June 2010)

OSU also applied for an account on The Commons when it established its Flickr Pro account. Oregon State University Archives on The Commons went live in January 2009. Although some of the content of OSU Archives' two accounts overlap, the Flickr account is used primarily for images of interest to its local community and The Commons photostream features items of interest to a broader audience. The OSU Commons photostream includes nearly 1,400 historic images created from glass lantern slides, postcards, and stereographic images.

The Brooklyn Museum joined Flickr in April 2006. Rather than creating a second account when it joined The Commons, it appears to have transferred its membership and its items from Flickr to The Commons. As is common for LAMs, the museum displays images and videos related to its collections and exhibitions. Rather atypical for The Commons, the museum also posts invitations to community events and asks individuals to respond to event invitations through a Facebook application. The museum uses the right sidebar to feature sets of images/videos. Clicking on a thumbnail image in the sidebar opens the set of associated images.

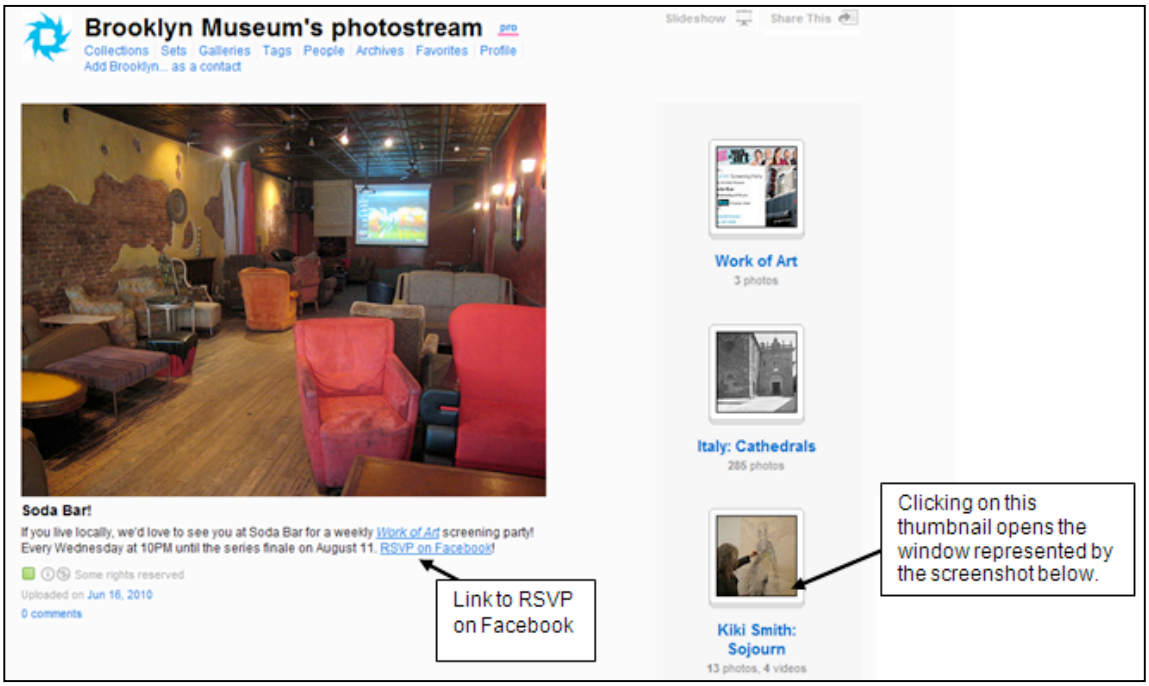


Figure 27. Screenshot of Brooklyn Museum's Invitation to Work of Art event (captured 21 June 2010)

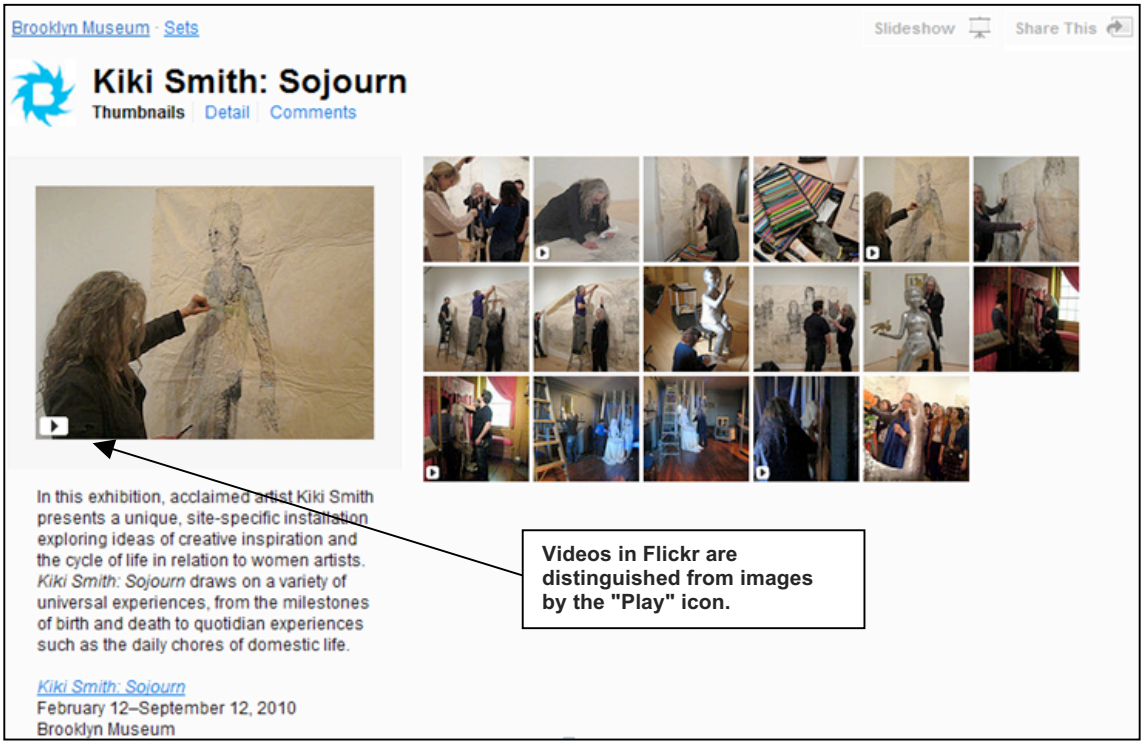


Figure 28. Screenshot of set of Brooklyn Museum images on Kiki Smith: Sojourn exhibition (captured 21 June 2010)

The New York Public Library (NYPL) joined The Commons on Flickr in December of 2008 and as of June 2010 has over 2,500 images posted. Like other Flickr Commons participants, the NYPL uses the site to host historic images from its collections. In addition to its public Flickr Commons account NYPL has established a test-account behind the scenes where it conducts ongoing tag analysis. As previously discussed, Flickr provides the account holder the means to upload metadata with his/her images as well as the means for users to tag the images. Rather than uploading existing librarian-created metadata in the description of an image, NYPL has modified and uploaded the metadata as tags. This required parsing and transforming complex terms into a tag-friendly format. Joseph B. Dalton, Applications Developer with Strategic Planning at the NYPL, describes the process and the results of uploading images with "seed" tags derived from existing subject headings. He notes that while subject schemes such as LCSH, AAT, and TGM aim for precision via hierarchically nested subject headings, breaking a compound heading into individual tags exposes the object to retrieval on a broader level. Dalton observes that uploading tags with the images has increased the images' discoverability and notes that "collections that were 'pre-tagged' have had more tagging activity than untagged collections."[4]

Figure 29. Screenshot of *Cystoseira granulata* from NYPL collection on Flickr Commons (captured 7 July 2010)

4. Dalton, Joseph P. 2010. "Can Structured Metadata Play Nice with Tagging Systems? Parsing New Meanings from Classification-Based Descriptions on Flickr Commons." In *Museums and the Web 2010: Proceedings*. Edited by J. Trant and D. Bearman. Toronto: Archives & Museum Informatics. 31 March. http://archimuse.com/mw2010/papers/dalton/dalton.html.

YouTube

YouTube is a social media website of phenomenal popularity designed for sharing video content. YouTube members have uploaded a broad assortment of video content, including original content and clips from broadcast television, film, and music videos. YouTube allows users to tag, comment upon, review, and rate posted videos, as well as "subscribe" to "channels" they like. YouTube LLC was founded in 2005 and bought by Google, Inc. in 2006. As of June 2010, people around the globe are accessing over two billion videos a day through YouTube.

Millions of viewers are well-aware that YouTube is home to entertaining videos of skateboarding bulldogs and David after the dentist, but fewer are aware of YouTube's educational content. YouTube contains thousands of videos posted by educators, museums, libraries, and archives, intended to promote LAM's collections, services, and events. Unlike Wikipedia, YouTube content does not issue from a neutral point of view and LAMs are welcome to freely post content promoting themselves and their collections, providing they adhere to YouTube's policies. LAMs have created their own channels on YouTube and branded the channels with their own colors and images. In the 2009-2010 Dooley survey of special collections and archives, 25% of the 169 respondents said they employ YouTube to promote or raise awareness of their institutions' activities and collections and another 10% plan to do so.

Some of the ways LAMs are using YouTube include (statistics gathered 14 June 2010):

- Educating users on how to access, evaluate, and use the institution's online resources: Pima (Arizona) Community College Library Director Bob Baker's channel provides access to a series of online tutorials on information literacy, including the video Online Reference Databases that is designed to help undergraduates improve their research skills (over 2,700 views)

- Promoting an event: The Washington-Centerville Public Library channel created a video to promote its exhibition of the facsimile of the Book of Kells that describes the history of the Book of Kells (over 5,800 views)

- Promoting collections of photographic prints and documents: The University of Manitoba Archives & Special Collections channel plays videos of highlights from their collections, including T. G. Hamilton's photographic investigations of psychic phenomena, 1918-1945 (over 141,897 views and hundreds of comments)

- Posting complete films from archival collections: The National Archives and Records Administration channel displays videos from their archives, including vintage public

information films, such as The Eagle Has Landed, a 1969 film about Apollo 11 and the first humans on the moon (over 28,000 views)

- Promoting collections of moving images through short clips: The University of California, San Francisco Archives & Special Collections created a channel called the Legacy Tobacco Documents Library (LTDL) Multimedia Collection to increase awareness of their audiovisual collection on the advertising methods historically used by tobacco companies (over 36,000 views and over 100 comments)

Marketing collections through YouTube has the potential to increase a LAM's audience, as evinced by the UCSF Library's Tobacco Industry collection footage on YouTube. Since the UCSF library does not own copyright for many of the videos in this collection, they created video compilations of short clips of tobacco companies' promotional materials. The library made the compilations available through their own site and promoted the collection through podcasts, a blog, Wikipedia, and Twitter. UCSF Library's project archivist Polina Ilieva notes that the creation of a "YouTube channel opened our collections to new patrons that usually don't visit archival websites." In the span of one year the Legacy Tobacco Documents Library (LTDL) website received 170 unique visitors that were directed to the site through their YouTube content (P. Ilievea e-mail to C. Shein, 14 June 2010).

Figure 30. Screenshot of Legacy Tobacco Documents Library Multimedia Collection channel on YouTube (captured 21 June 2010)

The LTDL is pleased to have reached new users through its YouTube presence, but has been slightly surprised by some of the ways its YouTube content has been perceived or categorized. Although the LTDL's mission is to promote health, their videos have been tagged and grouped with videos promoting tobacco usage and in some cases have been applauded by the comments of tobacco users. Their video compilation on Smokeless Tobacco has over 35,000 views and has received 92 comments, many of them from smokeless tobacco proponents.[5] The LTDL is not put off by this development. In the true spirit of social media sharing, LTDL has not removed comments voicing viewpoints that are in opposition to their mission, and the library continues to add videos to their YouTube collection.

Facebook

Facebook is a social networking website where members interact and follow the communications of friends, family, co-workers, and organizations of interest to them. Users establish profiles where they post content such as comments, images, videos, and links on their "wall" pages and have the ability to select who can view the items they post. Founded in February 2004 as a means for college students to get to know one another, Facebook has grown to a worldwide community of more than 500 million active users (see Facebook Statistics, accessed 31 July 2010). LAMs employ Facebook to keep in touch with existing supporters and build relationships with new ones. LAMs display contact information, hours of operation, and parking and transportation advice on their profile pages. LAMs use it to promote their resources, posting still and moving images with hyperlinks to additional collection material. LAMs use Facebook to announce events, keep RSS feeds current, provide links to their other social media pages (Twitter, Flickr, blogs, etc.), and receive feedback from their users. Members of Facebook can give an institution's page a thumbs-up to declare they "like this" institution (which has replaced the "become a fan" feature of Facebook). In the 2009-2010 Dooley survey of special collections and archives, Facebook was cited as one of the most popular of the communication methods used to promote or raise awareness of the institutions' activities and collections: 40% of the 169 respondents said they have a Facebook profile and another 10% plan to establish one.

Examples of LAMs using Facebook in these ways include (statistics gathered 19 June 2010):

- Brigham Young University's Harold B. Lee Library's Facebook page: 1,183 people "like this"

5. Ilieva, Polina E. 2010. "Architube: Using Youtube to Showcase and Promote Your Audiovisual Collections." Western Roundup: A Joint Conference of the Conference of Inter-Mountain Archivists, Northwest Archivists, Society of California Archivists, and Society of Rocky Mountain Archivists. Session 2: Web 2.0 and Archives. Seattle, Washington. 9 April. http://northwestarchivistsinc.wildapricot.org/Presentations.

- The U.S. National Archives Facebook page: 5,637 people "like this"
- The British Library's Facebook page: 13,536 people "like this"
- The Getty Museum's Facebook page: 38,886 people who "like this"

User interest in particular posts on Facebook can be gauged in part by the number of people who "like this" or make comments on a post. Some posts get no response from the community, while others inspire dialog between the users and the LAM. The community responds to both serious news as well as lighthearted posts as evinced by comments from June 2010 on the J. Paul Getty Museum Facebook wall. The Getty received somber comments to its grave announcement of the unexpected death of the President of the J. Paul Getty Trust, receiving condolences in the form of over ninety comments during the week it was posted. On the other hand, the Getty engaged users playfully in its 7 June 2010 illuminated manuscript image game, "Name that saint and his instrument of martyrdom," which received over seventy humorous comments and seventy-eight "like this" within the first twenty-four hours.

Figure 31. Screenshot of Getty Museum Facebook wall (captured 12 June 2010)

Beyond the more common uses of Facebook—that is to post single announcements and images often coinciding with the birthdates of famous people or historical events—some LAMs are using it in rather novel ways. The National Archives and Records Administration (NARA) of the United States is hoping its Facebook presence will aid in the recovery of lost property. NARA uses its main Facebook profile account to post announcements and images and to provide links to related Facebook pages for its branch institutions, Presidential Libraries, grant funding agencies, and online store. NARA's U.S. National Archives Archival Recovery Team Facebook page features posts on archival thefts and recovered items and has links to lists of currently missing items. The NARA Office of the Inspector General launched its Archival Recovery Team Facebook page in May 2010 to expand "its effort to identify and recover alienated Federal holdings that belong in the collection of the National Archives" (see May 2010 press release). The Facebook page solicits the public's help in finding missing government documents and artifacts, such as specific American Civil War correspondence, presidential pardons, and swords presented to presidents. Another creative use of Facebook is the California Digital Library's use of Facebook in combination with Twitter to create a "Web 2.0 event," which is detailed in the discussion below on Twitter.

Figure 32. Screenshot of U.S. National Archives Archival Recovery Team Facebook page (captured 19 June 2010)

Twitter

Established in March 2006, Twitter is a social networking site that hosts text-based microblogs (entries must be 140 characters or less) for members. Twitter has over 100 million users worldwide,[6] many of them LAMs. Each microblog entry is referred to as a "tweet." Tweets are public and can be viewed on Twitter's website by members and non-members alike. LAMs are using Twitter in the same way they are using other social networking sites, that is primarily for public relations. Twitter members can "follow" a person or entity to receive the tweets of that entity directly to their mobile devices in real time; members and non-members can sign up to receive RSS feeds from Twitter. In the 2009-2010 Dooley survey of special collections and archives, 27% of the 169 respondents said that they are using Twitter for institutional purposes.

Examples of LAMs using Twitter:

- Museum of Modern Art Twitter page: 207,861 followers; 1,353 tweets
- Library of Congress Twitter page: 77,950 followers; 747 tweets
- New York Historical Society Twitter page: 3,912 followers; 913 tweets
- National Library of New Zealand Twitter page: 2,472 followers; 1,201 tweets
- Calisphere (California Digital Library) Twitter page: 347 followers; 148 tweets
- Scott's Last Expedition (The Scott Polar Research Institute, Cambridge University) Twitter page: 1,019 followers; 224 tweets
- Kennedy 1960 (John F. Kennedy Presidential Library & Museum) Twitter page: 2,270 followers; 629 tweets

Although LAMs generally use Twitter to post individual announcements about current events and collection materials, some LAMs are engaging in historical tweeting, using Twitter to post series of chronological facts from historical events or excerpts from famous diaries or correspondence. The John F. Kennedy Presidential Library and Museum is gathering headlines and quotes from various primary sources and is tweeting daily news from Kennedy's 1960 presidential campaign in chronological order. The Scott Polar Research Institute is posting the diary of Captain Robert Falcon Scott's 1910-1912 expedition on Scott's Last Expedition blog and simultaneously posting an abbreviated version on a related Twitter page. The blog and

6. Oreskovic, Alexei. 2010. "Twitter Snags over 100 Million Users, Eyes Money-making." 14 April. http://www.reuters.com/article/2010/04/15/us-twitter-idUSTRE63D46P20100415.

Twitter page display Scott's day-by-day entries ninety-nine years from the date of the original entries, bringing the complete text of his diary to the user's desktop. The California Digital Library (CDL) created a similar end-user experience when it employed Twitter combined with Facebook to bring the user not only historical text, but images of original handwritten correspondence by John Muir.

The California Digital Library used Twitter to post forty thematically related tweets within seven days to create what it called a "Web 2.0 event." Calisphere is CDL's free public portal to some of the 210,000 digital objects associated with the 20,000 collection descriptions in the Online Archive of California that have been aggregated from 150 cultural heritage institutions throughout California. On 29 October 2009 CDL published a virtual collection of John Muir correspondence that is physically dispersed among different institutions, enabling researchers to view the materials together for the first time. In celebration of this new release CDL soon followed with its Web 2.0 event, using Twitter and Facebook to promote the Muir collection and "jump start" their social media presence. Over a seven-day period CDL used its Calisphere Twitter page to share a series of quotes from Muir's travel letters. Simultaneously, CDL used its Calisphere Facebook wall (figure 34) to share more extensive excerpts from the same letters accompanied by thumbnail images of the handwritten pages from the original letters and links to the digital objects on Calisphere.

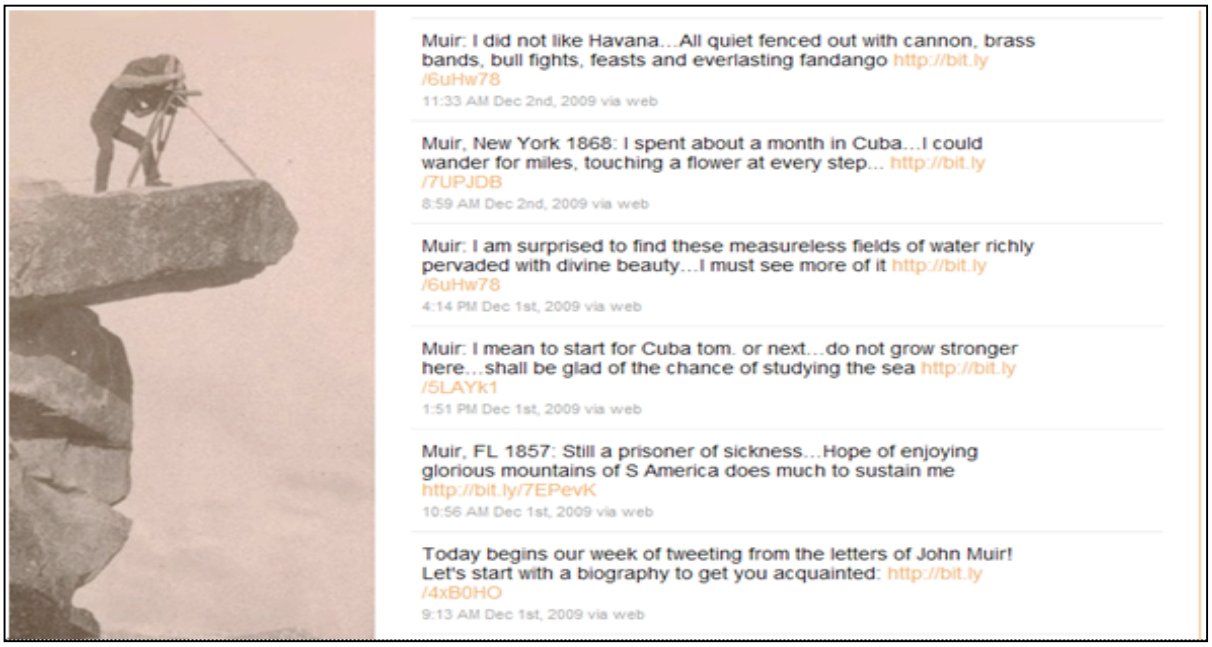


Figure 33. Screenshot of tweets from 1-2 December 2009 on Calisphere's Twitter page (captured 10 June, 2010)

Figure 34. Screenshot of two entries from 1 December 2009 made on Calisphere's Facebook wall (captured 10 June 2010)

Wikipedia

Wikipedia is a collaborative wiki project of Wikimedia Foundation Inc., a nonprofit charitable organization. Wikipedia is a community-generated electronic encyclopedia founded in January 2001 that includes text, images and links to related material. Usually, many people (sometimes up to 1,000 individuals) contribute to a single article, resulting in relatively balanced, unbiased information that is supported by multiple references. As of January 2010, Wikipedia receives over 78 million visitors per month, has over 91,000 active contributors and more than 16 million articles in 270 languages (see Wikipedia:About, accessed 22 July 2010). Wikipedia's content is actively moderated by an administrative team of over 1,700 people and also by its community of millions of users who work to prevent the posting of unverified information.

Twenty-first-century researchers often do not begin an information search at a library, archives, or museum site. LAMs need to bring their resources to reference sites that are actively engaging users. Since Wikipedia is arguably the most popular reference resource in the world, LAMs have identified it as an important avenue through which to share their

resources. Wikipedia encourages curators, librarians, archivists, and other cultural heritage professionals to contribute and edit articles and other information to Wikipedia. Wikipedia has created a detailed page of advice for cultural heritage professionals which states:

> As someone professionally affiliated with an institution in the cultural sector (such as a museum, library, archive, public art gallery or similar) you are a custodian of our cultural heritage, which places you in a unique position to improve Wikipedia. Our goal is to provide access to knowledge freely (gratis and libre), and your expertise and institution's collection are welcome and necessary if we are to achieve that goal. (see Wikipedia:GLAM, accessed 15 June 2010)

This invitation to participate grew out of GLAM-Wiki, an event organized by Wikimedia in August 2009 in Canberra, Australia that aimed to discover how galleries, libraries, archives and museums (GLAMs) could better understand and meet the needs of Wikipedia users, also called "Wikipedians." This event inspired the British Museum to sponsor Liam Wyatt, Vice President of Wikimedia Australia, as their inaugural volunteer "Wikipedian in Residence" at the British Museum for five weeks in June and July 2010. Wyatt's role was to develop a symbiotic relationship between the museum and Wikipedia, to use the museum's expertise to improve article quality in Wikipedia while exposing the museum's resources to a larger audience. Wyatt chronicled his experience at the British Museum on his blog, where he began by explaining the motivation behind the collaboration:

> The British Museum's digital strategy specifically speaks about sharing the collection and the institution's expertise with the wider-web, beyond their own website. A sub-point of this is that the British Museum should engage with partnerships with the "knowledge sites" elsewhere online. These two points place a relationship between the "British Museum and Wikipedia as not just a good thing"™ but as a strategic priority. (See Witty's Blog: British Museum by the Numbers)

At the close of his time at the British Museum, Wyatt highlighted some outcomes of the effort, including links to statistics demonstrating increased page-views of the museum's content on Wikipedia, statistics showing a swell in click-throughs from Wikipedia to the museum's catalogue, and details about community interaction with museum content and curators that occurred as a result of the Wikipedia/British Museum collaboration. (See Witty's Blog: End of my residency)

In addition to this recent project by the British Museum, other LAMs are using Wikipedia to varying degrees. Not only do LAMs contribute to Wikipedia pages devoted specifically to their own institutions, such as the article on the British Museum, but they also add references and external links to other articles when they hold materials of relevance to an existing article. Adding links to assist researchers in finding unique resources raises awareness of these resources and virtually brings together information on primary resources from various institutions. A 2007 study conducted by the University of Washington cites statistics on how

UW's presence on Wikipedia drove increased web traffic to their archival collections. Published graphs show that Wikipedia directed over 5,000 visits to their collections online during the span of a year. A 2007 *D-Lib Magazine* article explains the process of adding information to Wikipedia and makes a strong argument for LAMs placing links to their collections in relevant Wikipedia articles.[7]

One of the barriers LAMs have encountered when adding external links to their own holdings in Wikipedia articles is Wikipedia's conflict-of-interest clause, which prohibits people from using Wikipedia to direct web traffic to a site in which they have an interest. Wikipedia's credibility depends in part on its neutral point of view. Wikipedia administration will likely remove links that an institution directly adds to promote its own collections. Instead of adding external links directly, an institution must post the proposed addition to the "Talk page" of the relevant article and get the approval of other "editors" (registered users) before the link can be added to the article. To gain approval, the link/reference must be perceived as useful to the majority of Wikipedians. Although links to collection guides and catalogs can be approved, the Wikipedia community prefers links to digital versions of the collection material. The process of proposing and discussing contributions on a Talk page can be time-consuming, but given the far reach of Wikipedia, many LAMs believe that the increase in traffic to their collections justifies the effort required to publicize their content on Wikipedia. In the 2009-2010 Dooley survey of special collections and archives, 38% of the 169 respondents provide links to their collections in Wikipedia, and another 11% plan to do so.

Examples of LAMs that have contributed to articles and created "external links" directing users to their collection material include:

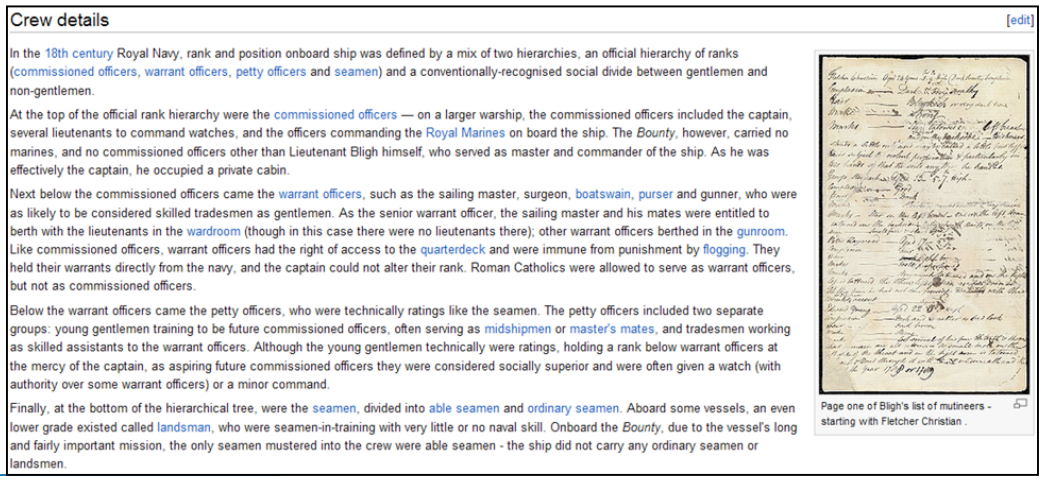
- Anna Pavlova article contains a link to National Library of Australia's digitized photographs of Anna Pavlova
- Charles Fletcher Lummis article contains external links to finding aids for material that is dispersed across more than one archives:
    - Manuscript Collection at the Autry Center (Autry Museum)
    - Charles F. Lummis Papers (UC Irvine Special Collections and Archives)
- Julius Shulman article contains external links to finding aids and digital collections dispersed across more than one institution:

7. Lally, Ann M. and Carolyn E. Dunford. 2007. "Using Wikipedia to Extend Digital Collections." *D-Lib Magazine*. 13 (5/6). dlib.org/dlib/may07/lally/05lally.html.

  - Photographs of Julius Shulman (Canadian Centre for Architecture digital collection)
  - Julius Shulman photography archive (Getty Research Institute)

- The Australian Newspapers team created Wikipedia articles for newspapers represented in their collections, such as the The Argus (Australia) article. They illustrated the article with digital images from the collection and added external links to several resources from the National Library of Australia and Australian Newspapers collections.
  - Digitized historic *The Argus* from the National Library of Australia
  - Digitized historic *The Melbourne Argus* from the National Library of Australia
  - The Argus: Special War Edition
  - *The Argus* Index: 1870-1879
  - The Argus Index: 1870-1879. Indexes to *the Argus* for other years

LAMs are not only using Wikipedia to raise public awareness of their collections, they are also opening their collections to use by Wikipedians who want to illustrate articles with digital images held by LAMs. Jan Fullerton, Director General of the National Library of Australia (NLA) stated that Wikipedians are welcome to use NLA images that are in the public domain to illustrate relevant Wikipedia articles.[8] Wikipedians have taken the NLA up on this offer as seen in several Wikipedia articles, including Mutiny on the Bounty, to which a Wikipedian added an image of Captain Bligh's logbook from the NLA collection.



Crew details [edit]

In the 18th century Royal Navy, rank and position onboard ship was defined by a mix of two hierarchies, an official hierarchy of ranks (commissioned officers, warrant officers, petty officers and seamen) and a conventionally-recognised social divide between gentlemen and non-gentlemen.

At the top of the official rank hierarchy were the commissioned officers — on a larger warship, the commissioned officers included the captain, several lieutenants to command watches, and the officers commanding the Royal Marines on board the ship. The *Bounty*, however, carried no marines, and no commissioned officers other than Lieutenant Bligh himself, who served as master and commander of the ship. As he was effectively the captain, he occupied a private cabin.

Next below the commissioned officers came the warrant officers, such as the sailing master, surgeon, boatswain, purser and gunner, who were as likely to be considered skilled tradesmen as gentlemen. As the senior warrant officer, the sailing master and his mates were entitled to berth with the lieutenants in the wardroom (though in this case there were no lieutenants there); other warrant officers berthed in the gunroom. Like commissioned officers, warrant officers had the right of access to the quarterdeck and were immune from punishment by flogging. They held their warrants directly from the navy, and the captain could not alter their rank. Roman Catholics were allowed to serve as warrant officers, but not as commissioned officers.

Below the warrant officers came the petty officers, who were technically ratings like the seamen. The petty officers included two separate groups: young gentlemen training to be future commissioned officers, often serving as midshipmen or master's mates, and tradesmen working as skilled assistants to the warrant officers. Although the young gentlemen technically were ratings, holding a rank below warrant officers at the mercy of the captain, as aspiring future commissioned officers they were considered socially superior and were often given a watch (with authority over some warrant officers) or a minor command.

Finally, at the bottom of the hierarchical tree, were the seamen, divided into able seamen and ordinary seamen. Aboard some vessels, an even lower grade existed called landsman, who were seamen-in-training with very little or no naval skill. Onboard the *Bounty*, due to the vessel's long and fairly important mission, the only seamen mustered into the crew were able seamen - the ship did not carry any ordinary seamen or landsmen.

Page one of Bligh's list of mutineers - starting with Fletcher Christian .

8. Wyatt, Liam. 2009. "[[edit]] this GLAM" (slide presentation). Presented at the National Library of Australia, Canberra. 8 April. http://www.slideshare.net/wittylama/edit-this-glam.

Figure 35. Screen shot of portion of Wikipedia article "Mutiny on the Bounty" (captured 25 July 2010)

Wikipedia articles featuring individual LAMs are common and can be easily located via a Wikipedia search. The following is a screenshot of the beginning of the article on the British Museum. The left sidebar contains links to the article in other languages. The map in the right sidebar is interactive.

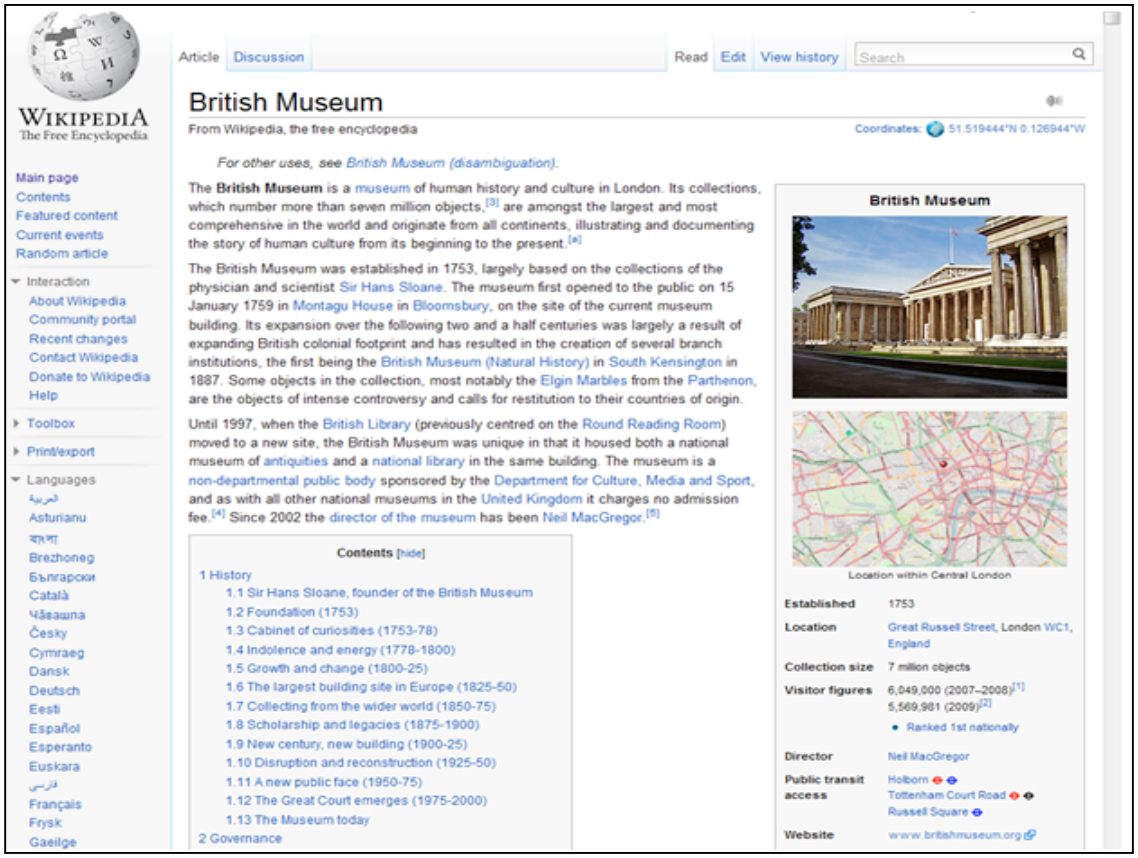


Figure 36. Screenshot of part of British Museum Wikipedia article (captured 21 June 2010)

Blogs

In addition to contributing digitized material and other collection information to social media and networking sites, LAMs are also using blogs to engage users and highlight items from their collections. Blogs frequently include links to finding aids/collection guides, images of collection material, and audio and video recordings. Blogs are often hosted by third-party sites such as Blogger or WordPress, but can also be developed in-house. Establishing a blog through a hosted site is economical (usually free) and requires little or no HTML skills,

although HTML skills do enhance one's ability to manipulate the display. Upon establishing a blog on a hosted site the blog manager can select the layout/theme of the user interface and brand the blog to visually associate it with the LAM. The manager can choose various Web 2.0 features and adjust settings to enable users to comment upon and tag images. Many LAMs allow anonymous comments/tagging to encourage user contributions, but some LAMs reserve tagging for registered users or LAM staff. In the 2009-2010 Dooley survey of special collections and archives, institutional blogs are the most popular of web-based communication methods special collections use to promote or raise awareness of their institutions' activities and collections. Forty-nine percent of the 169 respondents have institutional blogs, and another 19% plan to establish one.

LAMs often give free rein to creative staff members who use blogs in a variety of ways. The following is a quick glimpse at some of types of content LAMs post to their blogs:

- Mustaches of the 19th century, created by the University of Kentucky Archives, is hosted by Blogger and has been public since 2007. This blog unexpectedly attracted a loyal group of followers by focusing on a whimsical subject represented in the university's archival collection. Blog posts feature nineteenth-century portraits of men with facial hair, a glossary of facial hair terminology, and links to additional mustache-related resources. The historic images are accompanied by clever text. At the height of this blog's activity some posts garnered upwards of fifty comments (which is rather high for typical LAM blogs) from mustache lovers everywhere. See the 21 October 2007 entry titled An Astute Mustache Observation for a sample of user interaction.

- Anteater Antics, created by the University of California, Irvine (UCI) Special Collections and Archives, is hosted by WordPress and has been public since June 2009. Blog posts include images of photographs, ephemera, architectural drawings, oral history audio recordings, etc. The blog content primarily focuses on university history to target its audience of students, alumni, and other university supporters. In September 2009, in honor of the start of the academic year, the archives posted an oral history Interview with Schuyler Hadley Bassett, a member of UCI's first freshman class, discussing how the students chose the anteater as UCI's mascot. The archives staff created a YouTube video, merging the audio of the interview with images of the first students in 1965 and embedded the video link in the blog post.

- Room 26 Cabinet of Curiosities, created by the Beinecke Rare Book and Manuscript Library, Yale University, is hosted by WordPress and has been public since 2007. Blog posts include images of photographs, ephemera, scrapbook pages, correspondence, artwork, and more. The blog features everything from no-nonsense historical documents to quirky, off-color items, maintaining the interest of a wide audience. The

Beinecke recently posted a request for public assistance in identifying subjects in mystery photographs from several different collections in its 14 June 2010 post Do You Know Who I Am?

- Wallerawang Branch Library is a New South Wales community library that has created a blog hosted by Blogger. The blog has been public since 2009. The blog caters to a diverse audience, blends information related to books, movies, pop culture, and community events, and includes text, images, podcasts, and more. The right sidebar includes a literary or historical quote and an interactive game that both change daily; links to other social media sites; and several other features. The blog shares information on international literary news, such as its 11June 2010 post Winner of the Orange Prize for Fiction, and distributes information in conjunction with local events. The library promoted a celebration of spring in a nearby village with its 23 August 2009 blog entry Magical Beauty of Daffodils, which combined photography; artwork; the text of Wordsworth's poem, "The Daffodils"; and links to event brochures, flower planting tips and the musical score "Fair Daffodils"; and more.

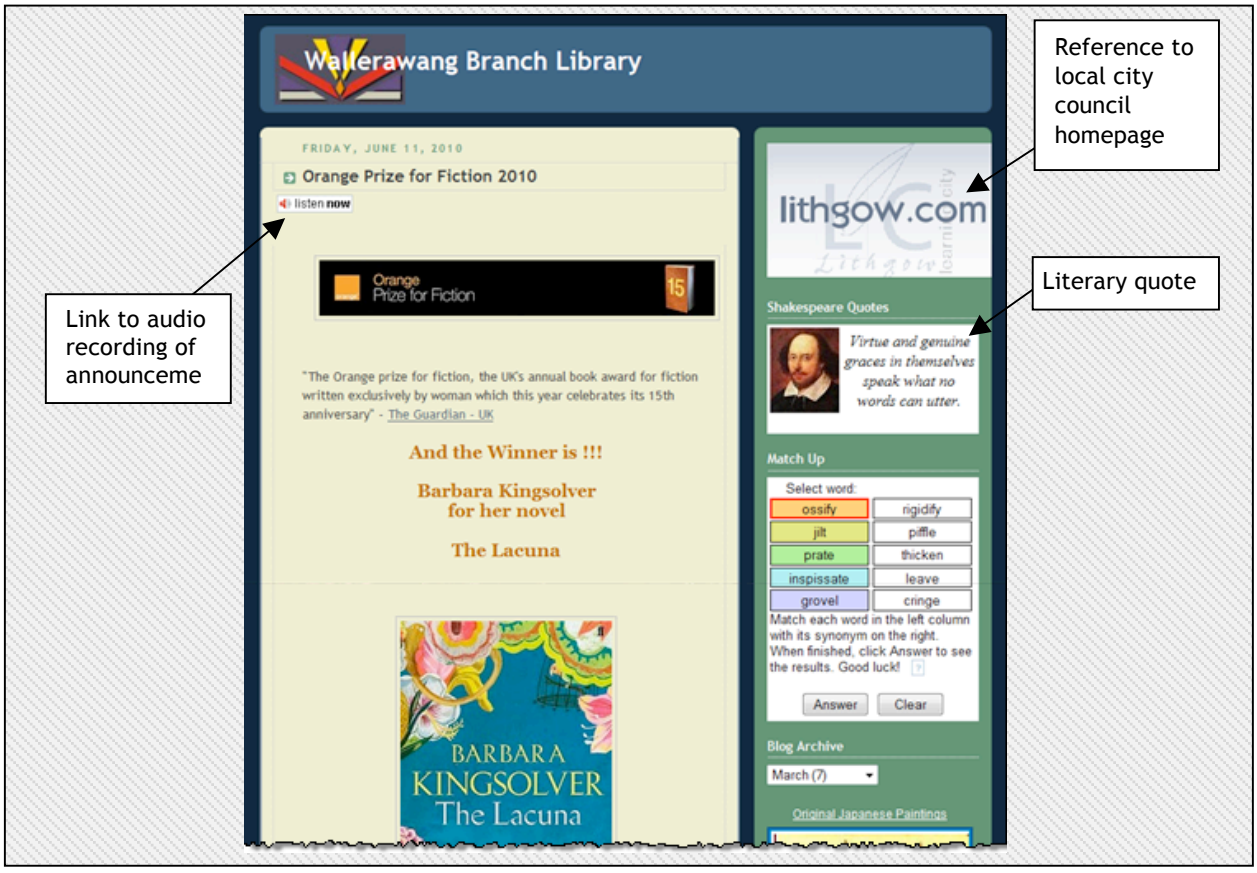


Figure 37. Screenshot of partial entry from 11 June 2010 on Wallerawang blog (captured 20 June 2010)

- The Getty Iris is a collaborative blog created by the four programs of the J. Paul Getty Trust: the Research Institute, Museum, Conservation Institute, and Foundation. The blog uses a customized WordPress theme and is hosted on a Getty server. The Iris has been public since April 2010. Blog posts include behind-the-scenes peeks at current projects, exhibitions, events, collection materials, and more. The variety of content attracts different audiences, depending on the topic. Blog posts include: scientific experiments underway in the conservation lab, as discussed in the 18 June 2010 post What's Simmering in that Beaker?; children's artwork from Getty educational programs, as featured in the 17 June 2010 post Art Stops: A Fanciful Chandelier Ride; and the 7 April 2010 post An Update on the Earthquake in Chile, which delivered first-hand news on the status of cultural institutions following an 8.8 magnitude earthquake.

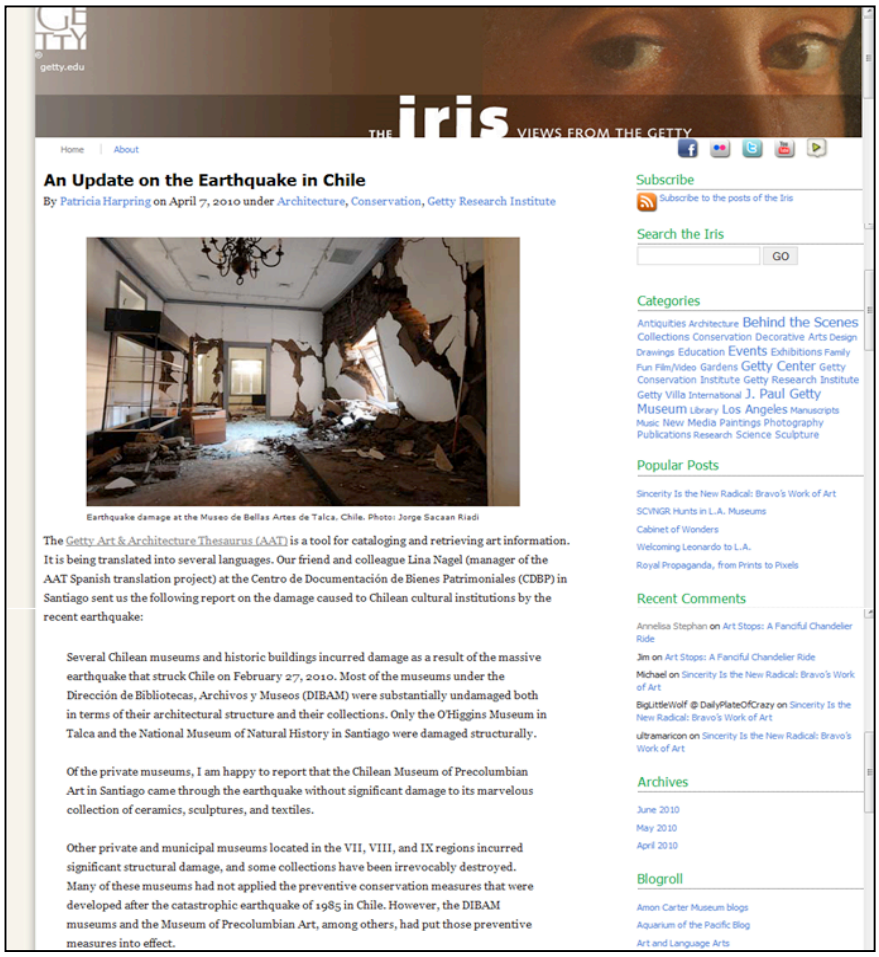


Figure 38. Screenshot of beginning entry from 7 April 2010 on Getty Iris Blog (captured 20 June 2010)

- Smithsonian Institution Collections Search Center is one of the twenty-plus blogs sponsored by the various libraries, museums, and archives of the Smithsonian. It is hosted by Blogger, but is integrated into the Smithsonian website. It has been public since 2010. Blog posts include images of photographs, artwork, video recordings, ephemera, correspondence, and more from its collections, accompanied by a significant amount of text designed to educate the audience. The diverse branches of the Smithsonian contribute a wide range of content to the blog; content includes a post that draws on connections from historic collections materials to the 2010 volcanic eruptions in Iceland featured in the 16 April 2010 post Volcanoes around the Globe and in the Smithsonian; a 13 May 2010 post discussing the cultural origin of the game Cat's Cradle; and a 2 June 2010 post on entomology illustration called Beautiful Bugs.

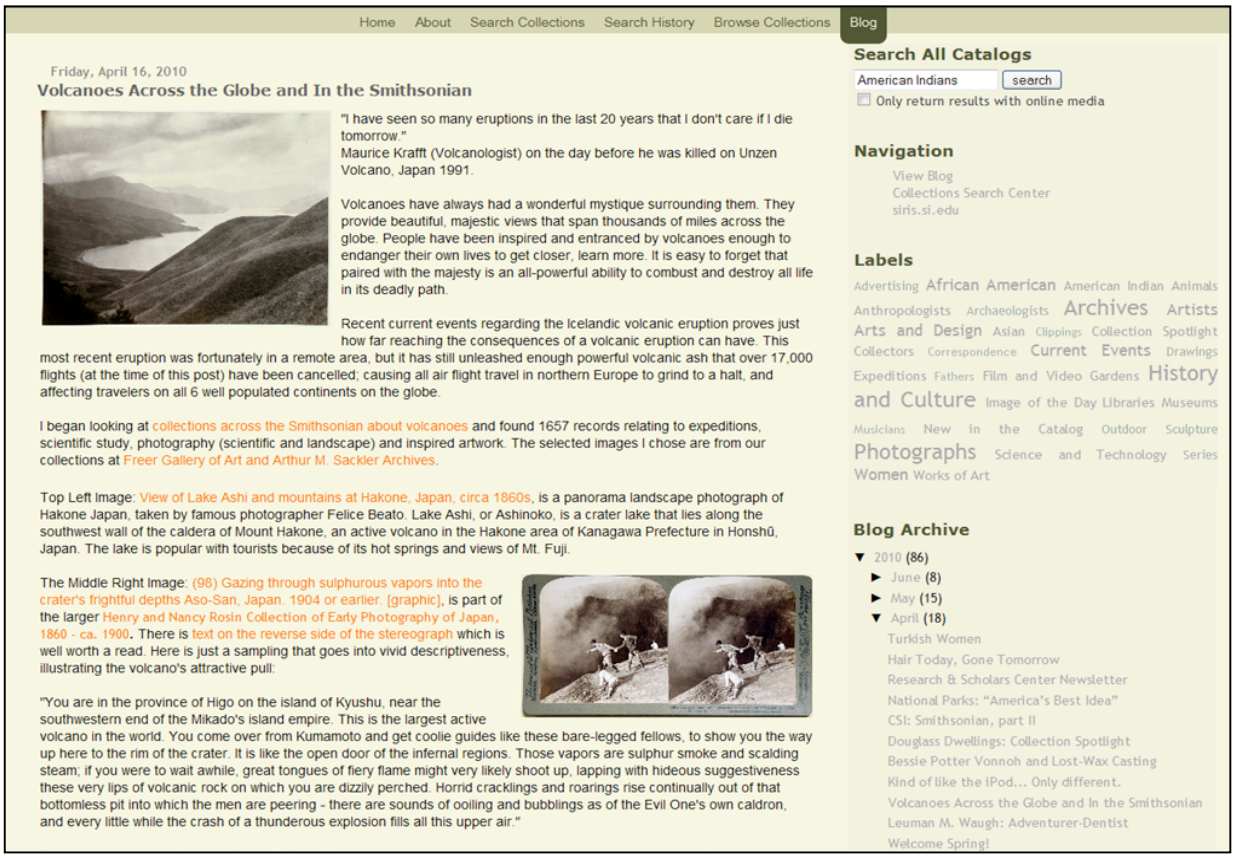


Figure 39. Screenshot of partial entry from 16 April 2010 on Smithsonian blog (captured 19 June 2010)

Observations

A web presence is part of nearly every LAM's strategic plan for marketing services, events, and resources—especially for digitized collections. The choice of the web-based communication method depends on available resources, the interests and habits of the target audience, and the purpose of the communication. LibraryThing is an excellent resource from which to harvest user-generated metadata on published works and disseminate information on one's own holdings of published materials, but impractical for unique or unpublished works. Flickr is an unparalleled vehicle for sharing still images and gathering user-generated description of the images. YouTube is the leading site for promoting and sharing moving images. Facebook provides an avenue through which LAMs can communicate textually and imbed audio, video, and images. Twitter is an efficient way to push out short textual messages, such as announcements and alerts. Wikipedia offers the potential to reach a broad audience and direct web traffic to a LAM and its select resources. Blogs, especially those built in-house, are perhaps the most adaptable platform for communicating various formats of information through an interface that can be functionally and visually tailored to suit institutional needs.

Establishing a presence on social networking sites, wikis and blogs enables LAMs to bring their resources to online environments where users are already active, exposing content to new audiences, encouraging user interaction, and fostering a sense of community. Informal feedback from managers of blogs and social media sites shows they have had similar experiences marketing their sites, evaluating use, and defining "success."

Marketing a Web 2.0 Presence

Although the goal in developing a Web 2.0 presence is generally to promote LAM collections, events, and services, promoting the actual Web 2.0 presence is also important. Feedback from archivists at the University of California, Irvine (UCI), Brigham Young University (BYU), and Oregon State University (OSU) indicates that marketing their blogs and social website presences increased the number of views/visitors to their sites. Promoting a Web 2.0 presence is often accomplished through newsletters, listservs, presentations, and via announcements and links from home sites and companion Web 2.0 sites.

In December 2009, when UCI made their Anteater Antics blog accessible from a link on the UCI Libraries' home page, blog traffic instantly increased from an average of around 250 views per month to over 1,800 views. The number of users dropped slightly after the initial push, but has remained at an average of over 1,400 views per month since then. (Michelle Light, University Archivist and Acting Head of Special Collections and Archives, UCI libraries. E-mail message to author. 15 June 2010)

Tiah Edmunson-Morton, OSU Reference & Instruction Coordinator, notes that OSU Archives on Flickr experiences spikes in daily views with the posting of new content (people are notified through an RSS feed) and that the spikes are higher when she simultaneously publicizes the new content through the OSU blog, e-mails, and/or Twitter, or adds the images to Flickr groups (M. Light, e-mail message to author. 6 June 2010). To promote the launch of its Flickr Commons presence, OSU included historic images of Oregon and partnered with community organizations to promote it as part of the state's 150th anniversary celebration.

Evaluating Site Usage

Social media/networking web pages and blogs experience fluctuations in popularity. It is very common for a page to receive a large number of visits and comments when it is first launched, or the public first becomes aware of it, and for views and comments to wane as the novelty of a site wears off. It is also common for views of a site to peak in association with trendy posts.

Monitoring the usage of social media/networking web pages and blogs is uncharted territory and an emerging field of study for LAMs that are grappling with it. Google Analytics, Bit.ly, Trackback, and YouTube Insight are some of the tools LAMs have found helpful in gathering statistics. Interpreting statistics presents challenges. RSS download statistics reflect the number of files downloaded to subscribers, who may or may not ever actually look at files. The number of comments or tags on a posting does not reflect the number of visitors to that page. In spite of the difficulties inherent in gathering and interpreting this information, statistics help LAMs better understand their audiences and measure their successes and failures.

Sheri Berger, Digital Special Collections Program Coordinator at the California Digital Library, spearheaded Calisphere's Muir project in historical tweeting. She noted that the Muir tweets received only twenty user comments during the seven-day event. However, during those seven days, the Muir posts/tweets were re-tweeted thirty times and led to 415 clicks on the related links.[9]

The Anteater Antics blog had only sixteen comments on the sixty-four posts from the time it went public in June 2009 through 15 June 2010. However, Google Analytics reveal that people have visited the site more than 12,000 times (M. Light e-mail). There were only two comments on the oral history interview, but people tweeted and re-tweeted the blog entry from six different Twitter accounts as logged by Topsy.

9. Berger, Sherri. 2010. “Creating a Web 2.0 ‘Event’ for Online Outreach.” Western Roundup: A Joint Conference of the Conference of Inter-Mountain Archivists, Northwest Archivists, Society of California Archivists, and Society of Rocky Mountain Archivists. Session 2: Web 2.0 and Archives. Seattle, Washington. 9 April. http://northwestarchivistsinc.wildapricot.org/Presentations.

Defining Success

Statistics reflecting site usage and views are inarguably valuable for administrative purposes and for gauging whether or not the institution is getting some return on the investment of resources it devotes to its Web 2.0 efforts. However, most LAM site managers agree that the success of a Web 2.0 page cannot be measured by numbers alone. For some purposes, such as collecting user-generated description of collection material, the quality of the user interaction is more important than the quantity of interactions. The quality of a user's experience or contribution is a significant consideration, yet one that evades metrics.

Edmunson-Morton records traditional, quantifiable statistics related to OSU's Flickr activities, but admits that "as a staff we are now much more invested in the interactions and engagement with the users and user communities. We have a great mix of 'regulars.'"(Correspondence with Cyndi Shein, 6 June 2010.) She continues by citing some examples of notable user contributions to OSU's Flickr content: "PixelWrangler" provides historical content for images such as the Wreck of the Peter Iredale, and "VintagePix" engaged in a remarkable dialog with OSU staff regarding an image of Ruth Nomura, correcting the misspelling of the surname and providing detailed biographical information from the 1928 census and Social Security Death Index that led to the enrichment of the image's description and the identification of Nomura in a 1930 OSU yearbook. The value of these types of user-contributions are immeasurable and as Edmunson-Morton states, these types of contributors are the "ultimate Flickr Commons dream."

Although user contributions can be true gems, as demonstrated by the contributions to OSU Flicker images, contributions can also be of limited use. Perhaps the most discouraging situation of all is to have few or no contributions, but lack of user interactions is not necessarily a failure. There are a lot of "silent surfers" who follow electronic communications with great interest on a variety of sites without ever responding to them.

Berger notes that for CDL having an active presence in a popular electronic environment is important, even if the communication seems to be one-way at times and is not sparking an abundance of user interaction. She believes that communicating via social media and networking sites is a fairly "traditional and efficient form of communications that complements other outreach and marketing activities." She also writes,

> since we don't have a physical space, it is nice to have some measure of people who have voiced support of our services. And on top of that, by becoming a fan/following us, they are saying . . . 'I want to know what's going on at your institution' . . . I'm sending repeated, ongoing messages to people who [have] actively opened themselves up to them. It's . . . easier than sending an e-mail newsletter and it has more benefits because when someone engages with our page/feed, all of their friends/followers see it. (S. Berger and C. Shein, pers. comm.)

Regardless of the challenges in using third-party sites to host content and relate to users, most LAMs believe their efforts are well-spent. The working group surveyed persons who manage LAM sites that have social media features, analyzed the LAMs' objectives and how they assess their own success. The survey and analysis will be documented in our second report.

At a Glance—Sites that Support Social Metadata

The following figures and tables provide a quick overview of all the sites reviewed by the RLG Partners Social Metadata Working Group. The At a Glance: Sites that Support Social Metadata spreadsheet merges tables 5-8, where you can apply filters for the specific types of sites or features that you are most interested in.

Geographic Representation

Slightly more than half the sites we reviewed are based in the United States. A few sites span multiple countries, noted below as "International."

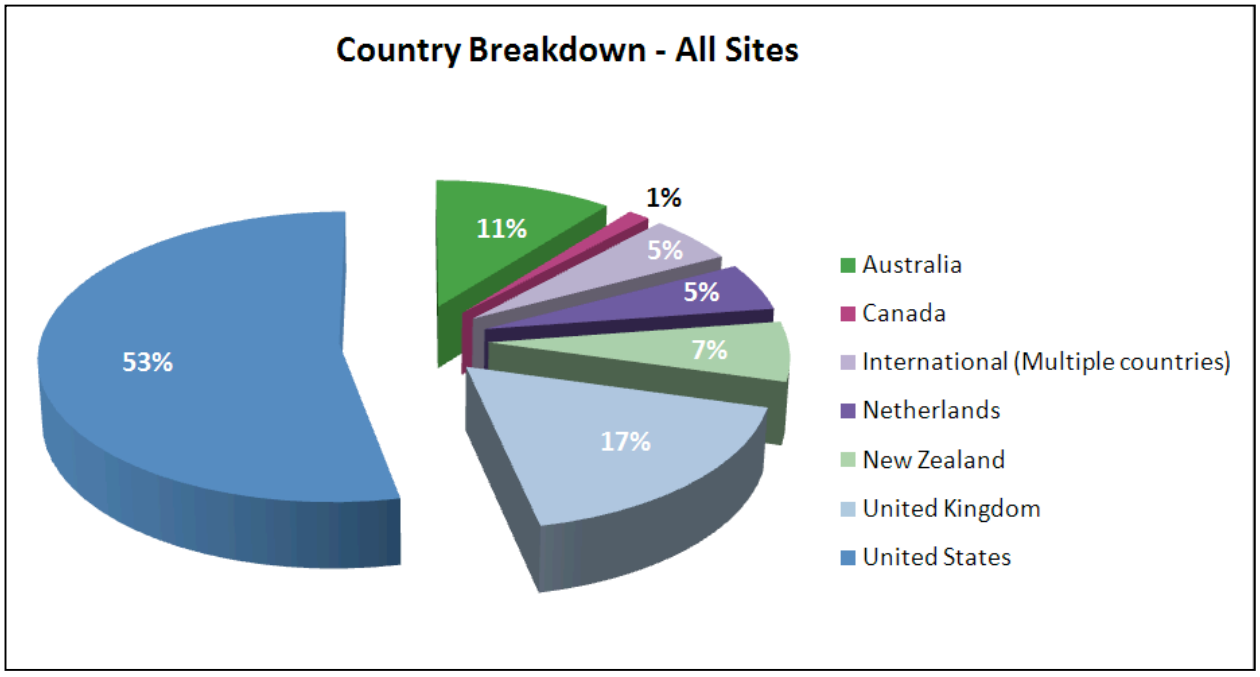


Figure 40. Countries represented in the sites reviewed by the working group

Type of Site

These are the definitions we used to characterize the type of each site reviewed. Some sites have multiple types assigned.

Table 1. Site Types Defined

Type	Definition	Examples
Archives	Site is hosted by an archive and/or provides access to primary source materials.	• Beyond Brown Paper
Community	Content provided primarily by individual volunteers. Some organizational sites may also be tagged "Community" if the content provided by individuals is significant (e.g., editing text, uploading images, etc.) Simply the availability of social media features, such as tagging of images, does not qualify a site for inclusion in this category.	• Distributed Proofreaders • Picture Australia
Discipline	The focus is entirely discipline-based. The site was not created to show-case the collection of specific institution(s), but to facilitate communication and information sharing in a specific discipline. May be hosted by any type of organization.	• Australian Music Centre • Galaxy Zoo • Open Context
Library	Site is hosted by a library and/or provides access to library materials.	• MTagger • WorldCat.org
Museum	Site is hosted by a museum and/or provides access to museum resources	• Steve Museum Project • Powerhouse Museum
For-profit	Site hosted, run and/or sponsored by a for-profit organization for the purpose of generating profit directly through sales or indirectly through substantial advertising content.	• Amazon • YouTube

Table 2. Breakdown of Sites Reviewed by Type

Breakdown	No.	Percent
Community (solely or in combination)	29	38%
Library (solely or in combination)	27	36%
Archives (solely or in combination)	25	33%
Museum (solely or in combination)	14	18%
For-profit organizations (some in combination with Community)	12	16%

Discipline	7	9%

Social Media Features

Most sites support commentary or annotations (80%), and more than half support tagging (54%). Other features are less common. User interaction features are also not common, with sharing content with other social media sites the most common.

Table 3. Social Media Features Represented

Features—All Sites	No.	Percent
User Contribution Features		
Commentary/Annotations	61	80%
Tags	41	54%
Images, Video, Audio	30	39%
Articles	26	34%
Links	20	26%
Ratings	16	21%
Lists or Favorites	16	21%
Recommender/Filtering	14	18%
Reviews	13	17%
User Interaction Features		
Share via other social media sites	23	30%
User profiles that can be seen by others	18	24%
Create own group or forum	10	13%
Who else is online?	6	8%

User Contributions Sought by LAMs

Examples of the user contributions sought by libraries, archives, and museums are illustrated in the first sections of this report. Data enhancement by improving descriptions and collection and content building are the most common of the user-contributed content sought by LAMs.

Table 4. Sites with User Contributions Sought by LAMs

User Contributions Sought by LAMs—All Sites	No.	Percent
Data enhancement: Improve description	47	62%
Collection and content building	36	47%
Data enhancement: Improve subject access	30	39%
Promoting activities outside of the site	30	39%

Sharing and facilitating research	25	33%
Ratings and reviews: Subjective opinions	21	28%
Networking and community building	9	12%

All Sites Reviewed: At a Glance

Table 5. Sites that Support Social Metadata—Overview[10]

Site	URL	Ctry	Site Type	Host Type	Policy
AcaWiki	acawiki.org/	US	Discipline	Multiple	x
Amazon	amazon.com/	US	Profit	Single	
Anteater Antics	ucisca.wordpress.com/	US	Archive/Library	Single	
Archival Sound Recordings (British Library)*	sounds.bl.uk/	UK	Archive	National	x
Archives New Zealand Audio Visual Wiki	audiovisual.archives.govt.nz/wiki/index.php/Main_Page	NZ	Archive	National	
Auckland War Memorial Museum—Cenotaph Database	aucklandmuseum.com/?t=130	NZ	Museum	National	x
Australian Music Center	australianmusiccentre.com.au/	AU	Discipline	National	
Australian Newspapers*	newspapers.nla.gov.au/ndp/del/home	AU	Library	National	
Beeld en Geluid Wiki*	beeldengeluidwiki.nl/index.php/Hoofdpagina	NL	Archive/Community	Single	
Beyond Brown Paper	beyondbrownpaper.plymouth.edu/	US	Archive/Library	Single	
Binghamton University	library.lib.binghamton.edu/	US	Library	Single	x
Books We Own	rootsweb.ancestry.com/~bwo/	US	Community	Single	x
BBC—World War 2 peoples war	bbc.co.uk/ww2peopleswar	UK	Community	National	
Brooklyn Revealed*	brooklynrevealed.com/	US	Archive	Single	
California Digital Library's Twitter Presence	twitter.com/CalDigLib	US	Library	Single	
CanadaGEN Web	rootsweb.ancestry.com/~canwgw/	CA	Community	Multiple	x
CiteULike	citeulike.org/home	US	Profit/Community	Single	
Claremont College Digital Library	ccdl.libraries.claremont.edu/	US	Archive/Library	Single	
Click! Photography changes everything	click.si.edu/	US	Archive/Library/Museum	Single	x
Creative Spaces*	vna.nmolp.org/creativespaces/	UK	Museum /Community	Multiple	x
DigitalNZ*	digitalnz.org/	NZ	Archive/Library/Museum /Community	National	

[10] Asterisk indicates detailed review in the report

Site	URL	Ctry	Site Type	Host Type	Policy
Duke Medical Center – Demystifying Our Mystery Photos	digitaldukemed.mc.duke.edu/mystery/	US	Archive	Single	x
EthicShare	ethicshare.org/	US	Discipline	Single	
Everglades Digital Library*	cwis.fcla.edu/edl/SPT--Home.php	US	Archive/Library	Multiple	
Facebook	facebook.com/	US	Profit	Single	x
FamilySearch Index	familysearch.org/eng/indexing/frameset_indexing.asp	US	Profit	Single	
FIND	find.natlib.govt.nz/	NZ	Library	Single	x
The Flickr Commons	flickr.com/commons/	US	Community/Profit	Multiple	x
Folger Shakespeare Library	folger.edu/	US	Archive/Library/Museum	Single	
FreeUKGEN	freeukgen.rootsweb.com/	UK	Community	Single	
Galaxy Zoo	galaxyzoo.org/	UK	Discipline	Single	x
GEN-OBIT Obituary Daily Times	rootsweb.ancestry.com/~obituary/	UK	Profit	Single	
Geograph Britain and Ireland*	geograph.org.uk/	UK	Community	Single	x
Goodreads	goodreads.com/	US	Community/Profit	Single	x
The Guardian – Investigate your MP's expenses*	mps-expenses.guardian.co.uk/	UK	Profit	Single	
Haags Gemeentearchief	denhaag.nl/home/bewoners/de-gemeente-Den-Haag/Haags-gemeentearchief-1.htm	NL	Archive	Multiple	
IET Knowledge Network	kn.theiet.org/	UK	Discipline	Single	
Internet Archive	archive.org/index.php	US	Archive/Library	Single	x
Kew Gardens*	kew.org/	UK	Community/Museum	Single	x
LibraryThing	librarything.com/	US	Community	Single	x
Mariners and Ships in Australian Waters	mariners.records.nsw.gov.au/	AU	Community	Single	
Memory Maker*	remix.digitalnz.org/	NZ	Community/Museum	Single	
Minnesota Historical Society	mnhs.org/index.htm	US	Archive	Single	x
Minnesota Reflections	reflections.mndigital.org/	US	Archive/Library	Multiple	x
Moving Here: 200 Years of Immigration in England*	movinghere.org.uk/	UK	Archive/Community/Library/ Museum/	National	
MTagger	lib.umich.edu/mtagger/	US	Library	Single	
National Glasmuseum Leerdam	nationaalglasmuseum.nl/	NL	Museum	National	

Site	URL	Ctry	Site Type	Host Type	Policy
National and State Libraries Australasia [Australia/New Zealand]: Community Created Content Project	nsla.org.au/projects/rls/community-created-content	AU, NZ	Community/Library	National	
New York Real Estate Brochure Collection	nyre.cul.columbia.edu/	US	Archive/Library	Single	x
Online Library of Liberty	oll.libertyfund.org/	US	Discipline	Single	
Open Context – Alexandria Archive Institute*	opencontext.org/	US	Discipline	Single	
Open Library*	openlibrary.org/	US	Community/Library	Single	
PennTags*	tags.library.upenn.edu/	US	Library	Single	
Picture Australia*	pictureaustralia.org/	AU	Community/Library	National	
Plateau Peoples' Web Portal*	plateauportal.wsulibs.wsu.edu/html/ppp/index.php	US	Archive/Community/Library/ Museum/	Single	
Polar Bear Expedition Digital Collections	polarbears.si.umich.edu/	US	Archive/Community	Single	
Powerhouse Museum*	powerhousemuseum.com/collection/database/	AU	Museum	Single	
Project Gutenberg/Distributed Proofreaders	pgdp.net/c/	US	Community	Single	x
reCaptcha	google.com/recaptcha/learnmore	US	Profit	Single	
Science Museum of Minnesota's Science Buzz	sciencebuzz.org/	US	Museum	Single	x
The Social OPAC | Darien Library Catalog	darienlibrary.org/catalog	US	Library	Single	
State Library of Queensland	slq.qld.gov.au/	AU	Library	Single	x
Steve: The Museum Social Tagging Project*	*[Editor's Note: Unsafe URL Removed]*	US	Museum	Multiple	
Trove*	trove.nla.gov.au/	AU	Archive/Community/Library	National	x
Twitter	twitter.com/	US	Profit	Single	x
University of Nebraska Libraries Encore Search	iris.unl.edu/	US	Library	Single	
Waisda?*	waisda.nl/	NL	Archive	Single	
Wallerawang Branch Library	wallerawanglibrary.blogspot.com/	AU	Library	Single	
Wedding Fashion, Victoria and Albert Museum*	www.vam.ac.uk/things-to-do/wedding-fashion/home	UK	Community/Museum	Single	x
Wikipedia	wikipedia.org/	INT	Community	Multiple	x
World Archives Project	community.ancestry.com/wap/download.aspx	INT	Community/Profit	Single	x
WorldCat.org*	worldcat.org/	US	Archive/Library	Multiple	x
WorldGenWeb Project	worldgenweb.org/index.php/aboutwgw	INT	Community	Multiple	x

Site	URL	Ctry	Site Type	Host Type	Policy
WOTR (Write on the Record)*	people.mnhs.org/shared/annotate/wotr_description.html	US	Archive/Community	Single	x
Your Archives*	yourarchives.nationalarchives.gov.uk/index.php?title=Home_page	UK	Archive	National	x
YouTube	youtube.com/	INT	Community/Profit	Single	
Total (of 76 sites reviewed):					**34**

Table 6. Sites that Support Social Metadata—User Contribution Features

Site	Tags	Controlled Vocabulary	Comments / Annotations	Reviews	Ratings	Lists or Favorites	Images / Video / Audio	Articles	Links	Recommender / Filtering
AcaWiki	x		x	x				x	x	
Amazon	x	x	x	x	x	x	x	x		x
Anteater Antics	x	x	x							
Archival Sound Recordings (British Library)*	x	x	x			x				
Archives New Zealand Audio Visual Wiki								x	x	
Auckland War Memorial Museum—Cenotaph Database		x	x				x			
Australian Music Center		x		x						
Australian Newspapers*	x		x							
Beeld en Geluid Wiki*			x					x		
Beyond Brown Paper			x							
Binghamton University	x		x				x			
Books We Own		x				x				
BBC—World War 2 peoples war		x					x	x		x
Brooklyn Revealed*			x							
California Digital Library's Twitter Presence			x			x				
CanadaGEN Web			x					x	x	
CiteULike	x		x	x					x	x
Claremont College Digital Library		x	x							
Click! Photography changes everything							x	x		
Creative Spaces*	x		x				x			
DigitalNZ*	x	x	x				x	x	x	
Duke Medical Center – Demystifying Our Mystery Photos	x		x							

Site	Tags	Controlled Vocabulary	Comments / Annotations	Reviews	Ratings	Lists or Favorites	Images / Video / Audio	Articles	Links	Recommender / Filtering
EthicShare	x		x			x		x	x	
Everglades Digital Library*		x			x					
Facebook			x				x		x	
FamilySearch Index			x					x		
FIND	x		x			x				
The Flickr Commons	x		x						x	
Folger Shakespeare Library	x		x			x	x		x	
FreeUKGEN								x		
Galaxy Zoo	x		x	x				x		
GEN-OBIT Obituary Daily Times								x		
Geograph Britain and Ireland*	x		x			x	x	x	x	
Goodreads	x		x	x	x	x	x	x		x
The Guardian – Investigate your MP's expenses*	x		x							
Haags Gemeentearchief			x							
IET Knowledge Network	x		x		x				x	
Internet Archive	x		x	x	x		x	x		
Kew Gardens*	x		x		x		x			
LibraryThing	x	x	x	x	x	x				x
Mariners and Ships in Australian Waters								x		
Memory Maker*			x		x		x			x
Minnesota Historical Society			x				x	x		
Minnesota Reflections			x							
Moving Here: 200 Years of Immigration in England*	x	x	x				x	x		
MTagger	x		x							x
National Glasmuseum Leerdam			x					x		
National and State Libraries Australasia [Australia/New Zealand]: Community Created Content Project	x		x				x	x		
New York Real Estate Brochure Collection			x							

Site	Tags	Controlled Vocabulary	Comments / Annotations	Reviews	Ratings	Lists or Favorites	Images / Video / Audio	Articles	Links	Recommender / Filtering
Online Library of Liberty				x		x			x	
Open Context – Alexandria Archive Institute*	x		x							
Open Library*	x		x				x		x	
PennTags*	x		x							
Picture Australia*							x			
Plateau Peoples' Web Portal*	x		x			x	x	x	x	
Polar Bear Expedition Digital Collections			x							
Powerhouse Museum*	x	x								
Project Gutenberg/Distributed Proofreaders			x					x		
reCaptcha			x							
Science Museum of Minnesota's Science Buzz	x		x		x		x			
The Social OPAC | Darien Library Catalog	x		x	x	x					
State Library of Queensland	x		x	x		x				
Steve: The Museum Social Tagging Project*	x									
Trove*	x		x	x	x	x	x		x	x
Twitter			x						x	
University of Nebraska Libraries Encore Search	x				x	x				x
Waisda?*	x									
Wallerawang Branch Library	x		x		x		x		x	
Wedding Fashion, Victoria and Albert Museum*	x		x				x			x
Wikipedia			x				x	x	x	x
World Archives Project			x		x		x			
WorldCat.org*	x		x	x	x	x				x
WorldGenWeb Project			x				x	x	x	
WOTR (Write on the Record)*			x				x			x

Site	Tags	Controlled Vocabulary	Comments / Annotations	Reviews	Ratings	Lists or Favorites	Images / Video / Audio	Articles	Links	Recommender / Filtering
Your Archives*			x				x	x		
YouTube	x		x		x		x		x	X
Total (of 76 sites reviewed):	**41**	**13**	**61**	**13**	**16**	**16**	**30**	**26**	**20**	**14**

Table 7. Sites that Support Social Metadata—User Interaction Features

Site	Who else is online?	User profiles that can be seen by others	Share via other social media sites	Create own group or forum
AcaWiki		x		
Amazon	x			
Anteater Antics				
Archival Sound Recordings (British Library)*				
Archives New Zealand Audio Visual Wiki				
Auckland War Memorial Museum—Cenotaph Database				
Australian Music Center				
Australian Newspapers*				
Beeld en Geluid Wiki*				
Beyond Brown Paper				
Binghamton University				
Books We Own				
BBC—World War 2 peoples war				
Brooklyn Revealed*				
California Digital Library's Twitter Presence	x		x	
CanadaGEN Web		x	x	
CiteULike				
Claremont College Digital Library				
Click! Photography changes everything		x	x	
Creative Spaces*			x	
DigitalNZ*				
Duke Medical Center - Demystifying Our Mystery Photos				
EthicShare		x	x	x

Site	Who else is online?	User profiles that can be seen by others	Share via other social media sites	Create own group or forum
Everglades Digital Library*				
Facebook	x	x	x	x
FamilySearch Index				
FIND				
The Flickr Commons		x	x	x
Folger Shakespeare Library			x	
FreeUKGEN				
Galaxy Zoo		x	x	
GEN-OBIT Obituary Daily Times				
Geograph Britain and Ireland*		x	x	
Goodreads		x	x	x
The Guardian – Investigate your MP's expenses*				
Haags Gemeentearchief				
IET Knowledge Network				
Internet Archive			x	x
Kew Gardens*			x	
LibraryThing	x	x		
Mariners and Ships in Australian Waters				
Memory Maker*				
Minnesota Historical Society				
Minnesota Reflections			x	
Moving Here: 200 Years of Immigration in England*				
MTagger		x		
National Glasmuseum Leerdam				
National and State Libraries Australasia [Australia/New Zealand]: Community Created Content Project				
New York Real Estate Brochure Collection				

Site	Who else is online?	User profiles that can be seen by others	Share via other social media sites	Create own group or forum
Online Library of Liberty				
Open Context – Alexandria Archive Institute*				
Open Library*				
PennTags*				
Picture Australia*			x	
Plateau Peoples' Web Portal*				
Polar Bear Expedition Digital Collections				
Powerhouse Museum*				
Project Gutenberg/Distributed Proofreaders				x
reCaptcha				
Science Museum of Minnesota's Science Buzz			x	
The Social OPAC | Darien Library Catalog				
State Library of Queensland				
Steve: The Museum Social Tagging Project*			x	
Trove*		x	x	x
Twitter	x	x	x	x
University of Nebraska Libraries Encore Search				
Waisda?*	x		x	
Wallerawang Branch Library			x	
Wedding Fashion, Victoria and Albert Museum*				
Wikipedia		x		x
World Archives Project		x		
WorldCat.org*		x	x	
WorldGenWeb Project				x
WOTR (Write on the Record)*				
Your Archives*		x		

Site	Who else is online?	User profiles that can be seen by others	Share via other social media sites	Create own group or forum
YouTube		x	x	
Total (of 76 sites reviewed):	**6**	**18**	**23**	**10**

Table 8. Sites that Support Social Metadata—User Contributions Sought

Site	Data Enhancement: Improve Description	Data Enhancement: Improve subject access	Ratings & Reviews: Subjective Opinions	You Might Also Be Interested In: Other Opps	Judging Contributor Expertise	User Focus: Enable Usages Outside Site	Collection and Content Building
AcaWiki	x	x	x	x	x	x	x
Amazon	x		x	x	x		
Anteater Antics	x						
Archival Sound Recordings (British Library)*	x						
Archives New Zealand Audio Visual Wiki	x	x					
Auckland War Memorial Museum—Cenotaph Database	x			x			x
Australian Music Center	x			x		x	
Australian Newspapers*	x				x		
Beeld en Geluid Wiki*	x						
Beyond Brown Paper	x	x					
Binghamton University	x						
Books We Own				x		x	
BBC—World War 2 peoples war			x	x		x	x
Brooklyn Revealed*	x						
California Digital Library's Twitter Presence				x		x	
CanadaGEN Web				x		x	
CiteULike						x	
Claremont College Digital Library	x						
Click! Photography changes everything				x		x	x

Site	Data Enhancement: Improve Description	Data Enhancement: Improve subject access	Ratings & Reviews: Subjective Opinions	You Might Also Be Interested In: Other Opps	Judging Contributor Expertise	User Focus: Enable Usages Outside Site	Collection and Content Building
Creative Spaces*							x
DigitalNZ*	x	x					
Duke Medical Center – Demystifying Our Mystery Photos	x	x					
EthicShare	x		x	x	x	x	x
Everglades Digital Library*			x	x			
Facebook				x		x	
FamilySearch Index	x	x			x		x
FIND	x	x	x	x		x	
The Flickr Commons	x	x					x
Folger Shakespeare Library						x	
FreeUKGEN	x	x			x		x
Galaxy Zoo	x	x		x		x	
GEN-OBIT Obituary Daily Times	x					x	x
Geograph Britain and Ireland*	x	x	x				x
Goodreads	x		x	x			
The Guardian – Investigate your MP's expenses*	x	x	x	x	x	x	
Haags Gemeentearchief	x	x					x
IET Knowledge Network				x		x	
Internet Archive			x	x		x	x
Kew Gardens*	x		x			x	x
LibraryThing	x	x	x	x	x		x
Mariners and Ships in Australian Waters	x	x				x	x
Memory Maker*			x				x
Minnesota Historical Society	x	x		x		x	x
Minnesota Reflections						x	x
Moving Here: 200 Years of Immigration in England*	x						x

Site	Data Enhancement: Improve Description	Data Enhancement: Improve subject access	Ratings & Reviews: Subjective Opinions	You Might Also Be Interested In: Other Opps	Judging Contributor Expertise	User Focus: Enable Usages Outside Site	Collection and Content Building
MTagger	x	x					x
National Glasmuseum Leerdam	x	x					x
National and State Libraries Australasia [Australia/New Zealand]: Community Created Content Project							x
New York Real Estate Brochure Collection	x	x					
Online Library of Liberty				x		x	x
Open Context – Alexandria Archive Institute*	x	x		x		x	x
Open Library*	x	x					x
PennTags*	x	x					
Picture Australia*				x		x	x
Plateau Peoples' Web Portal*					x	x	
Polar Bear Expedition Digital Collections	x						
Powerhouse Museum*		x					
Project Gutenberg/Distributed Proofreaders							x
reCaptcha						x	
Science Museum of Minnesota's Science Buzz			x			x	
The Social OPAC | Darien Library Catalog	x	x	x				
State Library of Queensland	x		x				
Steve: The Museum Social Tagging Project*		x					
Trove*	x	x	x	x		x	x
Twitter				x		x	
University of Nebraska Libraries Encore Search	x	x	x				
Waisda?*	x						
Wallerawang Branch Library			x				

Site	Data Enhancement: Improve Description	Data Enhancement: Improve subject access	Ratings & Reviews: Subjective Opinions	You Might Also Be Interested In: Other Opps	Judging Contributor Expertise	User Focus: Enable Usages Outside Site	Collection and Content Building
Wedding Fashion, Victoria and Albert Museum*							x
Wikipedia						x	x
World Archives Project	x	x					x
WorldCat.org*	x	x	x				x
WorldGenWeb Project							x
WOTR (Write on the Record)*	x	x					x
Your Archives*	x						
YouTube			x				x
Total (of 76 sites reviewed):	**47**	**30**	**21**	**25**	**9**	**30**	**36**

Site Reviews: Selection Criteria

The RLG Partners Social Metadata Working Group reviewed 76 sites and selected a representative sample of 24 of them for inclusion in this report, based on these selection criteria:

- Geographic representation: the sites selected originate in five countries.
- Types of sites: we gave priority to libraries, archives, and museums that engage the communities they serve, and also included one example each from a discipline-based and for-profit site.
- Variety of social media features offered, both textual and visual: we made sure that all the features we analyzed are represented in the reviews that follow.
- User contributions sought by LAMs: we also selected sites that had at least a few of the features that attracted user contributions sought by libraries, archives, and museums to improve their users' experiences to find, understand, and evaluate the resources offered.

The following sections provide more details about the site reviews selected.

Geographic Representation

Although more than half of the total sites reviewed are based in the United States, we wanted to give a more balanced geographic representation in the site reviews included as shown in figure 41.

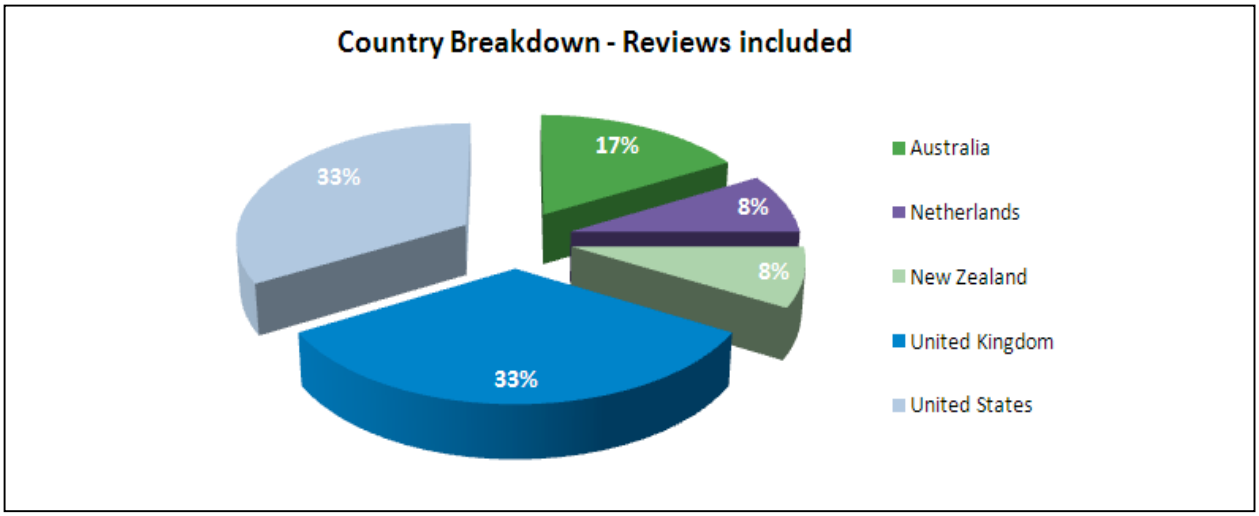


Figure 41. Countries represented in site reviews

Type of Site

We focused on social metadata in libraries, archives, and museums that engaged the communities they serve. Several sites represent a combination of types—sites providing access to library, archival, and museum resources, and also have a strong community component. We reviewed seven sites that focused on disciplinary communities, and selected one of them for inclusion in this report (Open Context). We also reviewed a dozen websites run and/or sponsored by a for-profit organization for the purpose of generating profit directly through sales or indirectly through substantial advertising content. These reviews helped us identify successful features that were also relevant to cultural heritage organizations. We selected one that has had national impact (The Guardian's digitized records of MP's expenses).

Table 9. Type of Sites Represented in Reviews

Type	No.	Percent
Archives (solely or in combination)	12	50%
Community (solely or in combination)	12	50%
Discipline	1	4%
Library (solely or in combination)	9	38%
Museum (solely or in combination)	9	38%
For-profit organizations (some in combination with Community)	1	4%

Social Media Features

We wanted to include sites that represented a range of social media features. Sites that supported commentary or annotations exceeded those that supported tagging in both the full set of sites reviewed and the reviews we include here. We made sure to also include sites that supported users contributing images, video, or audio. All the features we analyzed are represented in the reviews that follow.

We also included sites with user interaction features. In general, few of the libraries, archives, and museums sites support user interactions; the most interactive feature is the ability to share content via other social media sites.

Table 10. Social Media Features Represented in Reviews

Type	No.	Percent
User Contribution Features		
Commentary/Annotations	19	79%
Tags	17	71%
Images / Video / Audio	12	50%
Articles	6	25%
Ratings	5	21%
Lists or Favorites	5	21%
Recommender/Filtering	5	21%
Links	4	17%
Reviews	2	8%
User Interaction Features		
Who else is online?	1	4%
User profiles that can be seen by others	4	17%
Share via other social media sites	8	33%
Create own group or forum	1	4%

User contributions sought by LAMs

One of the questions the group focused on was: which user contributions most enrich existing LAM metadata to improve their users' experiences to find, understand, and evaluate the resources offered? The reviews selected include a slightly higher percentage of those that improve descriptions compared to all sites reviewed, and about the same percentage of those that help with collection and content building and improving subject access.

Table 11. Selected Site Reviews Having User Contributions Sought by LAMs

Type	No.	Percent
Data enhancement: Improve description	16	67%
Collection and content binding	11	46%
Data enhancement: Improve subject access	10	42%
Ratings and reviews: Subjective opinions	7	29%
Promoting activities outside of the site	6	25%
Sharing and facilitating research	5	21%
Networking and community building	3	13%

Each of the 24 reviews that follow acknowledges the working group members who contributed to the review. All members reviewed at least a few sites (including those not included here). The reviews are in alphabetical order.

Sites Reviewed

Archival Sound Recordings

http://sounds.bl.uk/

Country: United Kingdom

Sponsoring institution: British Library

Site type: Archives

Single or collaborative: Collaborative. The digitization project (2004-2009) that made the website possible was funded by the Joint Information Systems Committee (JISC).

Site description: "Explore 44,500 selected recordings of music, spoken word, and human and natural environments." The stated goal is to "increase access" to the British Library's extensive collections of over 3.5 million audio recordings. The selections come from all over the world and cover the entire range of recorded sound from music, drama and literature, to oral history, wildlife and environmental sounds

People affiliated with licensed [sic] UK higher education or further education institution can:

- Search all recordings on the site
- Listen to the recordings and download them
- Add notes and tags and create a favorites list

Everyone can search all recordings on the site, listen to recordings where copyright permits (currently 22,500 items, roughly half of all recordings offered), and view the notes and tags added by others.

Every recording on this website is accompanied by metadata, typically:

- the name of the recording
- the date it was recorded
- where it was recorded
- who recorded it
- who is performing or speaking
- a brief description of the contents

Once you select a specific recording, you can see tags that have been added, a list of related items, and resources selected on the basis of "people who listened to this, also listened to that." Users can also view the notes (if there are any) and continue searching using other "popular tags." Oral histories may include transcripts of the interview. Each record has an invitation from the British library to add a note to provide more context for the recording or additional information about the content.

The site includes a blog written by British Library staff and an area where users have submitted case studies on how they use the resource.

Audience: The general public, but those affiliated with higher education institutions have more options.

User-generated content solicited: Users logged-in at licensed UK institutions are invited to:

- mark useful recordings as favorites
- add searchable tags to help other users find the recordings they need
- add contextual notes providing extra detail about recordings
- follow and comment on the blog
- submit a case study on how they are using the resource

Web 2.0 features explicitly offered: Tags are searchable and the most commonly used tags are also displayed in a tag cloud on the home page. Each entry has an invitation to add contextual or content notes. Logged in users can also flag recordings that are favorites. There is a separate tab for collecting use case studies; it links to a form to submit new use case studies about how people are using Archival Sound Recordings in teaching, learning, and research.

Social media features used: It is hard to tell how many users are tagging, but there appears to be some activity. We did not see any user comment on any blog entries or provide additional contextual or content notes. There were six video testimonials and five case studies submitted when the site was accessed in June 2010.

Registration: Registration is required to add tags, notes, and mark recordings as favorites and the person must be at a licensed UK higher education institution to do so. No registration is needed to search the site, listen to recordings where copyright permits, and to view the notes and tags that have been contributed.

Moderation: We found no evidence that tags were moderated. All case studies are moderated, since they must first be submitted by a form. The site is governed by an ethical use policy: http://sounds.bl.uk/EthicalUsage.aspx

Privacy policy: None discovered

Potentially useful to libraries, archives, museums: Although the site provides it for user interaction, we did not see much evidence. We saw no one comment on the blogs or on individual entries; only a small portion of the recordings seemed to have been tagged. User-contributed content is limited to only registered users affiliated with UK higher education institutions, which may be an inhibiting factor. The "People who listened to this also listened to" recommendation feature is useful, but is automatically generated.

Citations:

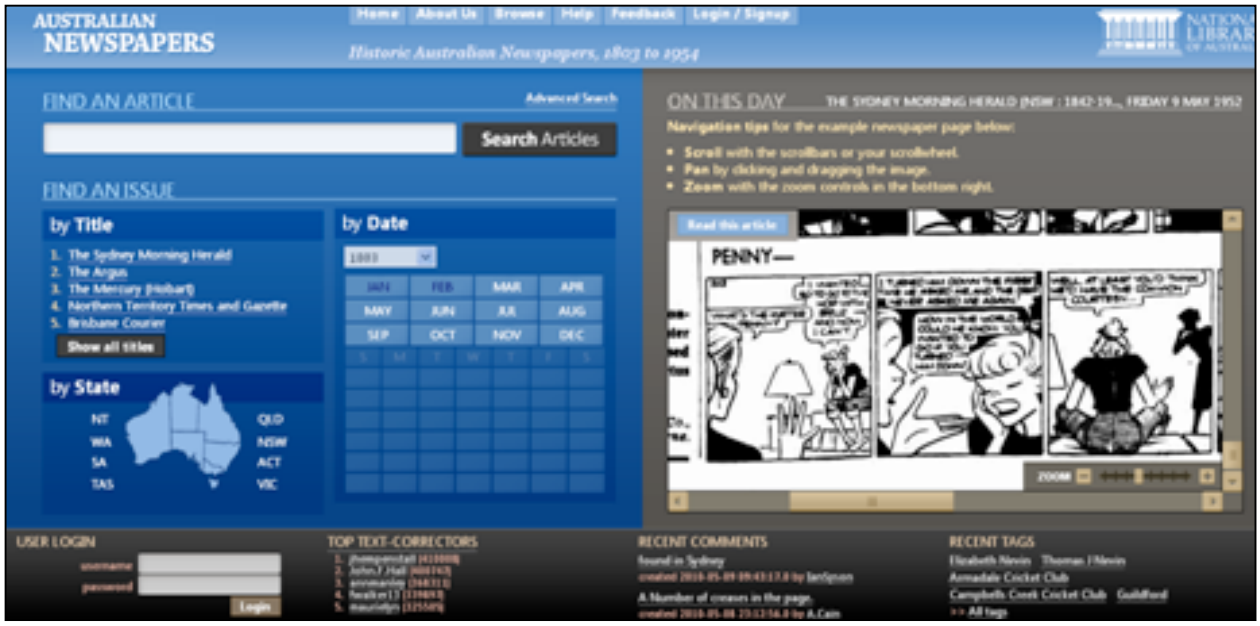
Butler, Philip, Rachel Cowgill, Celia Duffy, Richard J Hand, and Deborah Price. 2006. "Section 3—Multi-disciplinary Perspectives on the British Library's Archival Sound Recordings Project." *Performance Research*. 11 (4): 117.

Reviewers: Karen Smith-Yoshimura, Melanie Wacker

Date last reviewed: 18 June 2010

Australian Newspapers

http://trove.nla.gov.au/ndp/del/home



Country: Australia

Sponsoring institution: National Library of Australia, in collaboration with the Australian State and Territory libraries that comprise the Australian Newspapers Digitization Program.

Site Type: Libraries

Single or collaborative: Collaborative effort of the Australian Newspapers Digitization Program (see above).

Site description: Australian Newspapers allows users to view and search full text historic newspapers and edit the OCR text. Users can also comment and tag the articles. The searchable content includes approximately 18.7 million articles from 37 Australian papers, spanning between 1803 and 1954 (as of 9 May 2010).

Visitors can search by keyword, date, publication or geographic area and can browse the archives. If searching by publication, users see immediately which dates are unavailable, thereby circumventing the problem of a search result simply coming up null. Once a newspaper is located, a page displays proper citation, offers routes to further information, links to the full newspaper catalog record, provides help, and explains how to print and save.

If searching by keyword, the search term is highlighted in the newspaper image. Users can save the paper as image or pdf.

Audience: The general public

User-generated content solicited: Over 9,000 members of the public have corrected 12.5 million lines of newspaper text as of May 2010. The user names of the "top text-correctors" are displayed on the home page. Recent comments and tags are also displayed, with an option to view all tags.

When viewing the newspaper image, the screen is split between the image of the newspaper and the transcription. Users can comment, tag and correct the text. Corrections seem intended to right the wrongs of OCR. The design of the page is suited for corrections, as the original document is immediately juxtaposed with the transcription so errors are apparent. There are also corrections in the form of comments to the content of the article, giving users an opportunity to engage in their own version of history. Comments include things like, "Francis Tapley Hawson [1828-1840] was indeed speared by aboriginals when his elder brother left him minding the sheep in 1840, but the elder brother was Edward Cowel Hawson born in 1819."

Users can view the history of corrections, including both the corrected and the original OCR text. Text corrections are saved to the database and are added to the search results. However, corrected text does not overwrite the original text of the article. Both the corrected text and the original text are indexed and searchable.

Users are encouraged to contribute through recognition on the main page and in the hall of fame. The simplicity of the interface and process also facilitates engagement.

Web 2.0 features explicitly offered: Most popular and most recent tags are displayed on the tags page. Tag clouds are also displayed for each public user profile.

Social media features used: The most visible interactions are the corrections to the OCR'd text. Two users corrected over 400,000 lines of text each! By contrast, tagging seems relatively less used; only a few tags occur more than 1,000 times. Comments seem sporadic, and seem focused on people finding out more about their family histories.

Registration: It is not necessary to log on or sign up. However, in order to change the text you must go through a Captcha. Signing up allows your tags, comments, and corrections to be associated with your username and allows you to see your own contributions. There is also a discussion list for interested parties to further engage with this community. Anyone can register.

Moderation: Contributions are not moderated, although you must either sign in or use a Captcha to correct text or add tags or comments. There is online help and FAQs that cover contributions.

Privacy policy: http://www.nla.gov.au/privacy.html

Potentially useful to libraries, archives, museums: The home page is cleanly divided between a search interface (search by keyword, date, publication or geography), and an "On this day" screen displaying timely newspaper images from history. The bottom of the home page highlights recent top contributors, comments, and tags. This design supports:

1. Repeat visitation; new content appears every time the browser is refreshed.
2. Equally weighted prioritization of search and discovery; even if you don't find exactly what you came looking for; you see or learn something new.
3. A subtle invitation to contribute; curiosity may be piqued at seeing the "top contributors" or recent comments, but users are not asked to work.

The crowd-sourcing correction of OCR'd text is impressive. On any result set you can see which texts have been corrected and compare the corrected text with the original.

Citations:

Holley, Rose. 2009. "Many Hands Make Light Work: Public Collaborative OCR Text Correction in Australian Historic Newspapers." Canberra: National Library of Australia. March. http://www.nla.gov.au/ndp/project_details/documents/ANDP_ManyHands.pdf.

Holley, Rose. 2009. "How Good Can It Get? Analyzing and Improving OCR Accuracy in Large Scale Historic Newspaper Digitisation Programs." *D-Lib Magazine*. 15(3/4). http://www.dlib.org/dlib/march09/holley/03holley.html.

Holley, Rose. 2009. "A Success Story—Australian Newspapers Digitisation Program." *Online Currents*. 23(6): 283-295 http://eprints.rclis.org/17665/.

Holley, Rose. 2010. "Tagging Full Text Searchable Articles: An Overview of Social Tagging Activity in Historic Australian Newspapers August 2008–August 2009." *D-Lib Magazine*. 16(1/2). http://dlib.org/dlib/january10/holley/01holley.html.

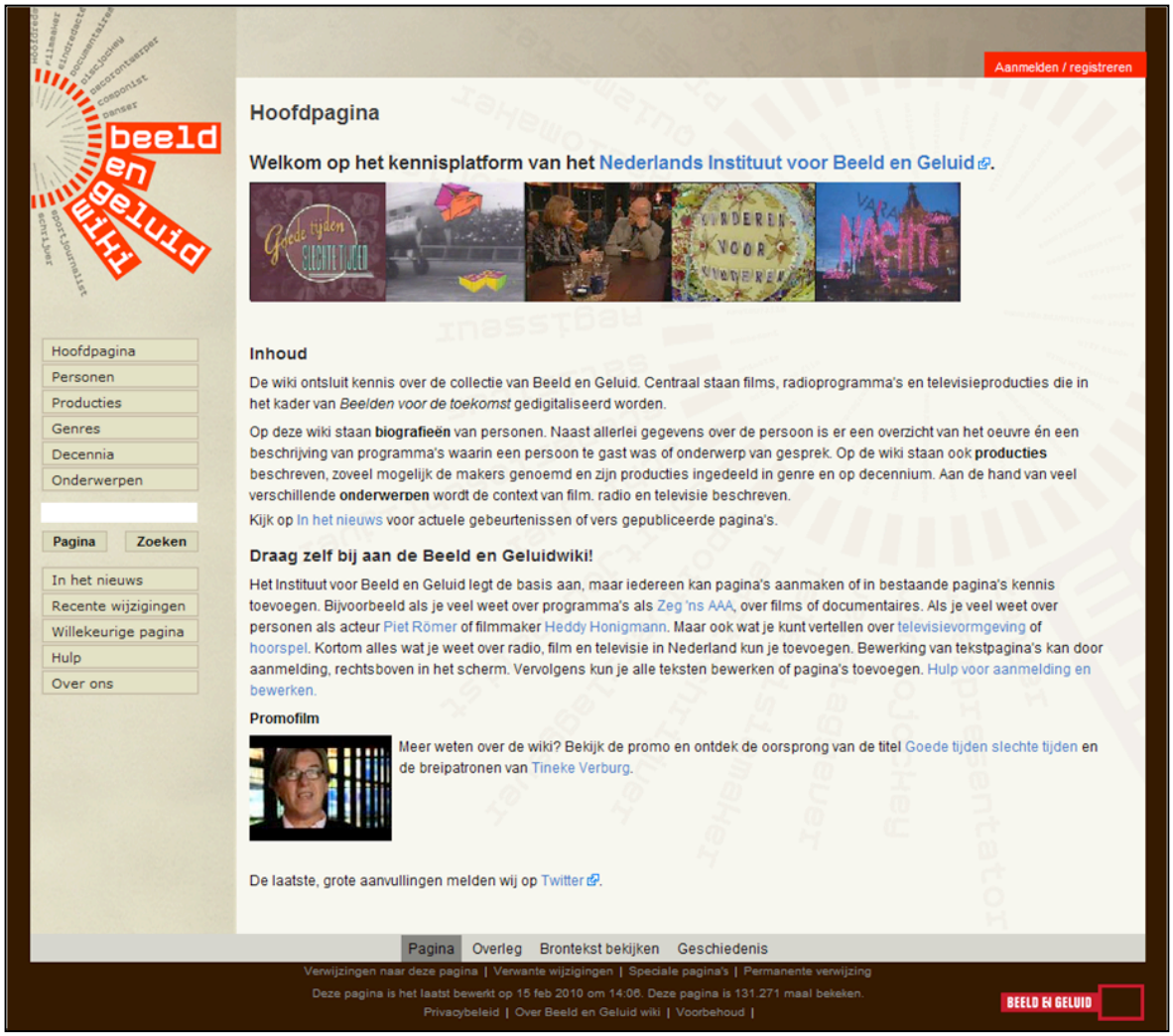
Holley, Rose. 2010. "Crowdsourcing: How and Why Should Libraries Do it?" *D-Lib Magazine*. 16(3/4). http://dlib.org/dlib/march10/holley/03holley.html.

Reviewers: Lesley Kadish, Karen Smith-Yoshimura

Date last reviewed: 9 May 2010.

Beeld en Geluid Wiki

http://beeldengeluidwiki.nl/index.php/Hoofdpagina



Country: Netherlands

Sponsoring institution: Netherlands Institute for Sound and Vision

Site type: Archives and community

Single or collaborative: The Beeld en Geluid Wiki is part of the Images for the Future project (http://www.imagesforthefuture.org/), a collaboration between the Eye Film Institute Netherlands, Institute for Sound and Vision, Centrale Discotheek Rotterdam, National Archives, Association of Public Libraries and Knowledgeland Foundation.

Site description: The Beeld en Geluid is a wiki-based website designed to attract users who will contribute information on the Institute's collection materials. The Institute is soliciting descriptions of Dutch radio and television personalities, radio and television programs, and films, especially descriptions related to materials that they plan to digitize. The wiki was launched in 2008 with students who had to contribute within the framework of their studies, and in 2009 it was opened to other contributors.

Recent changes to the site, consultations and discussions with the editorial staff, comments and profiles of contributors are automatically uploaded to their "logbook."

Audience: The intended audience of the site is anyone interested in Dutch radio, television, and film.

User-generated content solicited: Users can add information on Dutch media personalities, films, radio, and television programs. Users can also add non-textual contributions (such as program logos and photographic images of programs). Users can comment on the contributions of others. Users can also add links to relevant websites.

Web 2.0 features explicitly offered: The site also maintains a Twitter account at http://twitter.com/#!/BenGwiki.

Social media features used: Annotations

Registration: Contributors must register (personal name, user name, password, and e-mail). The editorial staff prefers that people give their real names but is aware of the fact that people in the digital world often use nicknames. Contributors are asked to make a profile page about themselves on the wiki.

Moderation: Registered contributors can add content directly to the site. An editorial staff controls the contributions, which are directly visible in the logbook. Moderation seems to be concerned with editorial issues (i.e., the text must be written in the present tense) rather than the content of the contributions.

Privacy policy:
http://www.beeldengeluidwiki.nl/index.php/Beeld_en_Geluid_wiki:Privacybeleid.

Potentially useful to libraries, archives and museums: The outreach efforts of the Netherlands Institute for Sound and Vision are unusual in that they organize face-to-face activities for potential contributors, during which they promote the wiki site. They sponsor wiki site symposia twice a year for professionals working in broadcasting and related fields. Once a year they hold a meeting with students who will contribute to the site within the framework of their studies. Occasionally there are also face-to-face activities for the most active contributors. The Institute also posted a video on YouTube (http://www.youtube.com/profile?v=LnoObTVmud0&user=BeeldenGeluid) in an effort to promote the site and solicit contributions.

Citations:

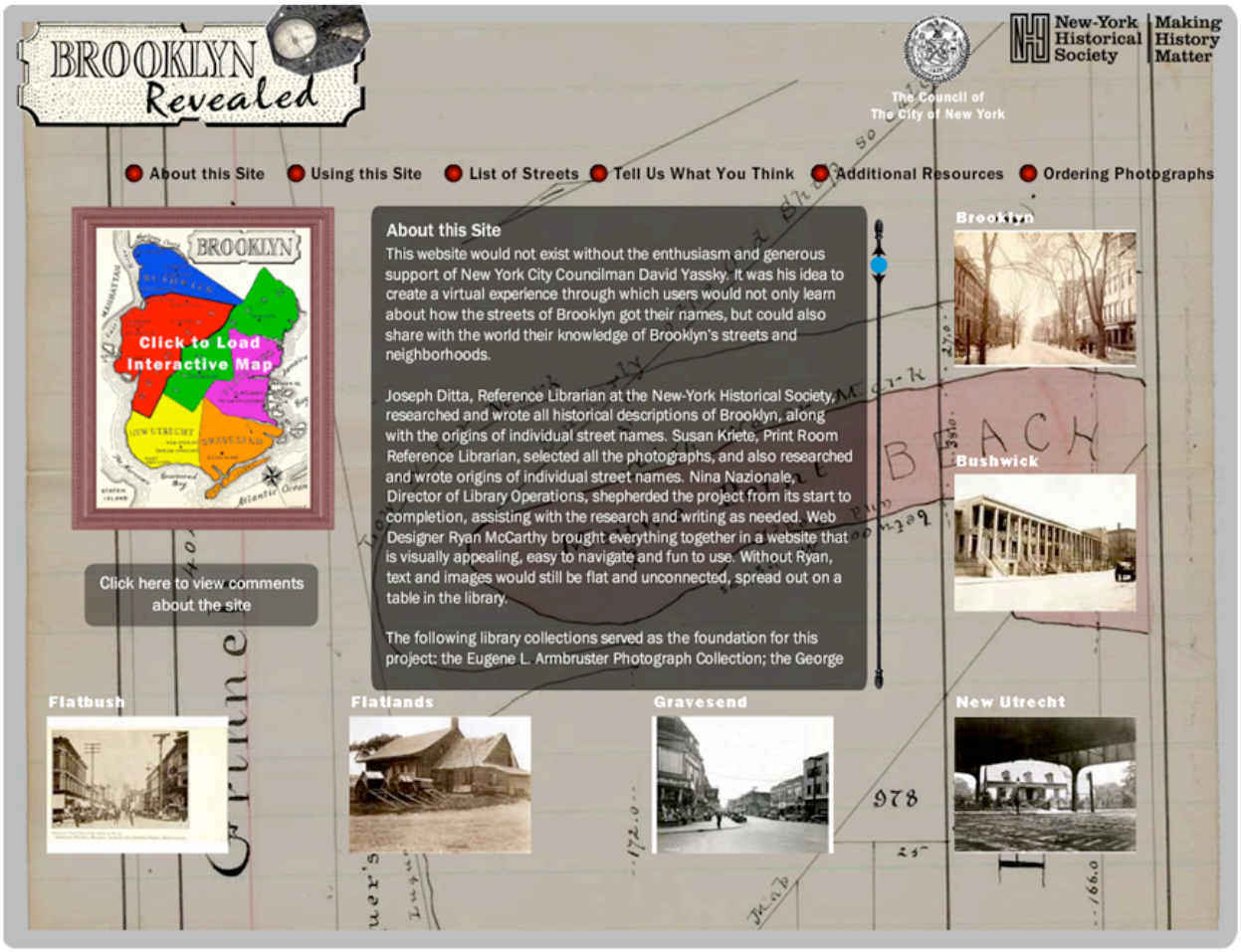
Oomen, Johan,Harry Verwayen, Nikki Timmermans, and Lieke Heijmans. 2009. "Images for the Future: Unlocking the Value of Audiovisual Heritage." (presentation). Museums and the Web 2009: The International Conference for Culture and Heritage On-line. Indianapolis, Indiana. 15-18 April. http://www.archimuse.com/mw2009/papers/oomen/oomen.html.

Reviewer: Marja Musson

Date last reviewed: 31 May 2010

Brooklyn Revealed

http://www.brooklynrevealed.com/



Country: United States

Sponsoring institution: New-York Historical Society (N-YHS)

Site Type: Archives

Single or collaborative: Single

Site description: "Brooklyn Revealed offers a photographic tour of Brooklyn, through which visitors will learn about individual neighborhoods as well as the origin of more than 100 Brooklyn street names. The photographs, all of which come from the collections of the N-YHS library, are paired with historical descriptions researched and written by the N-YHS librarians.

In instances where information about a specific street is inconclusive, visitors to the site are invited to submit their own ideas about how the street got its name. Visitors are also encouraged to submit the names of streets not included on the site."

Audience: Brooklynites and others with an interest in the local history of Brooklyn or New York City.

User-generated content solicited: A form is supplied in which visitors can supply comments about: how Brooklyn streets got their names; the name of their own street and how it got its name; the history of their neighborhood; what they like about living in Brooklyn; general comments about the site itself.

Web 2.0 features explicitly offered: None discovered

Social media features used: Users who have submitted comments, such as corrections, receive feedback from N-YHS staff on their comments. New information is incorporated into the collection metadata when appropriate.

Registration: The online form requires full name and e-mail address to be submitted along with the comments, but no registration is needed.

Moderation: Yes. It was decided to have comments moderated because of concerns over spam, and because some comments received have been inaccurate or frivolous in nature. Any information provided by users of the site is checked for accuracy by reference librarians.

Privacy policy: None specifically for Brooklyn Revealed. The general N-YHS website has one: https://www.nyhistory.org/web/default.php?section=about_nyhs&page=privacy_copyright

Potentially useful to libraries, archives and museums: The opportunity to enhance descriptions of unidentified or poorly described material from the library's own collections based on information supplied from a knowledgeable and engaged user community. The chance to build a larger community of interest around a specific subject.

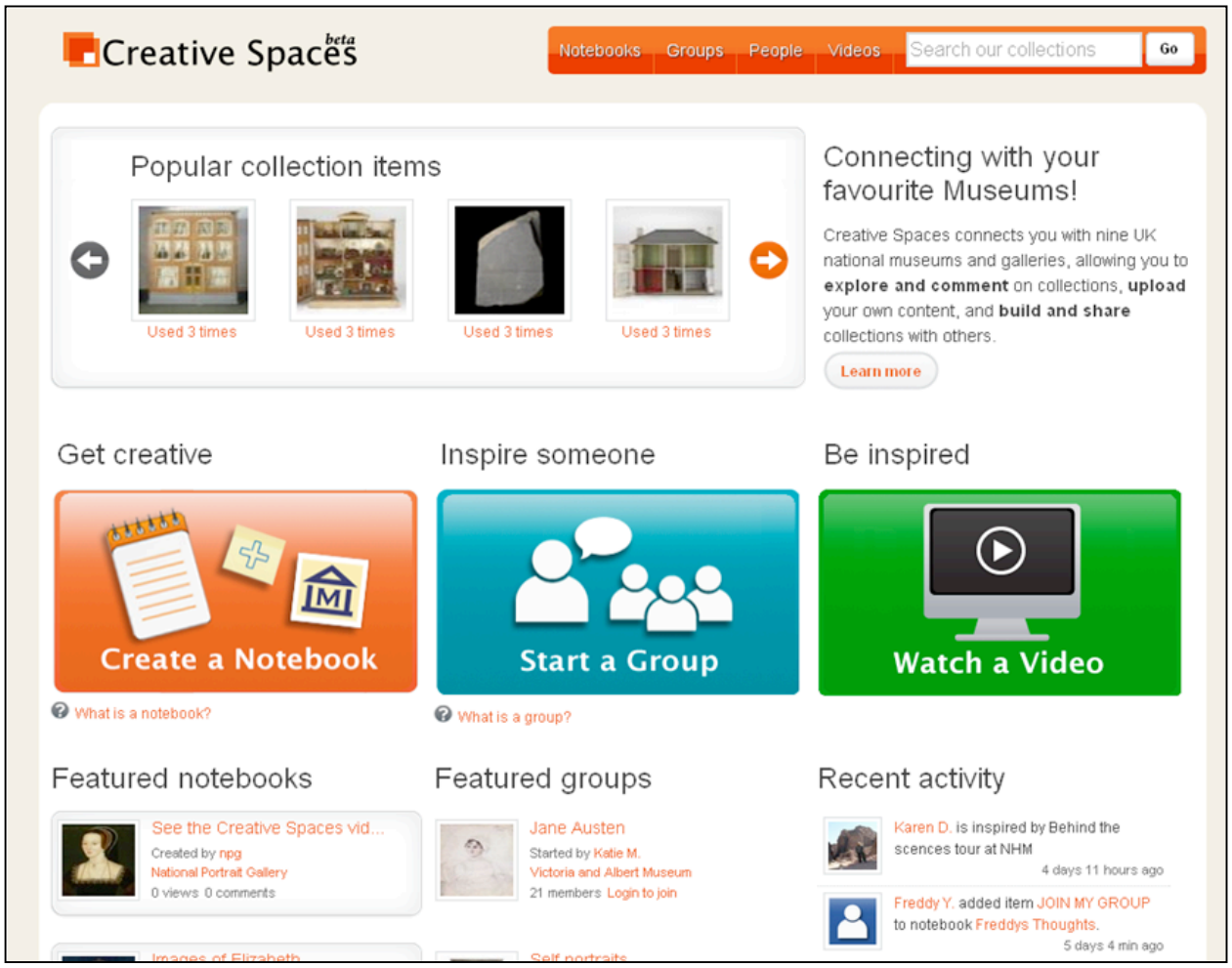
Citations: None discovered

Reviewers: Henry Raine, Helice Koffler

Date last reviewed: 31 May 2010

Creative Spaces

http://vna.nmolp.org/creativespaces/



Country: United Kingdom

Sponsoring institution: Victoria & Albert Museum hosts the site.

Site Type: Museum, Community

Single or collaborative: Collaborative. Creative Spaces is a National Museums Online Learning Project funded by the Treasury's Invest to Save initiative and sponsored by the Department of Culture, Media, and Sport. It involves nine national museums: British Museum, Imperial War Museum, Natural History Museum, National Portrait Gallery, Royal Armouries, Sir John Soane's Museum, Tate, The Wallace Collection and the Victoria and Albert Museum.

Site description: "Creative Spaces connects the public with nine UK national museums and galleries, allowing them to explore and comment on collections, upload their own content, and build and share collections with others. The National Museums Online Learning Project aims to get partner museum websites better used, engage new audiences and transform the way they think about and use existing digital collections. Participating national museums work together in a truly collaborative and creative way, sharing expertise and resources across their institutions, and across departments, including learning and interpretation, online and curatorial."

The site offers a searchable catalog of over 300,000 items from the nine participating cultural institutions. Rather than commenting on or tagging the item in its native location, you create your own (public or private) 'notebook' or group on the Creative Spaces website. Here, you upload video and images, collect thumbnails of your favorite museum pieces, and add text, hyperlinks, comments and tags to them. The federated search engine allows you to search across multiple institutions. The nine supporting institutions each highlight Creative Spaces differently on their individual websites. To this end, users must do a lot of work to familiarize themselves with multiple layouts and functions. They begin in a known environment (their original museum website), traverse to an unknown one (Creative Spaces), and then get sent to up to nine different web environments with their searches.

Creative Spaces encourages users to "Get Creative," "Inspire Someone," and "Be Inspired." Each of these elements has different tools. Clicking "Get Creative" leads you to creating a notebook to "collect your inspirations" and create your "personal museum collection" where you can add to or edit the associated metadata. Clicking "Inspire Someone" invites you to create a group to "share your inspiration" and "build a collection with others"; group members can add, remove and comment on items in groups. "Be Inspired" directs you to a collection of user-contributed videos. Creative Spaces offers users a veritable cornucopia of social media options, including tweeting, commenting, contributing content and communicating with members of your "group." It encourages contribution by adapting features from the most successful parts of sites like Facebook, YouTube and Flickr. For example, users can create profiles of themselves and set and see status updates. "Maria G is inspired by Spring" says one.

The home page showcases images that are ranked as most popular, featured notebooks, featured groups, recent activity, and options for connecting via Facebook and Twitter. The notebooks and groups pages show tag clouds.

Audience: Students, teachers, and lifelong learners.

User-generated content solicited: Creation of notebooks where students, teachers, and the public can create their own personal collections and both tag and comment on them. Also solicited: tagging of items and notebooks; groups, sharing information via public profiles, videos.

Web 2.0 features explicitly offered: Tags, items flagged by popularity, shared personal collections with commentary via notebooks, status updates, pubic profiles, creating groups, follow on Facebook and Twitter. You can see the "latest" notebooks and groups as well as the most popular.

Social media features used: When viewed on 18 June 2010, 355 notebooks had been created; the most popular one ("earth and water") had 203 views—the only one with over 100 views—and 4 comments. About half of all notebooks had 0 views and 0 comments. 105 groups had been created; the most popular group had 33 members (on site discussion and feedback); Jane Austen was the next most popular with 21 members. The tag clouds show that users are tagging items, but not much. The most popular "collection items" had been used three times. The 27 videos all seem to have been uploaded by participating museum staff; they all were viewed between 516 and 910 times, and only four had a comment. The most recent activity was a status update dated four days previously by someone "inspired by Behind the Sciences tour at NHM."

Although the associated Twitter feed has 775 followers, the last tweet was dated August 7, 2009. Creative Common's Facebook page has 212 members, with the last activity dated 27 May 2010.

Registration: Registration is required in order to create/update notebooks, participate in groups and to add comments. To register the user must provide a real name and location, tick to accept the terms & conditions and complete a Captcha.

Moderation: There is a section in the Terms of use & Privacy (http://vna.nmolp.org/creativespaces/?page=terms) entitled "Community Rules":

"3.1 You agree that you shall not take any action to upload, post, e-mail or otherwise transmit Content that:

- infringes the intellectual property rights of a third party;
- is known to you to be untruthful or inaccurate;
- amounts to an actionable breach of confidence or an infringement of the rights of privacy of any third party;

- is obscene or defamatory of any person
- involves you in the impersonation any person, collective or entity without their consent
- falsely states or otherwise misrepresents your affiliation with any person, collective or entity; or
- trivializes, sensationalizes or demeans either any person, subject or organization associated with the Content
- violates any law or regulation of England

3.2 You agree that you shall not remove any digital watermark, credit line or any other technical protection measure used in associated with the Content.

3.3 You agree that you shall not hack, interfere or remove Content held by the Service.

3.4 You agree that if we, at our sole discretion, consider that any Content added to the Service by you infringes any of the provisions of term 3.1 above we may take whatever steps we deem necessary to pursuant our power set out in term 4.2 below.

4.2 Any Content, or other data residing on our servers or within the Service may be deleted, altered, moved or transferred at any time for any reason at our sole discretion without notice and without liability to you or any third party."

Privacy policy: http://iwm.nmolp.org/creativespaces/?page=terms

Potentially useful to libraries, archives and museums: The strongest aspect of Creative Spaces is the federated search engine that allows you to search across multiple institutions. But the site markets itself around its social media functionality. It has great *potential* for engaging the public and students, but it has not yet engaged them yet in any great numbers. The site is in beta version and the incredible wealth of accessible content makes it worth reexamining soon down the line.

Citations: None discovered.

Reviewers: Drew Bourn, Lesley Kadish, John Lowery, Karen Smith-Yoshimura

Date last reviewed: 18 June 2010. Please note that the Creative Spaces website was unavailable at the time of publication. We're hopeful that it will be restored in the near future.

DigitalNZ (Ā-tihi o Aotearoa)

http://www.digitalnz.org/

Country: New Zealand

Sponsoring institution: National Library of New Zealand

Site type: Archives, Libraries, Museums, Community

Single or collaborative: Collaborative

Site description: "DigitalNZ is an initiative that aims to make New Zealand digital content easy to find, share and use. This includes content from government departments, publicly funded organizations, the private sector, and community groups. We test and develop approaches that increase the amount of New Zealand content flowing through the Digital Content Life Cycle. New Zealand is a small place with big ideas, and we need to create and digitize more New Zealand content so we can stay digitally connected to our own stories, creations, knowledge and culture."

DigitalNZ has three areas of focus:

- Finding NZ digital content—metadata is harvested and a search widget and API provided that takes users out to where the content is
- Creating digital content—a digitization framework assists organizations to prioritize digitization work
- Advice—assistance for organizations to create sustainable and usable digital content.

Digital NZ sees itself as an aggregator, so its primary audience is third party developers who use the API. There has been a lot of interest, but not a lot of applications built on top of the API yet. DigitalNZ has recently hired a community manager and technical analyst (to assist harvesting), and is planning a "hackfest." There has been a lot of interest in Digital NZ search also becoming a front-facing service, and that is being considered at the moment.

DigitalNZ harvests using a variety of methods:

- OAI-PMH
- XML Sitemaps
- Website crawl
- File upload

There are very minimal mandatory metadata standards, resulting in variable levels of quality in the metadata. DigitalNZ is looking into methods to automatically enhance the metadata.

Individuals can contribute content, although most contributors have been organizations up until now. Contributors can have their content harvested, or else load it directly into the "kete" (Maori name for "basket") store. DigitalNZ also harvests from a number of New Zealand-related group pools in Flickr, which is another way for individuals to contribute.

Audience: Organizations and individuals

User-generated content solicited: Images, documents, multimedia.

Web 2.0 features explicitly offered: Web 2.0 features include: a geo-tagging feature for search results; "Memory Maker," which enables people to make movie clip remixes; "Make it Digital," which allows users to nominate, vote on, or discuss what resources should be digitized by New Zealand organizations; the API; the ability for users to build and embed customized DigitalNZ search boxes on their own websites.

Social media features used: Geo-tagging appears to be used a few times a month; Memory Maker was promoted at the original launch in 2008 in relation to an exhibition held at the Auckland Museum, so there is little activity now; the voting feature of Make it Digital has been very popular; and there is a gallery of widgets other people have built at http://www.digitzlnz.org/widget-gallery

Registration: Users register with a username, e-mail address, and password.

According to the site, to contribute content one must:

- "E-mail info@digitalnz.org to register your interest in being part of DigitalNZ and let us know what kind of content you have (such as images, documents and multimedia).
- Make your content digital at http://makeit.digitalnz.org/ and get it online. If you don't have a website or any other means, you can store material in the DigitalNZ kete at http://kete.digitalnz.org/ or the Shared Repository for research outputs at http://www.digitalnz.org/contributor/technical-details/content-hosting/.
- Agree to the terms of use for contributing content at http://www.digitalnz.org/terms/contributing-content, and understand what contributing means.
- We'll send you confirmation to let you know what we'll be doing. See sample letter for contributing to DigitalNZ discovery tools in http://www.digitalnz.org/content/uploads/0000/0040/DigitalNZ-Participation%20letter%20template.pdf or http://www.digitalnz.org/content/uploads/0000/0039/DigitalNZ-Participation%20letter%20template.doc.
- Work with us to get your content technically connected at http://digitalnz.org.nz/contributor/technical-details/ to DigitalNZ services (such as the search system and APIs).
- Sit back and watch as NZers and the rest of the world find, share and use your content."

Moderation: Terms of use are available at http://www.digitalnz.org/terms/

Privacy policy: http://www.digitalnz.org/terms#privacy

Potentially useful to libraries, archives, museums: DigitalNZ provides a model for a nation-wide effort in New Zealand to create a coordinated infrastructure for digital content

contributed by government departments, publicly funded organizations, the private sector, community groups, and individuals.

Citations:

Rollitt, Karen. 2009. "DigitalNZ a-tihi o Aotearoa: Connecting the Digital Content of New Zealand: Advice, Open Standards and Interoperability." (presentation). International Conference on Dublin Core and Metadata Applications. Seoul, Korea, 12-16 October. http://dcpapers.dublincore.org/ojs/pubs/article/view/982/965.

Reviewers: Douglas Campbell, Kayla Willey, Henry Raine

Date last reviewed: 15 June 2010

Everglades Digital Library

http://cwis.fcla.edu/edl/SPT--Home.php

Country: United States

Sponsoring institution: The Everglades Digital Library (EDL) is a service of the Digital Collections Center at Florida International University Libraries in Miami, Florida. The EDL was founded in 1996 “to support research, education, decision making, and information resource management within the greater Everglades community.”

Site Type: Archives and libraries

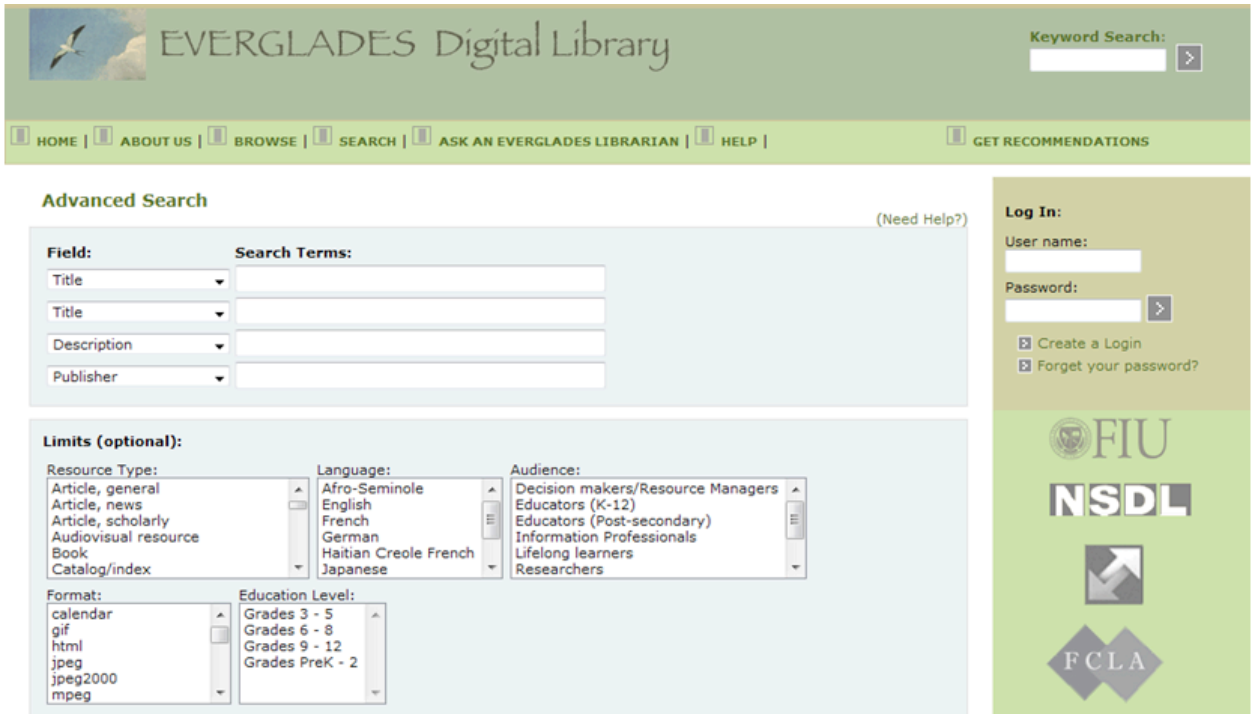
Single or collaborative: Collaborative (multiple repositories in Florida) http://cwis.fcla.edu/edl/SPT--About.php "Because much of the documentary history of south Florida is geographically dispersed across institutions and collections, the EDL actively collaborates with numerous scientific, government, library, and educational organizations in and around Florida. These organizations include:

- Florida International University Libraries
- Florida Center for Library Automation (FCLA) and the Publication of Archival, Library, & Museum Materials(PALMM)

- Everglades Education Consortium
- Everglades National Park and the South Florida Natural Resources Center
- the Historical Museum of Southern Florida
- the University of Miami
- the US Geological Survey's Everglades Priority Ecosystems Science Initiative."

Site description: The Everglades Digital Library is a publicly-funded service of the Florida International University (FIU) Libraries and the libraries of the Florida Board of Education's Division of Colleges & Universities. The goal of the EDL is to support and enhance the educational, instructional, and research activities of the university community and to facilitate public access to resources by making them available on the Internet. The resources on EDL are high-quality digital versions of original material relating to the environment of south Florida. The resources include digitized books, articles, reports, historical records, maps, datasets, images of photographs and drawings, and other educational materials.

Advanced search includes audience, resource type, language, format, education level for K-12



Audience: The site was built for people interested in the history and conservation of the Everglades (south Florida environment). The intended audience of the site is the greater Everglades community, including the university community and the general public. The

advanced search page enables the user to target resources for the following audiences: Decision makers/Resource managers; Educators (K-12); Educators (Post-secondary); Information professionals; Lifelong learners; Researchers; Students (K-12); and Students (Post-secondary).

User-generated content solicited: User contributions are designed primarily to be subjective: user may rate resources on a scale of 1-5 (Useful – Not Very Useful); user may make comments, reviews, and annotations (free text); and user may add links.

Web 2.0 features explicitly offered: According to the About page, features of the site include: RSS feed; user interface themes; and collaborative filtering.

Social media features used: EDL is a gorgeous site featuring fascinating primary sources, delivered with all the bells and whistles, targeted at a niche community, and yet there are few user comments. The greatest source of user interaction with the resources appears to be the five-star rating (the feature that requires the least amount of effort from the user).

Registration: One must register to contribute to this site. Registration is open to anyone. In order to register one is only required to submit a username and an e-mail address. However, in order to receive recommendations, the user must first have provided ratings for three to five resources.

Moderation: During the working group's initial visits to the Everglades Digital Library site in mid-2009 we observed that the majority of comments on collection materials were spam generated by businesses attempting to sell academic services to students. Subsequent visits to the site showed that the spam comments had been taken down, indicating that contributions were not vetted before they went live, but were removed after the fact if necessary (as is the case with most Web 2.0-enabled sites). In response to the targeting of their site by spammers, the EDL has temporarily suspended user contributions while they develop and implement a new protocol for authenticating legitimate researchers (L. Bryan Cooper, Associate Dean, Technical & Digital Library Services, Florida International University, e-mail message to author. 10 May 2010).

Privacy policy: http://cwis.fcla.edu/edl/SPT--Privacy.php

Potentially useful to libraries, archives, museums: The site is visually attractive and virtually/electronically brings together related materials that are physically dispersed throughout a variety of organizations. The advanced search provides the user with the ability to narrow the search by several criteria, including audience, education level, resource type, format, and language (including local languages such as Afro-Seminole or

Haitian Creole French). The search functionality also includes keyword searching (with phrase and exclusion support).

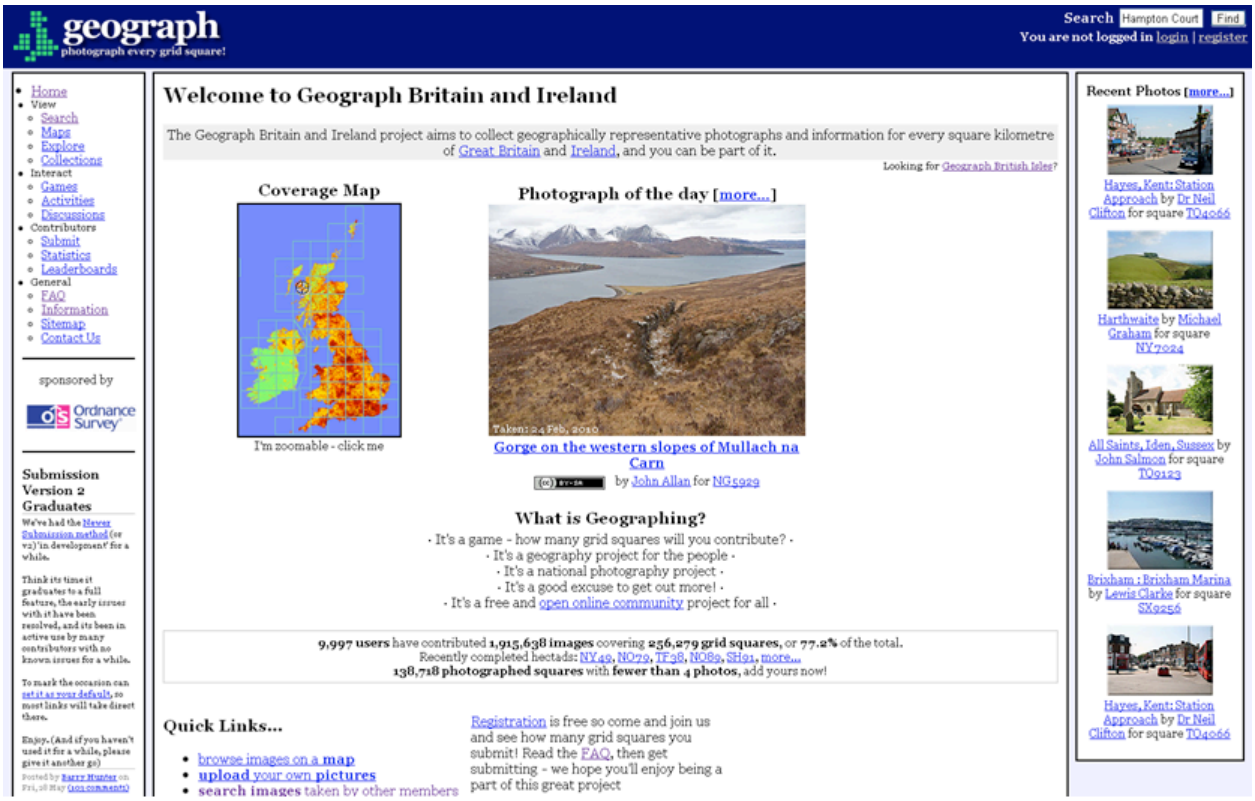
Citations: None discovered.

Reviewers: Kevin Clair, Christopher Cronin, Cyndi Shein

Date last reviewed: 10 May 2010

Geograph Britain and Ireland

http://www.geograph.org.uk/



Country: United Kingdom

Sponsoring institution: Ordnance Survey—Great Britain's national mapping agency

Site Type: Community

Single or collaborative: Collaborative

Site description: This web-based project, begun in 2005, "aims to collect geographically representative photographs and information for every square kilometre of Great Britain and Ireland, and you can be part of it." Its goal is to develop a "freely accessible archive of educationally useful, geographically located photographs of the British Isles." It has a strong sense of community because the public take the photos and have to take them in exact grid squares, showing the features and co-ordinates. All photos are under common license. You can search by keywords, grid reference (within any specified distance), contributor, category,

country, and date submitted or taken. It started as "Geograph British Isles" and expanded to cover Ireland in February 2010.

A sister project, Geograph Deutschland, was launched in 2009 to cover Germany. As of 18 June 2010, 9,997 users contributed 1,915,638 images covering 256,279 grid squares or 77.2% of the total area of Great Britain and Ireland (93.8% of Great Britain and 31.3% of Ireland.)

"What is Geographing?

- It's a game—how many grid squares will you contribute?
- It's a geography project for the people
- It's a national photography project
- It's a good excuse to get out more!
- It's a free and open online community project for all"

The site includes a page of a variety of statistics submitted for Great Britain and Ireland in total, the past seven days, grid squares, percentages, and leader boards (weekly, all time, by month, hectads (10 km x 10 km squares), most in one day. Participants are awarded a point each time they contribute the first photograph classified as a geograph to a grid square. (Two "top leaders" have earned more than 9,000 points each.). The home page features recent photographs and "photographs of the day."

Audience: The general public

User-generated content solicited: The site invites everyone to contribute photos that cover each grid square, especially those that are not yet covered. Subject areas include physical landscape; human land-use, built environment, social interaction, geology, flora and fauna, historical interest. Users are asked to include a short description for each image submitted to a map square. "Supplemental images" enhance existing information, for example: detailed views; pictures taken at a distance to provide context; pictures taken at night, silhouettes, interior or aerial shots that add to the general impression.

Web 2.0 features explicitly offered:

- Upload and describe photographs, as well as locate the depicted places on the map. However, contributors cannot make any changes themselves once the image and its description are submitted and accepted; a change request has to be submitted.
- Ability to vote for outstanding pictures by giving a "thumbs up."

- Start a discussion or suggest updates on any photo and link to contact the contributor.
- Images may be re-used under Creative Commons license.
- Discuss the site on the provided forum with other contributors.

The first person to submit a geograph for a grid square receives a "geograph point" on his or her profile and the "warm glow" that comes with it. The square changes from green to red in the site's map viewer. The ranking of every contributor is displayed on the site. Also, once a mile stone is reached, that photographer is thanked by name on the home page. A weekly competition runs in the members-only forums to select the Geograph of the Year from photographs taken that week.

Social media features used: Users have uploaded almost 2 million images with descriptions and coordinates. In addition, there are between 2,300 and 4,200 forum posts per month.

Registration: Registration is required to upload a photograph and participate in the user forum. No registration is required to search the site.

Moderation: The site is moderated by a team who awards points, accepts or rejects images, and takes care of the change requests and corrections. The Quickstart Guide notes that very few images are rejected. The site also offers a Style Guide for image titles and comments (http://www.geograph.org.uk/help/style).

Privacy policy: None discovered

Potentially useful to libraries, archives, museums: We were impressed by the persistent acknowledgement of contributors, awarding of points, leaders, and measuring the increasing coverage of the aggregate. The project began before Google Street maps' street view and Google Earth photos were available, yet still seems to have a steady level of enthusiastic contributors. People can make sure their own home town is represented on the map and receive public acknowledgement.

Citations:

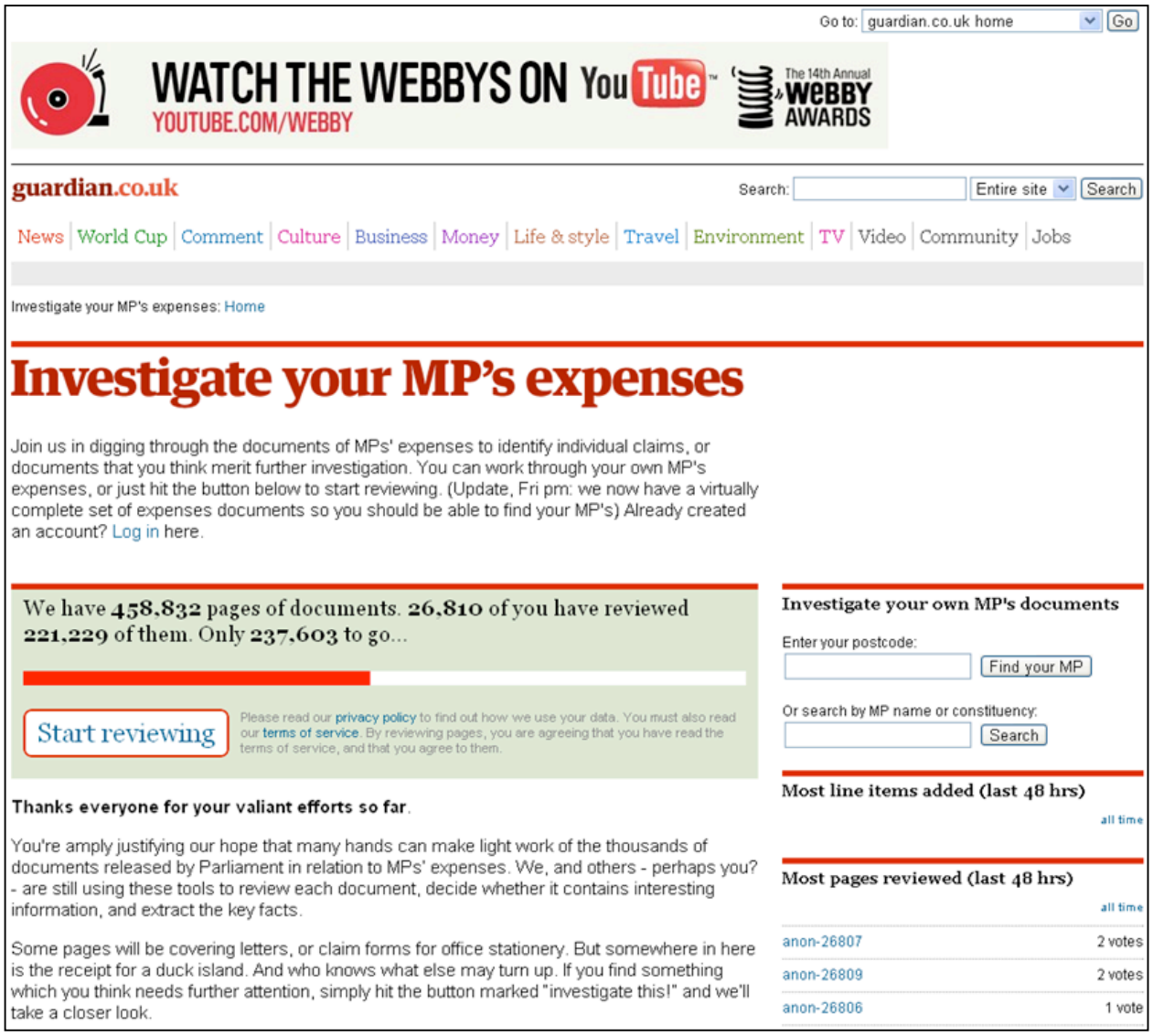
Ashting, Jim. 2006. "International Report—Ground Surveys: Past And Present—Our Global Correspondent Reports on the Domesday Book Online and The Geograph British Isles, which will Archive Photos of Every Square Kilometer of the U.K. and Ireland." *Information Today*. 23 (9): 27.

Reviewers: Rose Holley, Karen Smith-Yoshimura, Melanie Wacker

Date last reviewed: 20 June 2010

The Guardian—Investigate your MP's expenses

http://mps-expenses.guardian.co.uk/



Country: United Kingdom

Sponsoring institution: *The Guardian*

Site Type: For-profit organization

Single or collaborative: Single

Site description: The Guardian put two million handwritten and barely legible scanned documents describing MPs' expenses on its website and provided a simple feedback mechanism. Over 26,000 members of the public have reviewed over 220,000 documents and marked them as:

- Not interesting (e.g., coversheet or stationery).
- Interesting (e.g., it is a significant expenses claim).
- Interesting but known (e.g., it's a duckhouse; referring to the massive publicity for an MP who spent £1,645 of taxpayers' money on, yes, a duck house. Reported in *The Telegraph* on 22 May 2009. See: http://www.telegraph.co.uk/news/newstopics/mps-expenses/5363287/MPs-expenses-what-price-a-duck-house.html)
- Investigate this! I would like to know more! (That is, find the scandals).

People then transcribe relevant details for follow up if they found expenses "interesting". The site advises to look out for food bills, repeated claims for less than £250 (the limit for claims not backed by a receipt), and rejected claims. A lot of scandalous data has been uncovered. The site has a summary of "What we've learned from your work so far" with a summary table of what MPs spend money on and links to full data on the expenses filed by each MP and a page with "some of the best individual discoveries."

A progress bar on the home page gives the community a goal to share to increase the percentage of documents reviewed. Top users by line items added and most pages reviewed are acknowledged.

Audience: General public in the UK.

User-generated content solicited: The general public was invited to analyze thousands of scanned documents and mark the expense claims of their own MPs that deserved follow-up; 170,000 documents were reviewed in the first 80 hours, a visitor participation rate of 56%.

Web 2.0 features explicitly offered: Acknowledgement of top reviewers and ability to see which documents others have marked as "very interesting" and to add "observations" to any document.

Social media features used: For any individual document, you can see how many items people have already marked as not interesting, interesting, interesting but known, and worth investigating and look at them yourself. You can read others' observations and add your own. For example, "How on earth do you spend £60.54 on two tins of instant coffee???" (see page 8

of Stewart Hosie's Incidental Expenses Provision 2007/2008 at http://mps-expenses.guardian.co.uk/page/444848/).

Registration: Registration is required to add observations.

Moderation: No, but users are invited to "report a problem" with any observation made by others. Users are also invited to "report inaccuracies" for any of the categories made by other participants.

Privacy policy: http://users.guardian.co.uk/help/article/0,,933905,00.html

Potentially useful to libraries, archives, museums: This is one of the most directed and heavily used examples of a social media site that captured the active engagement of the public—and the most amusing. It demonstrates the potential for archives to engage the public with reviewing and transcribing handwritten and barely legible documents. If documents are interesting enough, users will be motivated to assist in making them more accessible. Since these types of documents cannot be OCR'd effectively, it is beneficial to have users transcribe them instead.

Citations:

Anderson, Michael. 2009. "Four Crowdsourcing Lessons from The Guardian's (Spectacular) Expenses-Scandal Experiment." *Nieman Journalism Lab*. 23 June. http://www.niemanlab.org/2009/06/four-crowdsourcing-lessons-from-the-guardians-spectacular-expenses-scandal-experiment/.

Reviewers: Rose Holley, Karen Smith-Yoshimura

Date last reviewed: 21 June 2010

Kew Gardens

http://www.kew.org/

Country: United Kingdom

Sponsoring institution: Royal Botanic Gardens, Kew

Site Type: Museum

Single or collaborative: Single

Site description: The Kew Gardens is a scientific institution with a mission "to inspire and deliver science-based plant conservation worldwide, enhancing the quality of life."

The site describes the Kew's botanical collections, conservation projects, educational programs, and community activities. The site features images of the museum gardens as well as information about visiting the museum. It has interactive maps related to the gardens and to its world-wide conservation projects. The "News" page of the site accepts user comments and ratings, displays images and text from several blogs maintained by different museum staff, and shows the Kew's latest Twitter feed from http://twitter.com/kewgardens.

Audience: The website is designed to serve persons planning a visit to the gardens and persons interested in botany and conservation.

User-generated content solicited: The "News" page of the site enables users to interact with news posts through comments and a "like this" rating feature. Tags are displayed in tag clouds; however, there is no option for users to tag images or news articles, which suggests that the tags are assigned by the authors of the news articles.

Users can indirectly add photos, tags, and comments to Kew's image collection through Kew's two Flickr sites: Your Kew on Flickr, where users can share their photos of Kew Gardens and Wakehurst Place, and People's Arboretum on Flickr, where users are asked to upload photos of trees in Kew Gardens, Wakehurst Place, and around the world. Kew encourages users of their Flickr groups to add description to the images, and Kew states that contributions of images and description may be repurposed on the Kew Garden site. User-contributed images of trees may be added to Kew's Rhizotron and Xstrata Treetop Walkway image gallery and database (http://apps.kew.org/trees/?page_id=1) if they meet certain criteria. For user-contributed images of trees to be displayed on Kew's site, the user must include the complete scientific species name(s) of the tree(s) shown with the images they upload to Flickr.

Web 2.0 features explicitly offered: Kew's site contains sharing options so users can bookmark pages on Delicious or easily share Kew news via their own social media sites through the "Blog this" feature.

Social media features used: Users are interacting with the "News" posts on the Kew site primarily through the "like this" feature. Users are commenting on the posts occasionally, but it appears that on average the "like this" rating feature is used ten times more often than comments.

Users are contributing photos and tags to the Kew Flickr groups. As of 21 June 2010 there are 64 members and 414 images contributed to the People's Arboretum on Flickr and 263 members and 5690 items on Your Kew on Flickr.

Registration: Users can comment on or rate news posts on the Kew site without registering. Only registered members of the Kew groups on Flickr can add images to the "pool." Anyone can sign up to be a member of the Flickr groups.

Moderation: Kew reserves the right to take down inappropriate comments. At the time of this review no signs of abuse to the site were noted.

Privacy policy: http://www.kew.org/Terms-and-Conditions/privacy-policy/index.htm

Potentially useful to libraries, archives, museums: Royal Botanic Gardens, Kew is using social media tools such as Flickr, Twitter, Facebook, and blogs to engage a diverse audience, including families, plant lovers, art lovers, conservationists, and scientists. Kew is successfully soliciting contributions of images and description to its Flickr groups and repurposing the images and description on its own site.

The site is also utilizing interactive maps. It is using a map of the gardens to inspire and facilitate museum visits (kew.org/visit-kew-gardens/explore-kew-gardens/index.htm) and using a world map as a portal to images and information about its conservation projects (kew.org/science-conservation/index.htm).

Citations: None discovered

Reviewers: John Lowery, Cyndi Shein

Date last reviewed: 1 June 2010

Memory Maker

http://remix.digitalnz.org/

Country: New Zealand

Sponsoring institution: Auckland War Memorial Museum

Site Type: Museums, Community

Single or collaborative: Collaborative. Site is hosted by the Auckland Museum, with members of the National Digital Forum and others providing the unique content.

Site description: "The 11th of November 2008 is the 90th anniversary of the signing of the Armistice between the allies and Germany, marking the end of the First World War. From November 2008 through to March 2009, New Zealand is commemorating this anniversary and the 'Coming Home' of our soldiers. Craft your own expression of what 'Coming Home' means with this video mixing tool. Remix photographs, graphics, film clips, and music from the years following the First World War and then share your new video with friends and family."

Audience: General public

User-generated content solicited: Users can remix historical film footage, digitized photographs and objects, and music/audio clips into 60-second videos that can be saved, shared, and embedded on other sites.

Web 2.0 features explicitly offered: Remixing and sharing videos; rating videos. In addition to creating their own videos from content provided by the museum, users can rate other users' videos. The site also provides an external link to a wiki for reflections on videos or remixing help.

Social media features used: The home page highlights "Top Videos" (those receiving five-star rankings) as well as "latest videos". Each contribution is shown with an "average rating", number of ratings, and number of views.

Registration: Signing up for the site requires e-mail address, display name, and password.

Moderation: We could not find any evidence of moderation on the site.

Privacy policy: There is a privacy policy for the Auckland Museum website at: http://www.aucklandmuseum.com/383/terms-conditions

Potentially useful to libraries, archives, museums: The ability for users to remix digital content generated by libraries, archives, and museums, and to share their "own expression" of what the content means with other users.

Citations:

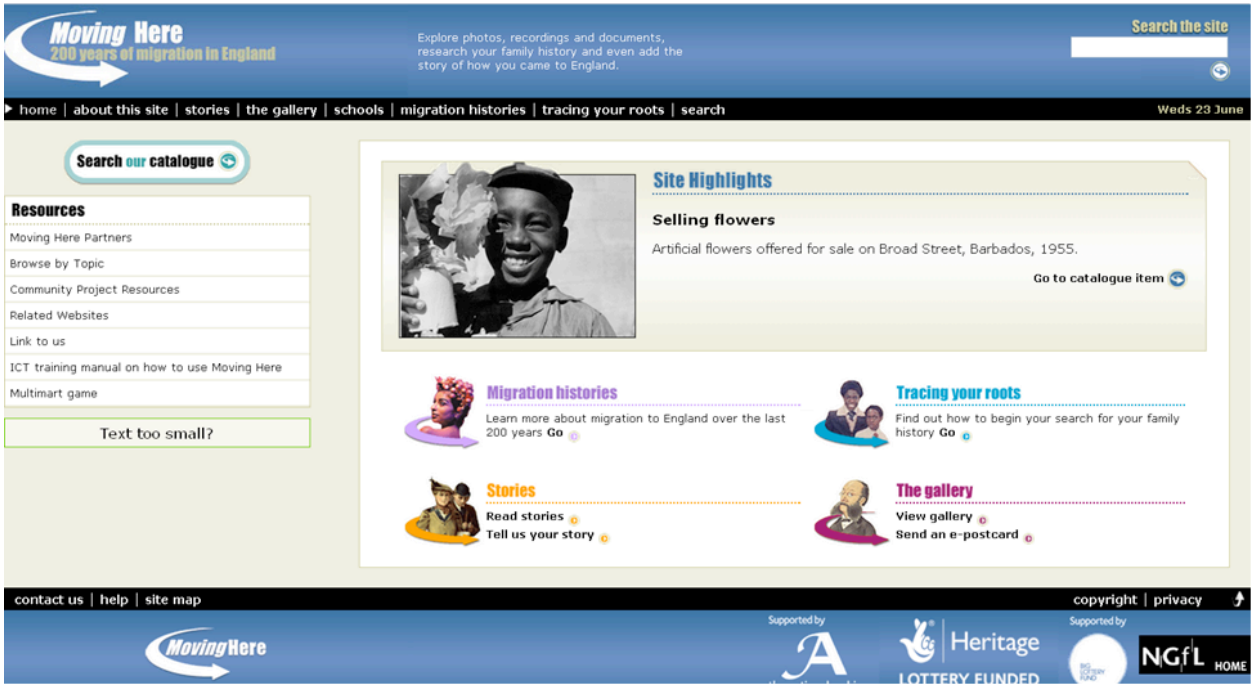
Gow, Virginia, Lewis Brown, Courtney Johnston, Andy Neale, Gordon Paynter, and Fiona Rigby. 2009. " Making New Zealand Content Easier to Find, Share and Use." Edited by J. Trant and D. Bearman. *Museums and the Web 2009: Proceedings*. Toronto: Archives & Museum Informatics. 31 March. http://www.archimuse.com/mw2009/papers/gow/gow.html.

Reviewers: Henry Raine, Ken Varnum, Beth Yakel

Date last reviewed: 7 June 2010

Moving Here—200 years of migration in England

http://www.movinghere.org.uk/



Country: United Kingdom

Sponsoring institution: Led by the National Archives, the Moving Here partnership is a consortium of 30 archives, libraries and museums who contributed material to the catalogue of 200,000 items on the website.

Site Type: Archives, Libraries, Museum, Community

Single or collaborative: Collaborative

Site description: "Moving Here explores, records and illustrates why people came to England over the last 200 years and what their experiences were and continue to be. It offers free access, for personal and educational use, to an online catalogue of versions of original material related to migration history from local, regional and national archives, libraries and museums. Moving Here gives visitors to the site the opportunity to publish their own experience of migration." In particular, the site was designed to "overcome barriers to the direct involvement of minority ethnic groups in recording and documenting their own history of migration; ensure this history is passed on to the next generation through schools."

Audience: General, but a large section of the site is specifically targeted to schools; other projects involved collaborations between museums and ethnic communities to curate digital and/or physical exhibitions of material.

User-generated content solicited: In addition to the resources provided by participating institutions, the site invites immigrants to share their stories. Users may write in with their experiences as immigrants or their descendents, and may link to objects within the collection as annotations to their stories. Images of items already in the catalogue can be used to illustrate a story. Users also have the option of uploading a file of their own.

Web 2.0 features explicitly offered: None discovered

Social media features used: Users may write in with their experiences as immigrants or their descendents, and may link to objects within the collection as annotations to their stories. 104 stories had been contributed at the time the site was last reviewed. Some contributors have supplied various types of files, although it appears no metadata, other than a simple title, is supplied for these objects. It is not clear how common it is for users to link to collection objects or if user submissions are integrated into the curated narratives of British immigration in any way.

Registration: Registration is through the "Tell Your Story" web form. Users can put in their names (which they have the option of keeping off the site), contact information (e-mail or phone number) and a link to personal website.

Moderation: Most of the caveats regarding the moderation of participants' contributions concern copyright. The site has extensive guidelines and is monitored. These guidelines make clear that material will not be published that does not conform to the guidelines or can removed at the site's discretion.

Privacy policy: http://www.movinghere.org.uk/help/privacy.htm.

Potentially useful to libraries, archives, museums: The ability to supplement material held by libraries, archives and museums with related material (and information) from user's own collections; although it is not clear how frequently this is being done, if at all. There is also an interest in providing educational resources to instruct people in how to conduct this type of research effectively and share those results with a larger community.

Citations:

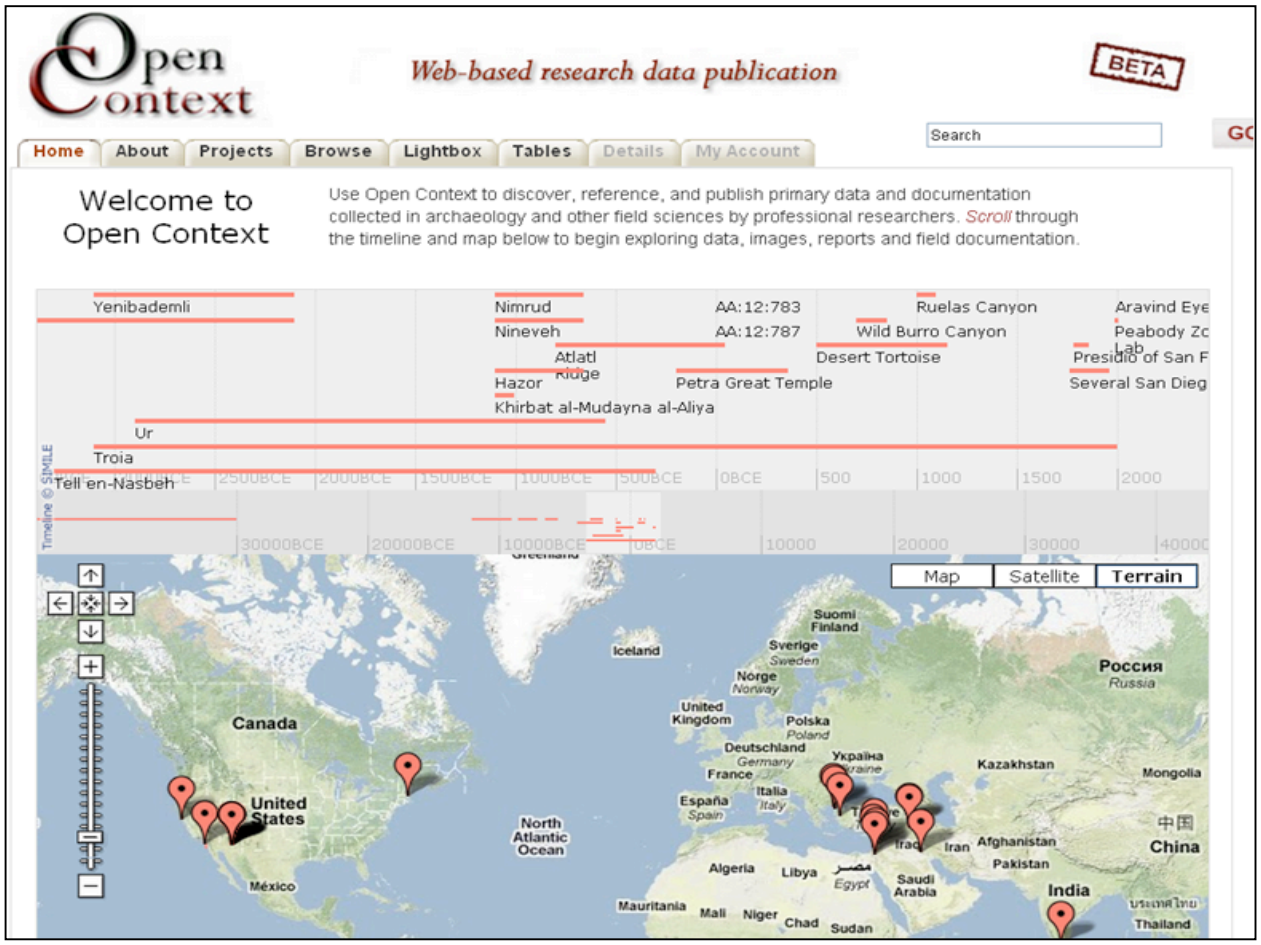
Roberts, Joni R and Carol A Drost. 2008. "Internet Reviews." *C&RL News*. 68(2). http://www.ala.org/ala/mgrps/divs/acrl/publications/crlnews/2008/feb/ALA_print_layout_1_454717_454717.cfm

Reviewers: Ken Varnum, Helice Koffler

Date last reviewed: 31 May 2010

Open Context

http://opencontext.org/



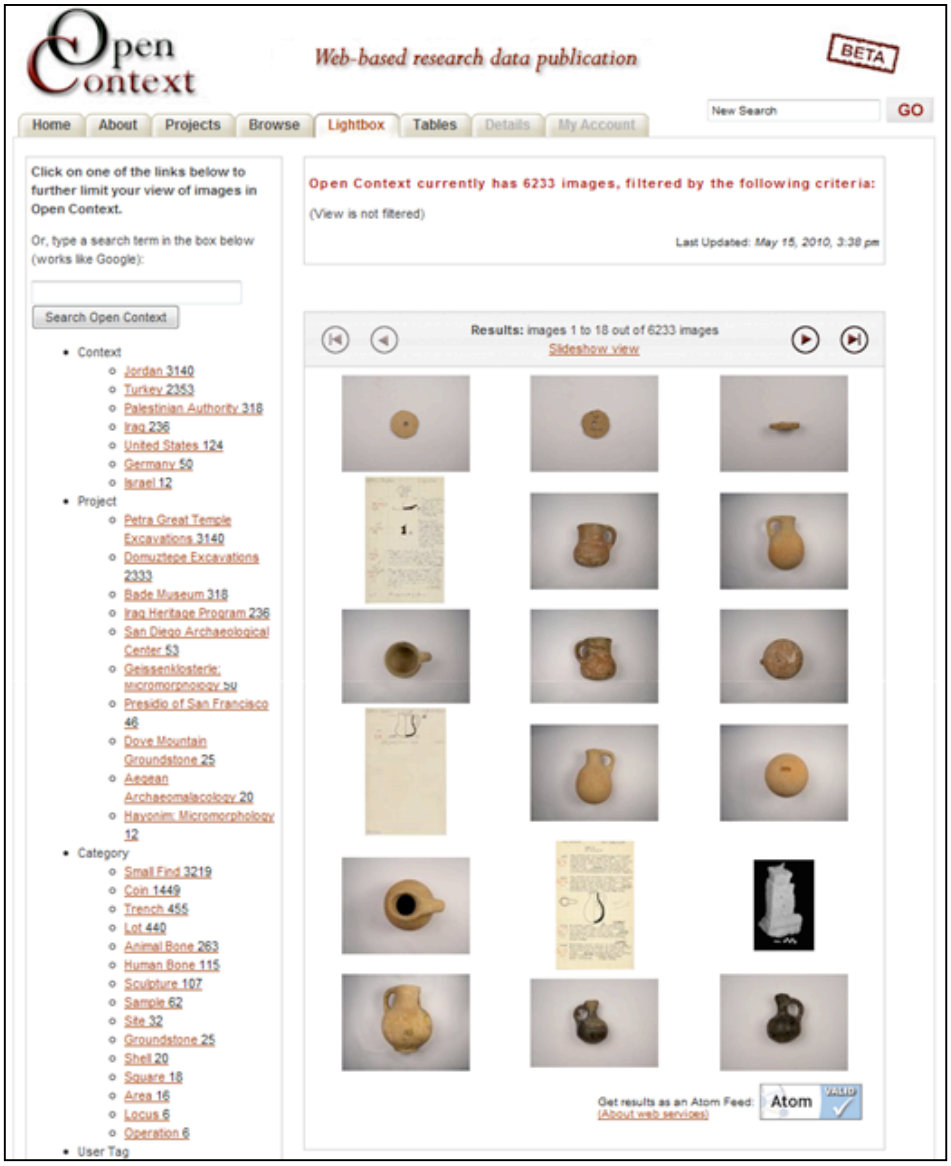
Country: United States

Sponsoring institution: Open Context is administered by the Alexandria Archive Institute. Its developers are the Alexandria Archive Institute (AAI) in San Francisco and the University of Chicago OCHRE Project (Online Cultural Heritage Research Environment). Continued software development is performed by the Information and Service Design (ISD) Program at the UC Berkeley School of Information.

Site Type: Discipline

Single or collaborative: Collaborative

Site description: Open Context is an open access resource for the electronic publication of primary field research in archaeology and other related disciplines. The site was launched in 2006, but is still "under active development" and viewed as a beta version. All of the content in the database is freely available for researchers, students, and the public to explore, use, and reuse according to the terms of conditions of use, which state that unless explicitly indicated, the content is not likely in the public domain, but governed by Creative Commons



licenses. As seen below, OpenContext's lightbox provides thumbnails of all project images with a list of filters on the left.

Audience: The site has a scholarly tone and is designed to provide an electronic environment in which persons conducting research in archaeology and related fields can share their findings with each other and the public.

User-generated content solicited: The site utilizes a Penelope import tool to enable individual researchers to publish tables, notes, images, and other content into the Open Context database. Registered users can contribute data in a variety of formats. Contributions include raw data, images, and diary narratives from archaeological and related field work; ethnographic images, notes, and analytic data; museum collection photographs and object catalogues; and catalogues and media related to reference collections.

Web 2.0 features explicitly offered: Open Context provides RSS feeds to which users may subscribe to receive updates on projects, collections, and other users' tags. Tagging participants are able to save search results, tag items publicly or add them to their own private set of tags. A user's tagging history is stored and available for his/her retrieval at any time.

Social media features used: As of May 2010 data from fifteen research projects has been contributed to Open Context, including overall description of the projects and their geographic locations, 181,134 item descriptions, and 6,233 images. Thus far thousands of tags have been assigned both by persons involved in the projects and by other users. User tags are distinguished from tags assigned by the originators of the projects.

Registration: Open Context's content is openly accessible and downloadable with no registration or login required. To use the Web 2.0 features of the site you must register and enable your web browser to accept cookies. Anyone who registers and creates a user account can tag or make comments on objects. However, to contribute project data, the registrant must possess professional credentials.

Moderation: To guard the integrity of the site's content, once contributed, project data is subject to editorial review and evaluation by subject-matter experts prior to publication on the Web. Users may post directly to the Open Context forum, but posts are subject to moderation by the administration. Anonymous tagging is not allowed.

Privacy policy: http://opencontext.org/docs/OpenContext_Privacy_Policy.pdf

Potentially useful to libraries, archives, museums: Open Context's high standards for contributors and contributions are unusual. Open Context insists that contributors be cited/attributed when their contributions are used by others and allows contributors to retain copyright of their contributions. Open Context's effort to uphold scholarly ethical codes and protect the intellectual property of contributors seems likely to encourage the sharing of

primary data in an environment where scholars have previously been hesitant to distribute their research. Stringent moderation of the site ensures that content is generated by scholars and other experts. Unlike most other sites featuring communally-built content, contributions to Open Context are largely recognized as valid publications by academic and professional communities, and contributors are credited for their contributions. In addition to protecting scholars' rights, Open Context is also conscious of the potential need to protect the physical locations of cultural heritage sites and, to that end, allows content entered into its database to be made public or kept private. Although Open Context's standards for content create a high barrier to contributors of project data, they have maintained a low barrier to users who wish to access, download, tag, or comment upon the project data.

Citations:

Kansa, Eric. 2004. "Storing and Sharing Central Asian GIS: The Alexandria Archive." *The Silkroad Foundation Newsletter*. 2 (2): 47-49. http://www.silk-road.com/newsletter/vol2num2/Storing.html.

———. 2005. "A community approach to data integration: Authorship and building meaningful links across diverse archeological datasets" *Geosphere* 1:97-109. http://geosphere.gsapubs.org/content/1/2/97.full.pdf.
(This paper discusses the ArchaeoML data structure, its application, and theoretical value.)

Kansa, Eric C. 2007. "Open Data on the World Wide Web: Opencontext.org and Data Integration as a Community Process." *Education Technology*. 47, no. 6 (November-December) http://www.lib.kth.se/iatul2007/assets/files/fulltext/Kansa_E_full.pdf.
(This paper discusses Open Context's approach to data sharing and data integration.)

———. 2007. "Publishing Primary Data on the World Wide Web: Opencontext.org and an Open Future for the Past." *Society for Historical Archaeology: Publications*. 2:1-11. http://www.sha.org/publications/technical_briefs/volume02/article01.cfm.
(This paper discusses Open Context as an open access system for publishing primary archaeological data and museum collections.)

Kansa, Sarah Whitcher, and Eric C Kansa. 2007. "Special Issue on Opening Educational Resources—Open Content in Open Context". *Educational Technology*. 47 (6): 26. http://www.alexandriaarchive.org/publications/KansaEdTecArticle.pdf.
(The entire Nov-Dec 2007 issue of Educational Technology magazine is dedicated to "Opening Educational Resources." A series of articles in this issue highlight open

educational models, including OpenCourseWare, Connexions, and this piece on Open Context.)

———. 2009 “Open Context: Developing Common Solutions for Data Sharing," *CSA Newsletter*. XXI, no. 3 (January). http://csanet.org/newsletter/winter09/nlw0902.html.

———. 2009. “Yes, it is All about You: User Needs, Archaeology and Digital Data.” *CSA Newsletter*. XXII, no. 2 (April). http://csanet.org/newsletter/spring09/nls0902.html

Kansa, Eric C., Jason Schultz, and Ahrash N. Bissell. 2005. “Draft: Protecting Traditional Knowledge and Expanding Access to Scientific Data: Juxtaposing Intellectual Property Agendas via a ‘Some Rights Reserved’ Model”. *International Journal of Cultural Property*. 12 (3): 285-314. http://journals.cambridge.org/action/displayAbstract?fromPage=online&aid=346256. (This paper discusses incentive issues for sharing field research as well as potential licensing strategies to better recognize the interests of cultural heritage stakeholders.)

Kansa, Sarah Whitcher, Eric C. Kansa, and Jason M. Schultz. 2007. “An Open Context for Near Eastern Archaeology.” *Near Eastern Archaeology*. 70, no.4 (December). http://www.alexandriaarchive.org/publications/KansaKansaSchultz_NEADec07.pdf. (features a Forum piece on electronic publication of field research data with Open Context, including responses to issues around copyright and professional incentives)

Lopiparo, Jeanne and Eric Kansa. 2006. “Evaluating AnthroCommons and Looking to the Future of Digital Open Access Systems for Professional Conferences” (January). http://www.alexandriaarchive.org/anthrocommons_eval.pdf. (This paper discusses AnthroCommons and the potential importance of digital open access systems for professional conferences.)

Reviewers: Cyndi Shein, Kayla Willey, Beth Yakel

Date last reviewed: 23 May 2010

PennTags

http://tags.library.upenn.edu/

Country: United States

Sponsoring institution: University of Pennsylvania

Site Type: Library

Single or collaborative: Single

Site description: PennTags is a social bookmarking tool for locating, organizing, and sharing favorite online resources. Tags assigned by users are added to the local catalog (Franklin) and separate video catalog (VCat), which then link back to the PennTags site. On PennTags itself, users also can bookmark external online resources. In addition to creating these bookmarks, users ("owners") have the ability to "annotate, review, or describe" the items and create multiple "projects" (frequently topical) in which to organize their tags. PennTags can also be used collaboratively, because it acts as a repository of the varied interests and academic pursuits of the Penn community, and can help people find topics and other users related to their favorite online resources. It has been described as a "del.icio.us for libraries."

Audience: University of Pennsylvania community: faculty, students, staff.

User-generated content solicited: Tagging and commentary are solicited; it has been used for annotated bibliography assignments in several courses. The broad goal is to create a sense of the "Penn community".

Web 2.0 features explicitly offered: PennTags allows users to tag and annotate digital resources, either records from the library's catalog or anything from the web. It also supports creation of "groups" to collaborate on projects within the system.

Social media features used: In mid-2009, PennTags had 2,198 users (called "owners"); however, 52% had added only one tag, and 75% had tagged fewer than 10 times. Users who had added 100 or more tags comprised only 2% of the user population (47 people). There were five "super-users" who added over 1,000 tags each. 21% of all tags in PennTags were added by these five individuals.

The quality of the heavier users' contributions seems high, though concentrated in very specific subject areas. Across the system, the quality of annotations varies widely, as many were clearly added as part of class assignments. Reviewers could not find instances where multiple users had tagged the same item. Many tags were utilitarian rather than descriptive: how the users intended to use the material rather than describing it.

PennTags has apparently been used in classes, where students are asked to read articles and write annotations. Reference librarians have used it to create bibliographies that then can be sent to users. The intention of the designers seems to be an academic usage, and that appears to be fulfilled, though usage is not terribly widespread. It does not appear to have branched out into more "social" usage.

Registration: To add content to the site, one must sign in to authenticate as a member of the University of Pennsylvania community. Adding tags requires downloading a toolbar or using a bookmarklet. Tagging tips are given, but there seem to be no restrictions on how to enter tags.

Moderation: Contributions are not moderated. Librarians offer tips on how to construct tags: http://tags.library.upenn.edu/help/tagging_tips.

Privacy policy: Planned, but not yet available.

Potentially useful to libraries, archives, museums: Students did not generally use tagging; most of their contributions came from mandatory class use. Students did not seem to find the features useful or compelling. A handful of scholars found it useful for compiling bibliographies in their subject area. Laurie Allen, Research & Instructional Services Librarian

at the University of Pennsylvania, provided more insight into the PennTag experience in her interview with Steven Galbraith on 14 April 2009.

Citations:

Allen, Laurie, and Michael Winkler. 2006. "PennTags: Social Bookmarking in an Academic Environment" (presentation). DLF Fall Forum. 8 November. http://www.diglib.org/forums/fall2006/presentations/winkler-2006-11.pdf

Reviewers: Christine DeZelar-Tiedman, Steven Galbraith, Helice Koffler, Karen Smith-Yoshimura

Date last reviewed: 20 May 2010

Picture Australia

http://www.pictureaustralia.org/

Country: Australia

Sponsoring institution: National Library of Australia

Site Type: Libraries, Community

Single or collaborative: Collaborative

Site description: The Picture Australia site harvests digital images from over 70 cultural heritage institutions in Australia and overseas that have Australian based content. The National Library of Australia was the first LAM to use Flickr as a vehicle to harvest content, two years before the Flickr Commons was launched.

From the site's home page: "Picture Australia is an Internet-based service that allows you to search many significant online pictorial collections at the same time. When you do a search on Picture Australia, thumbnail images are retrieved from participating institutions on the fly and inserted into the search results."

"In your search results you will see sets of 'thumbnail' or preview images. When you click on one of these you will go to the website of the relevant agency to view the full-size version and you can order a high-resolution copy if required."

Audience: Participating institutions, the general public

User-generated content solicited: For the past three years the public has been encouraged to add its own digital photos to Picture Australia. Any of the contributing institutions can then request permission from public users to upload the pictures contributed by the public into their own collections. Over 70,000 images have been added by the public to Picture Australia and several institutions have added some of these into their own digital collections. The photos are collected via Flickr. Public contributors join a Flickr group (via Yahoo) for Picture Australia. There are three groups at present: Picture Australia: People, places and events; Picture Australia: Ourtown; and Re-Picture Australia. Photos with "picture australia" in the Picture Australia group have their metadata harvested by Picture Australia. Photos are added to Picture Australia in about a week.

Web 2.0 features explicitly offered: Public contributors can communicate with others and post comments on photos via the Flickr group. There is no interactivity within Picture Australia itself.

Social media features used: As of 14 June 2010, the Flickr group Picture Australia: People, places and events had 2,333 members, 63,750 photos, and 105 discussion posts; Picture Australia: Ourtown had 519 members, 7,540 photos, and 35 discussion posts; and Re-Picture Australia had 150 users, 104 photos, and 36 discussion posts.

Registration: Individuals must register as Flickr users through Yahoo. To create a Yahoo account, users must provide name, gender, birthday, country, postal code, user name, and password. Users join the Picture Australia groups by searching for 'Picture Australia' under the 'groups' tab in Flickr, or by following these links and agreeing to the group rules:

- Picture Australia: People, places and events
- Picture Australia: Ourtown
- Re-Picture Australia

Moderation: All photos are moderated to check that they have title, creator and tags filled in and that they comply with the subject group.

Privacy policy: http://www.pictureaustralia.org/about/privacy.html

Potentially useful to libraries, archives, museums: We were most impressed by the ability for institutions to add photos provided by individuals to their own digital collections

Citations:

Debbie Campbell. 2002. "Federating access to digital objects: PictureAustralia." *Program: electronic library and information systems*. 36 (3): 182-187. doi 10.1108/00330330210440476.

Carson, Lucy. 2007. "Re-picturing Australia through the Looking Glass." *Gateways*. 90 (December). http://www.nla.gov.au/pub/gateways/issues/90/story05.html.

Hooton, Fiona. 2006. Picture Australia and the Flickr effect. *Gateways*, 80 (April). http://www.nla.gov.au/pub/gateways/issues/80/story01.html.

National Library of Australia. 2006. "Yahoo! Australia & NZ Joins National Library of Australia to Create Vital Historical Archive." (Media release). 13 January. http://www.nla.gov.au/media-releases/yahoo-australia-nz-joins-national-library-of-australia-to-create-vital-historical-archive.

Reviewers: Rose Holley, Henry Raine

Date last reviewed: 14 June 2010

Plateau Peoples' Web Portal

http://plateauportal.wsulibs.wsu.edu/html/ppp/index.php

Country: United States

Sponsoring institution: Washington State University

Site Type: Archives, Community, Library, Museum

Single or collaborative: Collaborative

Site description: "This project is collaboration between the Plateau Center for American Indian Studies at Washington State University and tribal consultants from the Umatilla, Coeur d'Alene and Yakama nations. The Plateau Peoples' Web Portal is a gateway to Plateau peoples'

cultural materials held in Washington State University's Libraries, Manuscripts, Archives and Special Collections (MASC), the Museum of Anthropology and national donors including the National Anthropological Archives at the Smithsonian Institution. The materials in the portal have been chosen and curated by the tribes. Tribal administrators, working with their tribal governments, have provided information and their own additional materials to the portal as a means of expanding and extending the archival record."

Audience: Washington State University students and faculty; tribes; external researchers

User-generated content solicited: Members of the public who become registered users have the ability to make their own collections, add comments and add tags.

Tribes can also upload their own materials to the portal, using the administrative side of the portal, allowing them to decide the level of access to their own private collections.

Web 2.0 features explicitly offered: "The portal is an interactive and educational space where students, faculty and researchers can access, document, engage with and learn about the cultural heritage, histories and present-day experiences of Plateau peoples. The site integrates web 2.0 technologies such as custom tagging, geo-tagging, direct feedback loops, and user-generated comments to enrich user experience and drive a collaborative framework for knowledge sharing. …By 'tagging' content with user-generated metadata the portal seeks to integrate a collaborative framework for knowledge generation—one that includes many voices in the process of building historical records." The site also invites users to transcribe the contents of documents, although this feature does not seem to be used.

Social media features used: Written comments seem to be the most popular feature on the public portion of the site. There does not appear to be much tagging or adding of audio or video comments by the public, although that capability exists.

Registration: Yes. Registered users are provided access to additional features, including creating "My Collections," suggesting additions or changes, and adding stories and tags. No registration is required to search the site.

Moderation: The site allows different levels of access. Tribal administrators get to decide who has access to certain materials and they also can edit and remove public content.

Privacy policy: No, other than the different levels of access provided to tribal administrators, etc.

Potentially useful to libraries, archives, museums: We were most impressed by the opportunity to provoke thought and discussion. For example, one reviewer was struck by the following exchange: "the description of an excerpt from a report discussing denial of access

to salmon fishing 'by white men occupying most of the best fishing grounds, and causing the Indians to take a back seat when visiting them' actually raises questions that 'can be everyone's food for thought.' The unidentified contributor to the site writes, 'Americans need to remember the Creator's laws to the Human People (the Plateau people), our brother Salmon's gift of his life to us and the legal treaty made between the native governments (tribes) and the federal government.' He/she further asks: 'Why can our treaties not withstand the legalities of the various court systems? And why must native people always spend hundreds of thousands of dollars in the White man's courts trying to make them abide by the documented agreements his grandfathers signed during all the enforced treaties?' In this way, this document's record becomes a site for a richer, more nuanced discussion.

Citations:

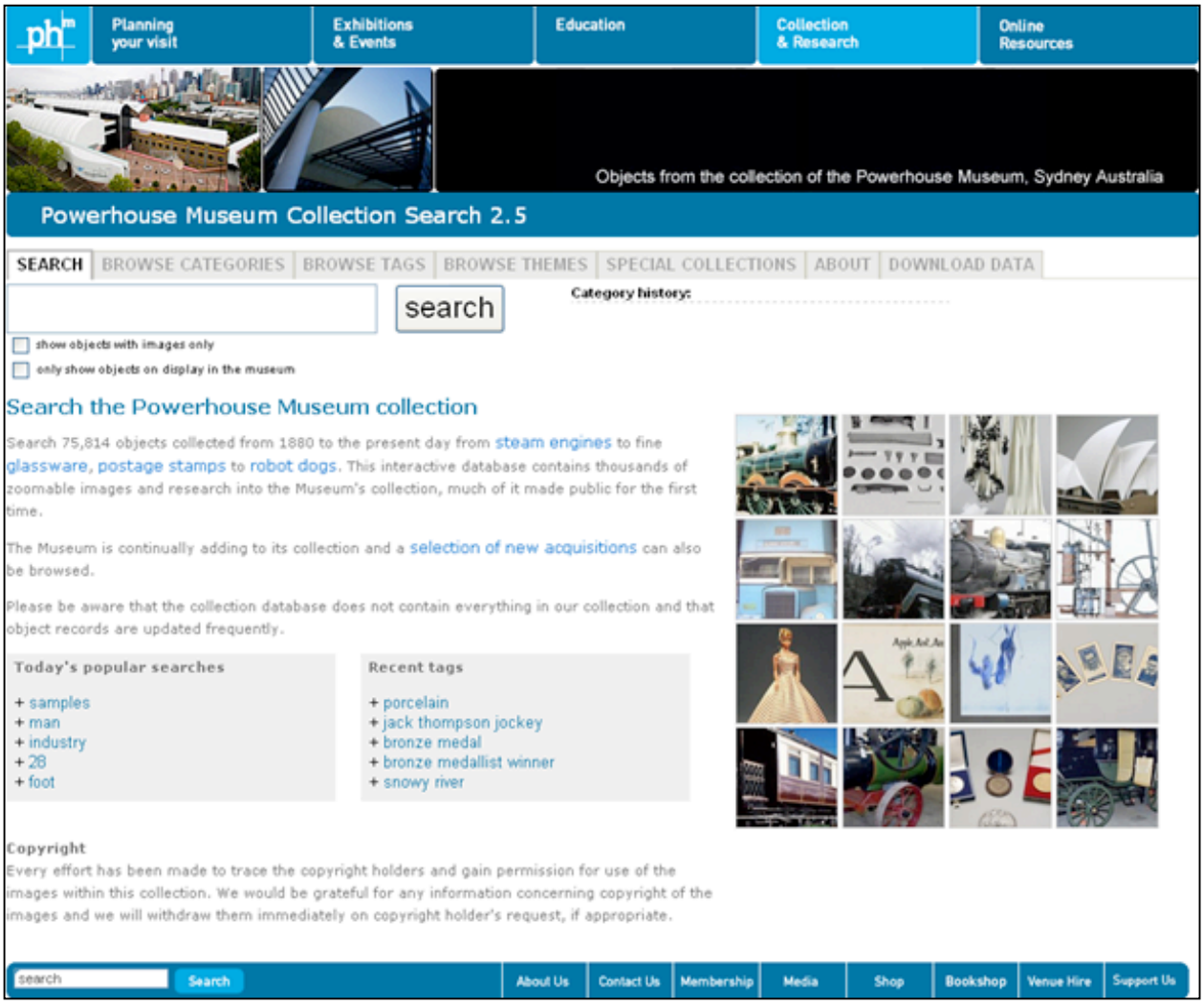
Siegel, G. 2009. "Plateau tribes to curate WSU digital collection." *WSU Today*. 13 March. http://wsutoday.wsu.edu/pages/Publications.asp?Action=Detail&PublicationID=14066&PageID=21.

Reviewers: Steven Galbraith, Helice Koffler, Karen Smith-Yoshimura

Date last reviewed: 3 June 2010

Powerhouse Museum Collection

http://www.powerhousemuseum.com/collection/database/



Country: Australia

Sponsoring institution: Powerhouse Museum

Site Type: Museum

Single or collaborative: Single

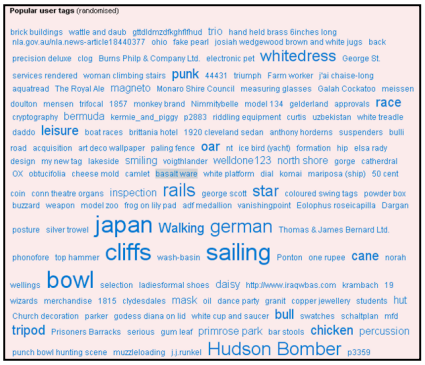
Site description: "The Powerhouse Museum's online collection database, known internally as OPAC2.0, first went live to the public in June 2006. Since then it has been regularly updated with new features and additions in response to user feedback and evaluation. The collection

database employs a variety of different methods and technologies to encourage browsing and chance discovery within the Museum's diverse collection." The site provides a searchable catalog of images for an ever-increasing number of the holdings of the Powerhouse Museum in Sydney, Australia. The initial goal was to make the collection more discoverable.

Audience: General public

User-generated content solicited: Users can supply tags for individual images, which are made available immediately. Users who wish to supply tags are encouraged to "Please check your spelling" and "Use commas to separate multiple tags." Users who believe they can correct existing metadata are encouraged to contact the institution directly rather than offer these corrections as part of their online tagging contribution.

Web 2.0 features explicitly offered: There is a tag cloud available, but it is generated solely from user tags, and does not include institutional metadata. The site cautions: "this is an experimental way of navigating the collection and that the 'accuracy' of these keywords is not verified by the Museum. We recommend their use primarily as exploration and navigation tools." Search recommendations are offered by user tracking, taking advantage of "similar searches" from other users (see example below of a part of a randomized tag cloud from http://www.powerhousemuseum.com/collection/database/browsekeywords.php)



Social media features used: One of the reviewers felt that the site did not particularly create a sense of community; the conversation between the user and institutional staff was seen as very much a "one way" process. An early report cited that 3,928 tags were submitted between 14 June and 31 December 2006, but more recent statistics are not readily available.

Registration: No. The threshold for contribution is very low. There is no sign-up necessary. The user simply clicks on "add tags" located next to the object and the new tag will appear immediately.

Moderation: Tags appear immediately on the site without further review, but may be edited or deleted later. Any user can remove tags, including those submitted by other users. Tags

appear on the site as hyperlinks and can be clicked to trigger a search for that user keyword. Related tag recommendations improve the quality of tags upon entering it in the system.

Privacy policy: For the general website: http://www.powerhousemuseum.com/privacy/

Potentially useful to libraries, archives, museums: We were impressed by the project's ongoing enhancements and usability modifications. Sebastian Chan reported a dramatic increase of traffic to the website after its launch and a high percentage of visits via international search engines.

Citations:

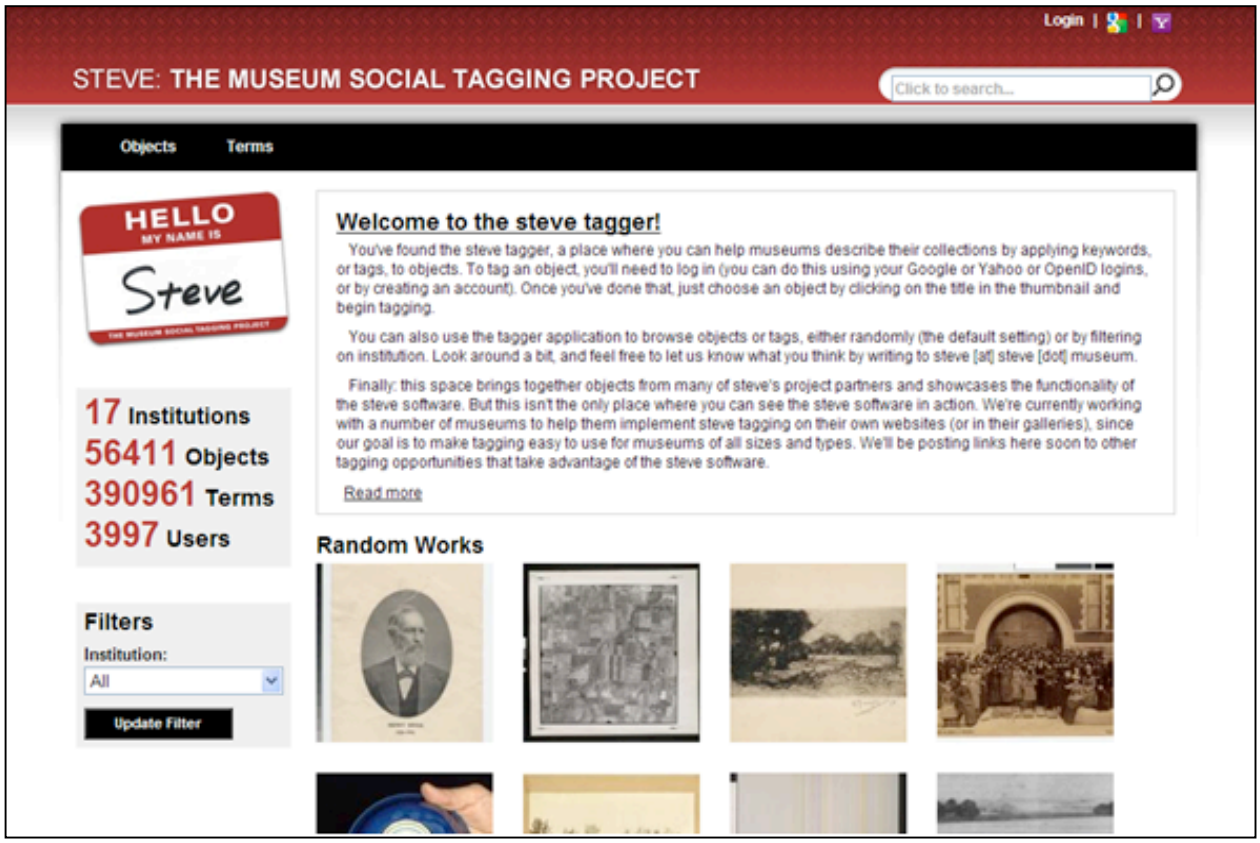
Chan, S. 2007. "Tagging and Searching – Serendipity and Museum Collection Databases." Edited by J. Trant and D. Bearman. Museums and the Web 2007: Proceedings. Toronto: Archives & Museum Informatics., 1 March. http://www.archimuse.com/mw2007/papers/chan/chan.html.

Proctor, N. 2010 "Digital: Museum as Platform, Curator as Champion, in the Age of Social Media." *Curator*. 53(1): 35-43. doi: 10.1111/j.2151-6952.2009.00006.x

Reviewers: Drew Bourn, Melanie Wacker, John MacColl, Helice Koffler

Date last reviewed: 31 May 2010

Steve: the Museum Social Tagging Project



Country: United States

Sponsoring institution: "Currently, most formal Steve-related work occurs within the framework of the project's two IMLS-funded grants, "Steve in Action" and "T3: Text, Tags, Trust." Project teams for these two projects include core team members from the lead organizations, and representatives of museum partners." Steve in Action: Lead Partner: New Media Consortium (NMC); T3: Text, Tags, Trust: Lead Partners: University of Maryland and Indianapolis Museum of Art.

Site Type: Museum

Single or collaborative: Collaborative

Site description: "Steve is a collaboration of museum professionals and others who believe that social tagging may provide profound new ways to describe and access cultural heritage collections and encourage visitor engagement with collection objects. Our activities include

researching social tagging and museum collections; developing open source software tools for tagging collections and managing tags; and engaging in discussion and outreach with members of the community who are interested in implementing social tagging for their own collections."

Audience: Museum professionals, the general public

User-generated content solicited: Tags

Web 2.0 features explicitly offered: Tag clouds; the Steve museum project team released a Facebook application that allowed Facebook users to tag art, share images with friends, see the descriptions contributed by their friends and display works of art from the steve tagger application on their Facebook pages. The application had relatively low traffic, and was removed from Facebook at the end of the research project.

Social media features used: Users add tags to descriptions of objects in various museum collections. They can create personal "sets" of objects from different collections.

Registration: The Steve Tagger requires registration. Anyone can register with a username and e-mail address.

Moderation: No. The implementations appear to have no standing moderation policies in place. There is a mechanism for museums to review tags to assess their usefulness using a Term Review Tool. There were also automated tools to compare tags to a "blacklist" of profane terms in order to omit them. The collection of blacklist terms will be used to assess the risk of misbehavior in this kind of environment.

Privacy policy:
[*Editor's Note: Unsafe URL Removed*]

Potentially useful to libraries, archives, museums: We were most impressed by general users enhancing metadata created by museum professionals with their own tags.

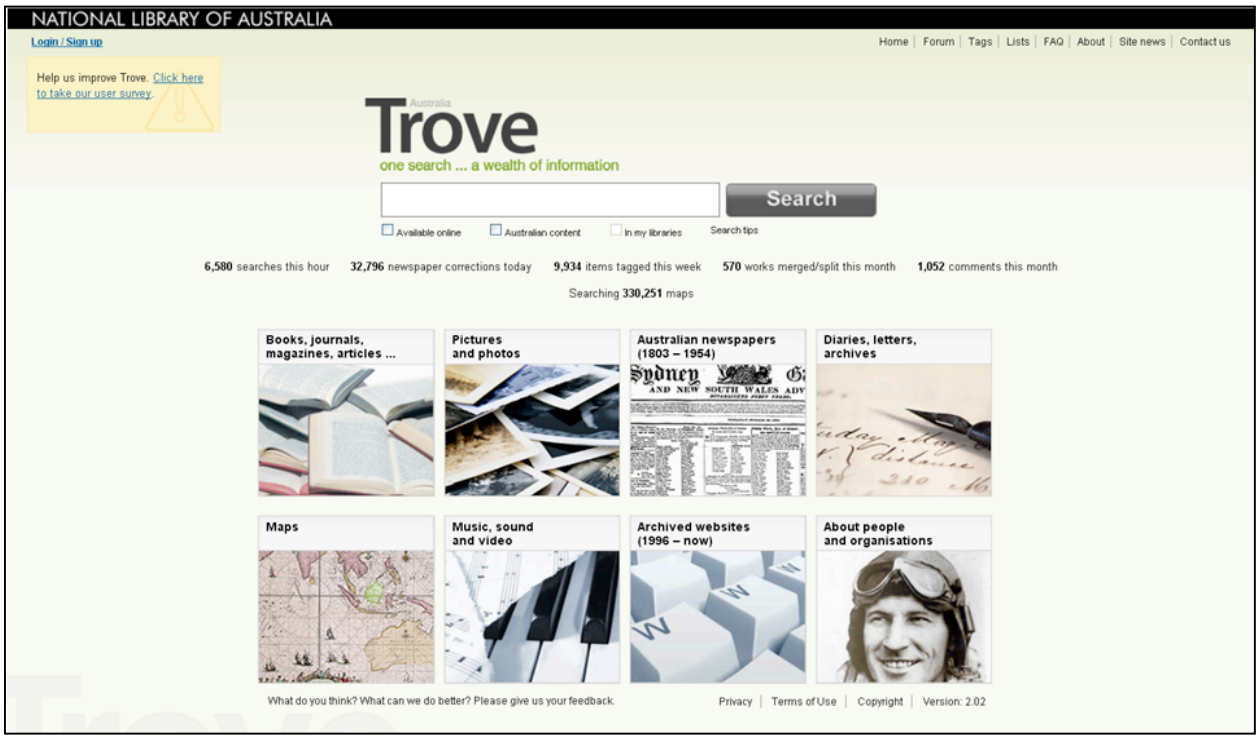
Citations: Links and downloads for project resources, including papers and presentations, research documentation, software and software documentation, and press clippings, as well as archives of the project's listservs available at: [*Editor's Note: Unsafe URL Removed*]

Reviewers: Mary Elings, Helice Koffler

Date last reviewed: 10 May 2010

Trove

http://trove.nla.gov.au/



Country: Australia

Sponsoring institution: National Library of Australia

Site Type: Archives, Community, Library

Single or collaborative: Collaborative

Site description: The tag line is “One search…a wealth of information”. Trove is a recently launched discovery tool focused on Australia and Australians with over 90 million items. It supplements what search engines provide, offering a single point of access to: books, journals, magazines and articles; pictures and photos (Picture Australia, see separate review); Australian newspapers (see separate review); diaries, letters, archives; maps; music, sound, and video; archived websites; information about people and organizations; lists of related external websites. Visitors are presented with options for obtaining the resources described, including digitization, borrowing, buying, and copying

Trove offers a number of features to engage with communities and individuals: tagging, ratings, reviews, adding comments that may include contextual links to items outside Trove; merging/splitting editions or versions of works; creating virtual lists with items found within and outside Trove with own descriptions, annotations, and context that can be shared with others; adding images and descriptions. Social engagement features encourage and nurture a virtual community to develop around the content or service. The home page displays statistics and links to recent newspaper corrections, tags, works merged/split, and comments. Other users can view your profile and recent public tags, comments, and tag corrections, and everyone can respond to others' comments. Users can send persistent links for any of Trove's items to Twitter, Digg, de.li.cious, and Facebook. The site also offers a user forum where people can share interests, discuss their research, contact other users, arrange to work collaboratively and to help each other.

Audience: General public

User-generated content solicited: The type of user-generated content solicited depends on the Trove "zone". In most zones, users are invited to contribute tags, comments or reviews, and a rating (see screenshot below of Top 100 tags in Trove captured 6 July 2010)

Web 2.0 features explicitly offered: Tags, reviews, comments, ratings, links to other sites, user-created lists, forum.

Social media features used: The 6 July 2010 statistics indicate that newspaper corrections are by far the most used feature (statistics are daily, over 30,000), followed by tags (weekly statistics, about 10,000), comments (monthly statistics, about 1,000), and works merged/split. Most of the comments are to articles in Australian Newspapers. Of the 4,038 comments made in the first six months of 2010, more than 3,000 were on newspaper articles; only 30 were on people and organizations and 578 were on "everything else" (books, music, pictures…) The lists feature was added on 18 May 2010; 290 public lists were created in the first two months.

The user forum is even newer, added on 30 June 2010 and thus has only a few threads when last reviewed.

Registration: No. But registration with a user name and password associates any tags or notes you add to books, articles, photographs etc. with your username; you can view just your tags and notes; you can choose to make some notes and tags private; you don't need to respond to a Capcha challenge when adding notes or tags; you're credited with corrections made to the electronically generated newspaper article text (with the possibility of making it to the "text correctors hall of fame"); you can merge editions of books together and separate incorrectly merged editions or versions of books; you can create lists of results you've found and publish them for other users to browse.

Moderation: According to the Terms of Use (http://trove.nla.gov.au/general/termsofuse) postings or any content linked to or from postings are not moderated, but the National Library of Australia reserves the right to examine from time to time, some, or all, of Trove for adherence to the Terms and Conditions of Use and to remove any postings that may be objectionable or violate the Terms and Conditions of Use.

Privacy policy: http://www.nla.gov.au/privacy.html

Potentially useful to libraries, archives, museums: The single search access across such a broad range of resources, presented in the eight groupings or zones with facets and option to restrict results to only those freely available online, is impressive. Related items include external websites, as well as resources within Trove. The social media features that have the most traction are those that were available before Trove was launched, in Australian Newspapers and Picture Australia (see separate reviews). Trove makes it easy to share items found, either as a public list, or as persistent links to other social networks.

Citations:

Holley, Rose. "Trove: Innovation in Access to Information in Australia." *Ariadne*. 64(July) http://www.ariadne.ac.uk/issue64/holley/.

Trove the Library Google search of Australia, *Australian Business Report and Times*, 30 April 2010 http://www.australianbusinesstimes.com/australian/trove-the-literary-google-search-of-australia-search-engines/comment-page-1/.

Warwick, Cathro and Susan Collier2010. "Developing Trove: The Policy and Technical Challenges." Paper presented at the VALA2010 conference, Melbourne, Australia. 9-11 February. Accessed 6 July 2010. http://www.vala.org.au/vala2010/papers2010/VALA2010_127_Cathro_Final.pdf.

Reviewers: Rose Holley, Karen Smith-Yoshimura

Date last reviewed: 6 July 2010

Waisda

http://www.waisda.nl/homepage.do (Original site in Dutch)

http://www.few.vu.nl/~aes200/tag.html (English version)

Country: Netherlands

Sponsoring institution: Waisda? was launched in May 2009 as an initiative of the Netherlands Institute for Sound and Vision (http://instituut.beeldengeluid.nl/) in collaboration with the Dutch broadcasting company KRO.

Site Type: Archives

Single or collaborative: Collaborative

Site description: The aim of Waisda? is to make the Institute's audiovisual collection more accessible through user-generated tags. Helpful user-contributions will enable people to search not only for a specific video, but also within the video itself. Contributors to the site are called "players." Players contribute tags to videos of television programs within the framework of a game. Directions for players are clear: choose a video and add terms that describe a particular part of the video. Players gain points if another player assigns the same tag within ten seconds. Players gain points for speed: the quicker they add a tag, the more points they receive. Players also receive points for being the first player to add a specific tag to a certain video fragment. There are prizes (such as board games) and participants are visibly ranked under categories such as "heroes," "most active players," etc.

This temporary site was specifically developed to experiment and do research with user-generated tags.

Audience: The intended audience of Waisda? is people interested in Dutch media. Since contributing to the site is structured as a game, the site is likely to attract a youthful audience.

User-generated content solicited: Tags which are related to the time-code of the video. As of 1 June 2010 the site has attracted nearly 75, 000 tags.

Web 2.0 features explicitly offered: Waisda? offers additional methods for user interaction through a blog at http://blog.waisda.nl/, Twitter at http://twitter.com/#!/waisda, Waisda Feedbackforum (soliciting ideas for improvement of the game) at http://waisda.uservoice.com/pages/general , Waisdaspelers (Twitter who's playing?) at http://twitter.com/#!/waisdaspelers and Facebook at http://www.facebook.com/pages/Waisda/187799419727?v=info.

Social media features used: Tags

Registration: Players are required to provide an e-mail, username, and password during registration (Once registered he or she becomes a "member.") When a member logs in, the system will record his or her scores from any personal computer. If the player is not a member or does not log in, the system will simply associate the score with the computer on which he or she is playing. Players can make their own profile, so that they can see how their scores compare to those of other players and the system records their statistical information.

Moderation: User contributions will be moderated after they are posted. This process is under development.

An early evaluation report completed in January 2010 (see first citation below) provides the following information:

- The site has a total of 2,428 programs that were viewed by 2,296 players (550 of them are registered) and 340,551 tags were added (137,421 of them were added by two players within ten seconds).
- Nearly 30% of the user-contributed tags conform to the thesaurus (GTAA) the Institute uses for audiovisual materials and conform to Cornetto (Dutch lexical database like WordNet). Ten percent of the tags contain spelling mistakes that are sometimes corrected by other players. Some tags are not recognized by the system (often due to the fact that the tag consists of two separate terms).
- Ambiguity of terms is currently a problem. If a term has more than one denotation it will be evaluated against other tags that have been added to the same video to clarify the semantics. This research will be performed from 2010 to 2013 by the VU University Amsterdam at http://www.cs.vu.nl/en/research/business-informatics/index.asp and within the European Research project Presto-PRIME at http://www.prestoprime.eu/.

Privacy policy: Yes. It states the information will be used only for research (URL is not available at this time.).

Potentially useful to libraries, archives, museums: One of the most interesting aspects of this site is the way that tagging is presented as a game in which users compete against one another while contributing descriptions of audiovisual material. The website won the TIMAF (The Information Management Foundation) "European Best Practices Award" in October 2009 and won the Competition Grand Challenge at EuroITV (conference for interactive TV and web video) in June 2010. Waisda? was judged the 2010 winner of the Best Archives on the web in the category of Best Use of Crowdsourcing for Description by ArchivesNext: "The rigor of the evaluation and documentation, as well as the sheer fun of the project, were key in helping snag the win for Waisda?"

It will be interesting to see the research results of the VU University concerning semantic issues that might be solved by using computational linguistics.

Citations:

ArchivesNext. 2010. "Winners: Best Use of Crowdsourcing for Description." 6 August. archivesnext.com/?p=1557.

Baltussen, Lotte Belice, Maarten Brinkerink, and Johan Oomen. 2010. "Evaluatieverslag Waisda? Taggen van audiovisueel archiefmateriaal in spelvorm." January. Accessed 7

July. http://maartenbrinkerink.net/temp/waisda/Rapport_Waisda_DEF.pdf. http://www.imagesforthefuture.org/en/617/Evaluation_of_video_labeling_game_'Waisda? (English version).

Gligorov, Riste, Lotte Belice Baltussen, Jacco van Ossenbruggen, Lora Aroyo, Maarten Brinkerink, Johan Oomen, and Annelies van Ees. 2010. "Towards Integration of End-User Tags with Professional Annotations." *Web Science Conf*.Raleigh, North Carolina. 26-27 April. http://journal.webscience.org/363/2/websci10_submission_65.pdf.

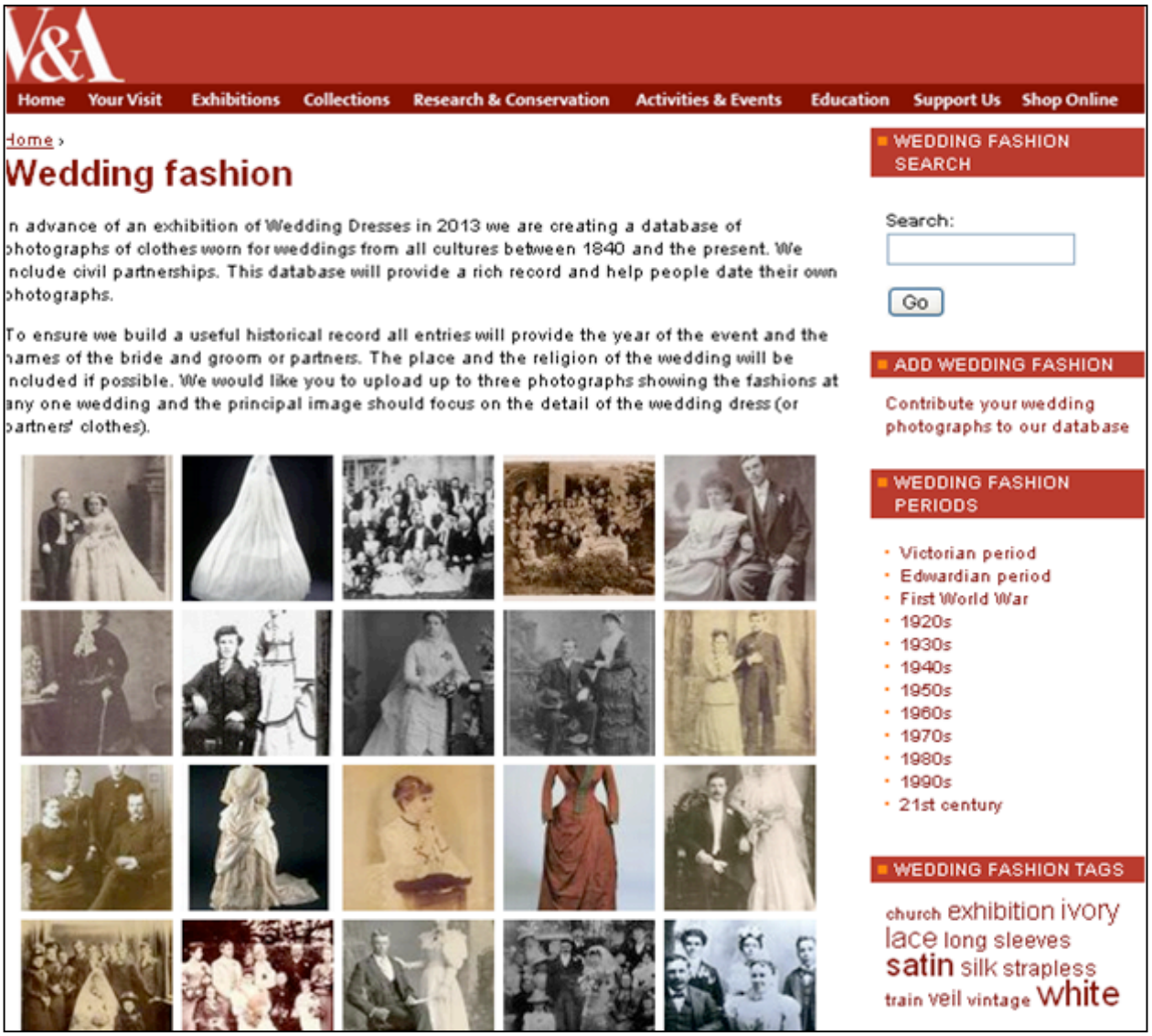
Oomen, Johan, Lotte Belice Baltussen, Sander Limonard, Maarten Brinkerink, Annelies van Ees, Lora Aroyo, Just Vervaar, Kamil Afsar, and Riste Gligorov. "Emerging Practices in the Cultural Heritage Domain – Social Tagging of Audiovisual Heritage. 2010. Web Science Conf. Raleigh, North Carolina, 26-27 April. http://journal.webscience.org/337/2/websci10_submission_23.pdf

Reviewer: Marja Musson

Date last reviewed: 31 May 2010

Wedding fashion

http://www.vam.ac.uk/things-to-do/wedding-fashion/home



Country: United Kingdom

Sponsoring institution: Victoria & Albert Museum

Site Type: Museum, Community

Single or collaborative: Single: Hosted by the Victoria & Albert Museum, but material is contributed by individuals, and other museums are targeted as contributors as well

Site description: The description on the site reads: "In advance of an exhibition of Wedding Dresses in 2013 we are creating a database of photographs of clothes worn for weddings from all cultures between 1840 and the present. We include civil partnerships. This database will provide a rich record and help people date their own photographs."

The site can be found on the V & A website, under "Activities and Events." It is part of a listing of "Things to do" in the "Share" category (it is one of 25 active pages in this category; there are additional ones that are now closed to participation). It is not clear whether this site is the product of a curatorial department or some combination of departments.

Audience: The site is clearly aimed at the general public. It is not specifically limited to British material, but it does not explicitly invite broader participation by an international audience (although at least one person from the United States and one from Spain have contributed images).

User-generated content solicited: JPEGs of wedding photographs, tags (although apparently only for those images the user contributes), comments.

Web 2.0 features explicitly offered: Ability to upload three pictures at a time along with detailed descriptive metadata; some elements are required (bride and groom's names, year of wedding), while others, including user tagging, are optional. Users can comment on any of the images.

Social media features used: Sharing photographs, tags, comments

Registration: No login or registration is required to submit an entry, just an e-mail address of the contributor.

Moderation: It is not clear whether or not the contributions are immediately uploaded, but from the language of the site's extensive Terms and Conditions at http://www.vam.ac.uk/things-to-do/wedding-fashion/terms-and-conditions (which basically attempts to indemnify the institution from users' violation of copyright), it appears that they would not require approval.

Privacy policy: http://www.vam.ac.uk/about_va/disclaimer/

Potentially useful to libraries, archives, museums: The main goal seems to be primarily educational. The ostensible purpose of the site is to create a useful resource to draw on for the planned exhibition and future research: "To ensure we build a useful historical record all entries will provide the year of the event and the names of the bride and groom or partners. The place and the religion of the wedding will be included if possible. We would like you to upload up to three photographs showing the fashions at any one wedding and the principal

image should focus on the detail of the wedding dress (or partners' clothes)." Beyond that objective, there also seems to be an obvious interest in getting the public more invested in the work of the museum in general (e.g., option to receive e-mail notifications about V&A events part of the contribution process) and general community-building (creating the sense that our own collections are "museum-quality").

Citations:

Greene, Mary. 2010. "100 years, 11 dresses: The V&A's Database of Wedding Fashion." *Mail Online*. 12 June. http://www.dailymail.co.uk/home/you/article-1285624/The-V-A-launched-database-wedding-fashion.html.

Reviewers: Ken Varnum, Helice Koffler

Date last reviewed: 10 May 2010

WorldCat.org

http://www.worldcat.org/

Country: United States

Sponsoring institution: OCLC

Site Type: Archives, libraries

Single or collaborative: Collaborative

Site description: From Home Page: "WorldCat is the world's largest network of library content and services. WorldCat libraries are dedicated to providing access to their resources on the web, where most people start their search for information."

From Help Page, About WorldCat: “WorldCat is the world's largest network of library-based content and services. WorldCat is a ‘master’ catalog of library materials. It's a way for you to locate a book, video or other item of interest and discover which libraries near you own the item. Individual member libraries in your community and elsewhere provide the actual services, such as loaning you a book or providing access to online articles.”

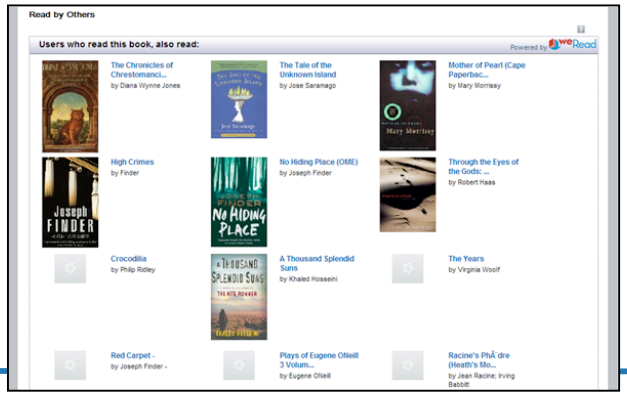
“WorldCat lets you search the collections of libraries in your community and thousands of other libraries around the world.”

Audience: General public; librarians and information providers

User-generated content solicited: Allows for creation of lists, bibliographies, and reviews, ratings, and user tags. WorldCat.org has a blog, and it is also on Facebook, Twitter, Flickr, and YouTube.

Web 2.0 features explicitly offered: Offers tag clouds, related subjects, user lists with the item, reviews, and recommendations (“Users who read this book, also read”).

Social media features used: Given that WorldCat.org has over 180 million bibliographic records plus millions of other records for articles, photos, digitized materials, etc. the number of user contributions is very small so far. As of June 2010 the total number of user profiles created in WorldCat was 464,531. Of the different social media features, user-created lists are the most popular. User-created lists on 14 May 2010 numbered over 250,000, of which 135,000 were public. As of 8 May 2010, WorldCat.org had attracted only 77,000 tags applied to 29,000 items. The three most popular tags were “history,” “fiction,” and “music.” There were 23,000 user reviews, and 31,000 ratings without reviews. Most reviews seem to come from elsewhere, rather than WorldCat.org users—weRead, GoodReads, Amazon Reviews. You can also see other recommended readings if the title is in a “user list” with the item. WorldCat.org also pulls “Users who read this book, also read:” from weRead. Libraries also use lists to report recent additions to their collections. At least one institution regularly updates lists of materials selected for withdrawal from its collections that it offers as donations to other agencies and institutions. (See following example of WorldCat recommendation via weRead)



Recently, WorldCat.org lists are being used to disclose "missing materials"—the theft or loss of materials held in libraries and archives—in a collaborative effort with the Antiquarian Booksellers' Association of America, the Rare Books and Manuscripts Sections' Security Committee, the RLG Partnership and OCLC Research. These WorldCat.org "missing materials" lists are registered and feed into the MissingMaterials.org site (http://missingmaterials.org/).

Registration: Users must register in order to create lists, bibliographies, and reviews. To register, users must supply a user name, password, and e-mail address, certify that they are at least 13 years of age, and agree to the terms of service.

Moderation: The site provides the following content guidelines for writing reviews:

Reviews: The recommended length is 75 to 300 words. Your comments should focus on the item. The best reviews include not only whether you liked or disliked something, but also why. Feel free to mention other items that you consider similar and how this item rates in comparison to them. Please limit yourself to one review per item.

Other Content: Avoid bias, added content should be factual and written from a neutral point of view. Check your facts and stay on topic. Cite sources: list authoritative references when possible. Ensure information cited is verifiable. Don't infringe on copyrights.

OCLC is pleased to provide this opportunity for you to contribute content. Although we appreciate your time and comments, we request that you refrain from including the following in your content:

- Notification that the record is incorrect or has typos in it. If you'd like to tell us about a specific problem, please use the feedback link to e-mail us.
- Comments on other reviews or features visible on the page. (This information, and its position on the page, is subject to change without notice.)
- Profanity, obscenities, or spiteful remarks.
- Single-word reviews. We want to know why you liked or disliked the item.
- No spoilers! Please don't reveal crucial plot elements.
- Time-sensitive material (e.g., seminars, lectures, etc.)
- Comments focusing solely on the actors, directors, authors, or artists.
- Phone numbers, mail addresses.

- Availability, price, or ordering information.
- You must register to add content and your user name will be associated with the content you submit.
- Comments or content that is not specific to the item or that violate our guidelines in any way, may be removed from the database at any time, at our discretion.

Privacy policy: http://www.oclc.org/worldcat/policies/privacy/

Potentially useful to libraries, archives, museums: User tagging, the ability for libraries and archives to create lists, including new acquisitions, items being deaccessioned, and missing materials.

Citations:

Boyd, Morag. 2006. "Web 2.0 and the Opening of WorldCat.org." *TechKnow*. 12, no. 4 (1-4 December).

Hedro, Josh. 2008. "Tagging Added to WorldCat.org." *Library Journal*, 30 September http://www.libraryjournal.com/article/CA6600525.html.

Schaffner, Jennifer. 2010. "Commit to Transparency: Blog Your Thefts." Archival Outlook (March/April):6-7. http://www2.archivists.org/sites/all/files/AO-MarApr2010.pdf

Reviewers: John MacColl, Henry Raine, Karen Smith-Yoshimura

Date last reviewed: 14 June 2010

WOTR: Write on the Record

http://people.mnhs.org/shared/annotate/wotr_description.html

Country: United States

Sponsoring institution: Minnesota Historical Society

Site Type: Archives, Community, Library, Museum

Single or collaborative: Single

Site description: WOTR (Write on the Record) is described as a free tool that visitors to the Minnesota Historical Society's online collections databases and web pages can use to add comments, contact people who have left comments, or subscribe to comments. When users view search results from the Birth Record Online Index, the Death Record Online Index, Minnesota's Greatest Generation, the Photo and Art Database, or the Veteran Graves Registration, they also see links and comment counts for that item. When they click on the links, a popup window appears, containing a page with the comments for that item, if any, and a form for the submission of comments. WOTR is also used to add comments to user-generated content in My Minnesota, which allows users to contribute essays about what Minnesota means to them; Beatles, where users contribute their memories of the Beatles' concert in Minnesota on August 21, 1965; Your Minnesota State Fair Story, which enables

visitors to contribute reminiscences of Minnesota State Fairs; and Reflections on 1968, inviting

users to tell their 1968 stories.

Audience: General audience

User-generated content solicited: Comments

Web 2.0 features explicitly offered: Ability for users to add comments to the sites, to subscribe to comments on a particular item, and to specify if they want to allow people to contact them directly, allowing both MHS staff and knowledgeable users to follow up on their comments.

Social media features used: User comments

Registration: Name and e-mail address are required to leave comments in the Birth Record Online Index, the Death Record Online Index, the Photo and Art Database, and the Veteran Graves Registration. Minnesota's Greatest Generation requires name, user name and password to set up an account. Contributors to My Minnesota, Beatles, Your Minnesota State Fair, and Reflections on 1968 do not have to register, but users who wish to leave comments on those sites must provide their names and e-mail addresses.

Moderation: According to the Terms of Use (http://people.mnhs.org/shared/annotate/terms.html), users are solely responsible for their

own submissions, although the MHS reserves the right to remove user submissions if it is notified of copyright infringement or inappropriate contributions.

Privacy policy: http://www.mnhs.org/privacy.html

Potentially useful to libraries, archives, museums: The comments left by users that help to clarify, identify, correct, or place in context vital records, visual resources, and reminiscences, and the sense of community created by being able to leave comments, to view other user comments, to subscribe to comments, and to contact other people who have left comments.

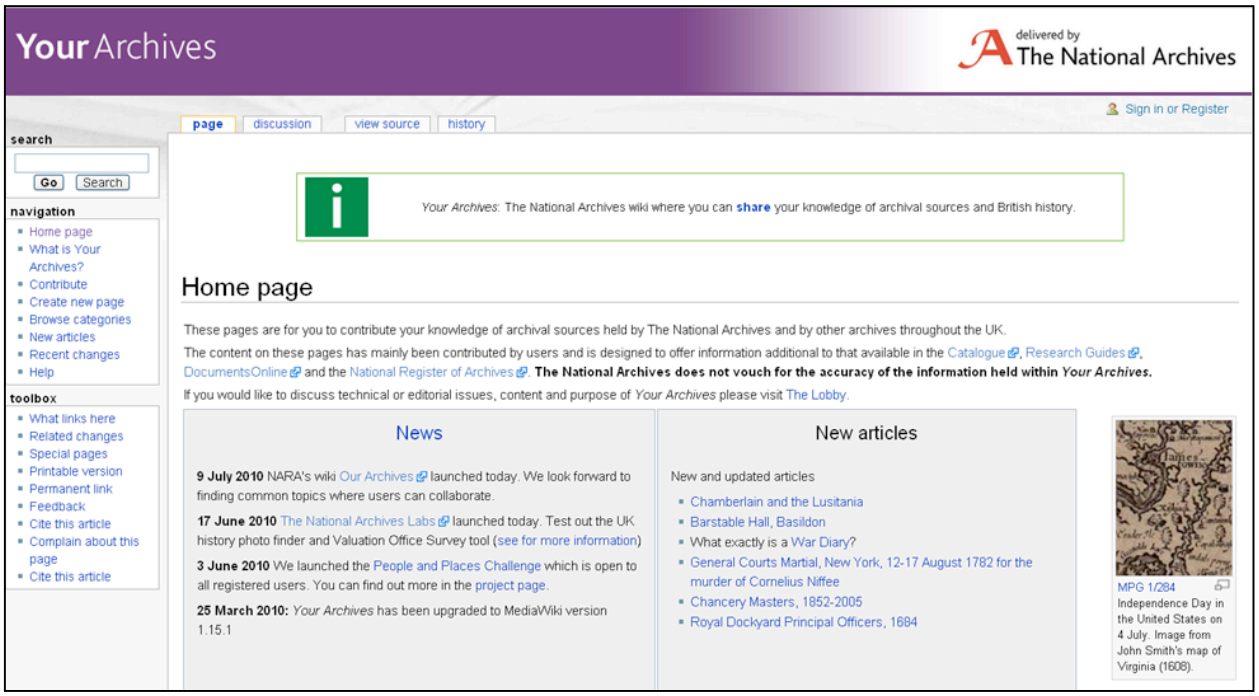
Citations: None discovered

Reviewers: Mark Matienzo, Henry Raine

Date last reviewed: 19 June 2010

Your Archives

http://yourarchives.nationalarchives.gov.uk/index.php?title=Home_page



Country: United Kingdom

Sponsoring institution: National Archives (Great Britain)

Site Type: Archives

Single or collaborative: Single

Site description: The National Archives wiki provides a site where you can share your knowledge of archival sources and British history.

Audience: Historians; genealogists

User-generated content solicited: Users can contribute in numerous ways. These include:

- Edit pre-existing pages.
- Submit your articles about historical subjects.
- Submit your articles about records held by The National Archives or elsewhere.

- Expand upon a Catalogue entry (http://www.nationalarchives.gov.uk/catalogue).
- Publish your transcription of a document, including ones that are available on DocumentsOnline (http://www.nationalarchives.gov.uk/documentsonline/) and other online services.
- Add information to build upon The National Archives' other resources such as the Research Guides (http://www.nationalarchives.gov.uk/catalogue/researchguidesindex.asp) and the National Register of Archives (http://www.nationalarchives.gov.uk/nra).
- Use it as a workbook to store useful information discovered during your archival research.
- Collaborate with other users working on similar subjects or to work together on research projects.

Web 2.0 features explicitly offered: RSS feed; ability to create and edit wiki articles.

Social media features used: Within its very specific parameters, the site invites participation by experienced users and offers much guidance on how to add to existing National Archives-sanctioned content. The "new articles" and "recent changes" links indicate that additions and edits are being made daily.

Registration: Registration is required to edit or create pages. This is straightforward, requiring only a username/password, valid e-mail address and real name. It is also necessary to fill in a Captcha to prevent automated spam submissions.

Moderation: Included in the site's guidelines and rules: "The National Archives will monitor the contents of Your Archives." "The National Archives reserves the right to delete, without warning, contributions which breach these rules."

Privacy policy:
http://yourarchives.nationalarchives.gov.uk/index.php?title=Your_Archives:Privacy_policy

Potentially useful to libraries, archives, museums: We were most impressed by the site's potential to tap the knowledge of expert users to enhance the institution's own research guides, descriptions and other metadata. In addition, the archivists from the National Archives appear to comment and add information on the Wiki to supplement visitors' contributions. Interestingly, Your Archives does not see itself as a social media site. In its lengthy list of "do's and don'ts," the site warns, "Don't use Your Archives as your personal webspace, a blog, or a social networking site."

Citations:

Palmer, J. 2009. "Archives 2.0: If We Build It, Will They Come?" *Ariadne*. 60 (July). http://www.ariadne.ac.uk/issue60/palmer/.

Reviewers: Keisha Manning, Beth Yakel, John Lowery, Helice Koffler

Date last reviewed: 3 June 2010

Websites and Web Documents Mentioned

This is a list of websites, web pages and documents referenced on pages 10–69, along with their URLs. They are listed in the order in which they are mentioned in the text, although sites appearing more than once in the text are only listed here once, by their first occurrence.

Overview

Amazon
http://www.amazon.com/

User Contributions Sought by LAMs

Steve: The Museum Social Tagging Project
[*Editor's Note: Unsafe URL Removed*]

Open Context
http://www.opencontext.org/

Polar Bear Expedition Digital Collections
http://polarbears.si.umich.edu/

Beyond Brown Paper
http://beyondbrownpaper.plymouth.edu/

Demystify Our Images
http://digitaldukemed.mc.duke.edu/mystery/

Creative Spaces
http://nhm.nmolp.org/creativespaces/
(Please note that the Creative Spaces website was unavailable at the time of publication. Therefore this and the following three URLs were not functioning but are included for your information, in hopes that this site is restored in the future.)

Babies and Baby Things
http://vna.nmolp.org/creativespaces/?page=notebook-detail&sbid=vna-17

My Dream Green Home
http://vna.nmolp.org/creativespaces/?page=notebook-detail&sbid=vna-28

The Irish Question
http://vna.nmolp.org/creativespaces/?page=notebook-detail&sbid=vna-11

Trove
http://trove.nla.gov.au/

PennTags
http://tags.library.upenn.edu/

MTagger
http://www.lib.umich.edu/mtagger/

Usability in the Library: MTagger Reports
http://www.lib.umich.edu/usability-library/usability-library-mtagger-reports

LibraryThing
http://www.librarything.com/

Moving Here—200 years of migration in England
http://www.movinghere.org.uk/

The Victoria & Albert Museum's Wedding Fashion
http://www.vam.ac.uk/things-to-do/wedding-fashion/home

Everglades Digital Library
http://www2.fiu.edu/~glades/

Internet Archive
http://www.archive.org/

Plateau People's Web Portal
http://plateauportal.wsulibs.wsu.edu/html/ppp/index.php

Trove
http://trove.nla.gov.au/

Australian Newspapers
http://trove.nla.gov.au/newspaper

Investigate your MP's expenses
http://mps-expenses.guardian.co.uk/

Click! Photography Changes Everything
http://click.si.edu/

Kew Gardens
http://www.kew.org/

Your Kew on Flickr
http://www.flickr.com/groups/yourkew

People's Arboretum on Flickr
http://www.flickr.com/groups/peoples-arboretum

Use of Third-Party Sites and Blogs by Libraries, Archives and Museums

LibraryThing

LibraryThing
http://www.librarything.com/

LibraryThing for Libraries (LTFL)
librarything.com/forlibraries/

Zeitgeist
librarything.com/zeitgeist

Nanyang Technological University (Singapore)
http://www.ntu.edu.sg/library/

Nelson Public Library (New Zealand)
http://www.nelsonpubliclibrary.co.nz/

University College Cork (Ireland)
http://booleweb.ucc.ie/

University of San Francisco (California)
http://www.usfca.edu/library/

Library Institute of Social Sciences (Netherlands)
http://www.iss.nl/

North Vancouver City Library (British Columbia)
http://www.cnv.org/nvcl/

Virginia Tech (Virginia)
http://laurel.lib.vt.edu/

Keele University (United Kingdom)
http://www.keele.ac.uk/depts/li/

State Library of New South Wales (Australia)
http://www.sl.nsw.gov.au/

Libraries of Colleges of Higher Technology (United Arab Emeritas)
http://library.hct.ac.ae/

List of (LibraryThing) Libraries
http://www.librarything.com/wiki/index.php/LTFL:Libraries_using_LibraryThing_for_Libraries

High Plains Library District (Colorado)
http://mylibrary.*us*/

The University of California, Los Angeles Lesbian Gay Bisexual Transgender Campus Resource Center
http://www.librarything.com/profile/UCLA_LGBT (Profile)
http://www.librarything.com/catalog/UCLA_LGBT (Catalog)

Museum of Comic and Cartoon Art (New York)
http://www.librarything.com/profile/MoCCANY (Profile)
http://www.librarything.com/catalog/moccany (Catalog)

Temple B'nai Israel (Oklahoma)
http://www.librarything.com/profile/tbilibrary (Profile)
http://www.librarything.com/catalog/tbilibrary (Catalog)

Saraswati Library Rocklyn (Victoria, Australia)
http://www.librarything.com/profile/Saraswati_Library (Profile)
http://www.librarything.com/catalog/Saraswati_Library (Catalog)

Flickr and Flickr: The Commons

Your Kew
http://www.flickr.com/groups/yourkew

Oregon State University (OSU) Archives on Flickr
http://www.flickr.com/photos/osuarchives/

OSU Archives Flickr map
http://www.flickr.com/photos/osuarchives/map/

Oregon State University Archives on The Commons
http://www.flickr.com/photos/osucommons/

Brooklyn Museum
http://www.flickr.com/photos/brooklyn_museum/

Brooklyn Museum's Invitation to Work of Art Event
http://www.flickr.com/photos/brooklyn_museum/4706108817/

Kiki Smith: Sojourn
http://www.flickr.com/photos/brooklyn_museum/sets/72157623170094773/

New York Public Library
http://www.flickr.com/people/nypl/

New York Public Library's *Cystoseira granulation*
http://www.flickr.com/photos/nypl/3109178253/

YouTube

Skateboarding Bulldog
http://www.youtube.com/watch?v=CQzUsTFqtW0

David After Dentist
http://www.youtube.com/watch?v=txqiwrbYGrs

Bob Baker's Channel
http://www.youtube.com/user/bbaker48

Online Reference Databases
http://www.youtube.com/watch?v=g9uc2OK3bqA&feature=related

Washington-Centerville Public Library
http://www.youtube.com/user/wclibrary

Book of Kells
http://www.youtube.com/watch?v=HMvfMVBhUXI

University of Manitoba Archives & Special Collections
http://www.youtube.com/user/umarchives

T. G. Hamilton
http://www.youtube.com/watch?v=W0HncGNBCqY&feature=related

National Archives and Records Administration
http://www.youtube.com/user/usnationalarchives

"The Eagle Has Landed"
http://www.youtube.com/watch?v=PPWSUy75pIo

University of California, San Francisco Archives & Special Collections
http://www.library.ucsf.edu/collections/archives

Legacy Tobacco Documents Library (LTDL) Multimedia Collection
http://www.youtube.com/user/ltdlmultimedia

Tobacco Industry Collection
http://www.archive.org/details/tobaccoarchives

Smokeless Tobacco
http://www.youtube.com/watch?v=FDvRB7o2Nuo

Facebook

Facebook Press Room page
http://www.facebook.com/press/info.php?statistics

Brigham Young University's Harold B. Lee Library's Facebook Page
http://www.facebook.com/pages/Provo-UT/The-Harold-B-Lee-Library/31458233565

U.S. National Archives Facebook Page
http://www.facebook.com/usnationalarchives

British Library's Facebook Page
http://www.facebook.com/britishlibrary

Getty Museum's Facebook Page
http://www.facebook.com/gettymuseum

U. S. National Archives Archival Recovery Team Facebook Page
http://www.facebook.com/archivalrecoveryteam

U. S. National Archives Archival Recovery Team Facebook Page
http://www.facebook.com/archivalrecoveryteam

Twitter

Twitter
http://twitter.com/

Museum of Modern Art Twitter Page
http://twitter.com/museummodernart

Library of Congress Twitter Page
https://twitter.com/librarycongress

New York Historical Society Twitter Page
https://twitter.com/NYHistory

National Library of New Zealand Twitter Page
http://twitter.com/NLNZ

Calisphere (California Digital Library)Twitter Page
http://twitter.com/calisphere

Scott's Last Expedition (The Scott Polar Research Institute, Cambridge University) Twitter Page
http://twitter.com/scottslastexp

Kennedy 1960 (John F. Kennedy Presidential Library & Museum) Twitter Page
http://twitter.com/Kennedy1960

Scott's Last Expedition Blog
http://www.spri.cam.ac.uk/museum/diaries/scottslastexpedition/

Wikipedia

Wikipedia
http://en.wikipedia.org/wiki/Main_Page

British Museum
http://en.wikipedia.org/wiki/British_Museum

Wikipedia's conflict-of-interest clause (English Wikipedia Conflict of Interest 2010)
http://en.wikipedia.org/wiki/Wikipedia:Conflict_of_interest

Anna Pavlova Article
http://en.wikipedia.org/wiki/Anna_Pavlova

- Anna Pavlova
  http://images.google.com/images?svnum=10&hl=en&lr=&q=site%3Anla.gov.au+pavlova*&btnG=Search+Images

Charles Fletcher Lummis Article
http://en.wikipedia.org/wiki/Charles_Lummis

- Manuscript Collection at the Autry Center (Autry Museum)
  http://autry.iii.com/search/o=ocn166532558

- Charles F. Lummis Papers (UC Irvine Special Collections and Archives)
  http://www.oac.cdlib.org/findaid/ark:/13030/kt9z09r4s7

Julius Shulman Article
http://en.wikipedia.org/wiki/Julius_Shulman

- Photographs of Julius Shulman (Canadian Centre for Architecture Digital Collection)
  http://www.cca.qc.ca/en/collection/626-the-photographs-of-julius-shulmanin

- Julius Shulman Photography Archive (Getty Research Institute)
  http://library.getty.edu/cgi-bin/Pwebrecon.cgi?BBID=657475

Australian Newspapers
http://newspapers.nla.gov.au/ndp/del/home

- "The Argus (Australia)" Article
  http://en.wikipedia.org/wiki/The_Argus_%28Australia%29

- Digitized Historic *The Argus* from the National Library of Australia
  http://nla.gov.au/nla.news-title13

- Digitized Historic *The Melbourne Argus* from the National Library of Australia
  http://nla.gov.au/nla.news-title18
- The Argus: Special War Edition
  http://www.nla.gov.au/nla.aus-vn2404492
- *The Argus* Index: 1870-1879
  http://www.nla.gov.au/argus/
- The Argus Index: 1870-1879. Indexes to *the Argus* for Other Years
  http://www.nla.gov.au/apps/argus?action=Menu&type=indexes

Mutiny on the Bounty
http://en.wikipedia.org/wiki/Mutiny_on_the_Bounty

Blogs

Mustaches of the 19th Century
http://mustachesofthenineteenthcentury.blogspot.com/

An Astute Mustache Observation
http://mustachesofthenineteenthcentury.blogspot.com/2007/10/astute-mustache-observation.html

Anteater Antics
http://ucisca.wordpress.com/

Interview with Schuyler Hadley Bassett
http://ucisca.wordpress.com/2009/09/28/a-conversation-with-schuyler-hadley-bassett-revisiting-the-history-of-the-uci-anteater-mascot/

Room 26 Cabinet of Curiosities
http://brblroom26.wordpress.com/

Do You Know Who I Am?
http://brblroom26.wordpress.com/2010/06/14/do-you-know-who-i-am/

Wallerawang Branch Library
http://wallerawanglibrary.blogspot.com/

Winner of the Orange Prize for Fiction
http://wallerawanglibrary.blogspot.com/2010/06/orange-prize-for-fiction-2010.html

Magical Beauty of Daffodils
http://wallerawanglibrary.blogspot.com/2009/08/magical-beauty-of-daffodils-at-rydal.html

The Getty Iris
http://blogs.getty.edu/iris/

What's Simmering in that Beaker?
http://blogs.getty.edu/iris/whats-simmering-in-that-beaker-understanding-ancient-technology-by-manufacturing-pigments/

Art Stops: A Fanciful Chandelier Ride
http://blogs.getty.edu/iris/whats-simmering-in-that-beaker-understanding-ancient-technology-by-manufacturing-pigments/

An Update on the Earthquake in Chile
http://blogs.getty.edu/iris/update-on-the-earthquake-in-chile/

Smithsonian Institution Collections Search Center
http://si-siris.blogspot.com/

Volcanoes around the Globe and in the Smithsonian
http://si-siris.blogspot.com/2010/04/volcanoes-across-globe-and-in.html

Cat's Cradle
http://si-siris.blogspot.com/2010/05/cats-cradle.html

Beautiful Bugs
http://si-siris.blogspot.com/2010/06/beautiful-bugs.html

Smithsonian Blog
http://si-siris.blogspot.com/2010/04/volcanoes-across-globe-and-in.html

Getty Iris Blog
http://blogs.getty.edu/iris/update-on-the-earthquake-in-chile/

Wallerawang Blog
http://wallerawanglibrary.blogspot.com/2010/06/orange-prize-for-fiction-2010.html

Observations

Six different Twitter accounts as logged by Topsy
topsy.com/tb/bit.ly/dFzIn

Wreck of the Peter Iredale
http://www.flickr.com/photos/osucommons/3229206917/

Ruth Nomura
http://www.flickr.com/photos/osucommons/3333793422/