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MARGINALIZED COLLECTIONS AND WEB 2.0 TECHNOLOGIES:
CREATING LASTING LEGACIES
THROUGH COLLECTIVE EXPERIENCES

KATHERINE M. FOX

SETON HALL UNIVERSITY
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ABSTRACT

Museum collections world-wide often are challenged by marginalizing factors presented by their geographic location, economic condition or political circumstances. Without the availability of funding and staff for the cataloging and digital record keeping that most large, Western museums enjoy, these marginalized collections may be overlooked, not adequately catalogued and/or offer restricted access for possible guests and scholars. To counteract the restraints of marginalizing factors, museums in these areas or those operating under these conditions must find a way in which to both preserve their collection but also make it available to the public. One solution is to utilize a combination of Web 2.0 tools, the internet and the collective visitor and online community experience to provide information on the collection and to document marginalized collections for future reference. A selection of marginalized collections, listed here, will be introduced as case studies: the Elfin Cove Museum in Elfin Cove (Alaska), selected museums in the country of Libya, and the District Six Museum (South Africa). In each case study, attention focuses as to how each institution could utilize the offerings of Web 2.0 tools to catalogue and share their holdings. The result of using low-cost, yet effective methods of recording and sharing collections through personal experiences would result in the creation of a lasting legacy of the cultural and artistic traditions of the world for future generations to enjoy.

ACKNOWLEDGEMENTS

I. CREATING A LASTING LEGACY: AN INTRODUCTION

The international computer network known as the "internet" is a phenomenon which has developed over the past several decades and is growing and changing, even today. The internet is an intangible object that has become an integral part of modern day life. It functions as a large database of independent entries or sites that may be accessed through an outside portal, providing information, entertainment, and increasingly a host of services as well. Sites may be searched, sorted, saved and referenced for scholarly data or pure entertainment or any combination in between through the tools that organize the structure of the internet. The internet has evolved from a basic tool often used for researching an event or obtaining directions from one place to another to providing the opportunity for all of its users to come into contact both with the same information and also with each other.

This global enterprise resulted in the creation of networked online communities which have drawn the world even closer together through common interests and collective experiences. Today, the use of blogs (personalized web logs), video sites such as YouTube, social networking sites including Facebook and MySpace, more encyclopedic entries such as Wikipedia, photograph repositories like Flickr and universal search engines like Google, have allowed both people and organizations across the world to discover that they may hold similar interests to one another and that they may share their experiences through online chats, posts, videos, images or webpage entries.

Museums have taken up the use of this resource, the internet, and its capabilities to network and create online communities, in order to promote both themselves and their collections. Institutions such as the Smithsonian's National Museum of American Art

discovered that "connecting [their] collection and museum activities with the social

network also known as the 'blogosphere' would bring new audiences to [their] museum's

Web sites,"[1] especially during the Smithsonian's six and a half-years of being closed for

renovations. They found that the use of this blog allowed the organization to keep

interested parties and members updated on the process of the renovation, pieces in the

collection and plans for new exhibitions. Likewise, YouTube has been used by the San

Jose Museum of Art (San Jose, CA), the Museum of Modern Art (New York, NY), The

Indianapolis Museum of Art (Indianapolis, IN), the Hirshhorn Museum and Sculpture

Garden (Washington, D.C.) and The Exploratorium (San Jose, CA) as a marketing tool to

attract more visitors to both associated websites and the institution itself, as an

educational tool and as an initiative to provide information on exhibitions to those who

could not make an opening or show and as a low-cost method of personalizing a museum

tour.[2] Additionally, Jonathan Bowen and Jim Angus have investigated the benefits of

Wikipedia and believe that a strong Wikipedia entry for an institution will improve

"search engine rankings (especially Google), directing Web users to a museum website."[3]

The presence of a Wikipedia entry provides an enticing option for visitors to both the

museum and the website to update the data provided online, providing a clearer picture of

the institution's offerings directly from their personal experiences.

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[1] Gates, Jeff. "Case Study: New World Blogging within a Traditional Museum Setting." *Archives & Museum Informatics: Museums and the Web 2007.* www.archimuse.com/mw2007/papers/gates/gates.html Accessed 20 October 2008.
[2] Alexander, Chris, Allegra Burnette, Daniel Dark, David Hart, Jennifer Rossi and Nicole Minor. "Beyond Launch: Museum Videos on YouTube." *Archives & Museum Informatics: Museums and the Web 2008.* www.archimuse.com/mw2008/papers/hart/hart.html Accessed 20 October 2008.
[3] Bowen, Jonathan and Jim Angus. "Museums and Wikipedia." *Archives & Museum Informatics: Museums and the Web 2006.* www.archimuse.com/mw2006/papers/bowen/bowen.html Accessed 20 October 2008.

By utilizing the internet and its tools, museums are easily able to reach larger audiences across the globe and also record, and thus preserve, their collections and its associated sets of information. While many Western museums have online attractions for visitors, including featuring at least part of their collection online, there are a great number of museums world-wide which have not been able to take part in the growing digital age to either digitize their holdings or place on the web. These institutions may be marginalized by their geographic location, economic status, political beliefs or stances of the government and may not have the resources to properly document and/or share their holdings. As a result, many of these museums have not been able to document their collections at all. Without documentation, museums place their collections at great risk for they then remain uncatalogued, unsearchable and potentially inaccessible for scholarly exploration, exhibitions or public enjoyment.

Institutions facing such marginalization exist around the globe. Marginalization stems from various forces both inherent to the museum itself and also from governmental powers which can restrain the institution's reach and activities. Collections may become marginalized by local climates as seen in the case of institutions located in the cities of Recife and Olinda in northeastern Brazil. Here, the "hot and humid conditions help accelerate material decay"[4] and the environmental conditions must be fought on a daily basis so as to ensure the longevity of collections for present and future scholars and visitors alike. Geographic location may also play a role in placing limitations on access to collections as is the case in Elfin Cove, Alaska, where the remote location makes access to a local museum accessible only by boat or float plane during the summer

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[4] Toledo, Franciza. "A Note on Tropical, Hot and Humid Museums." *Journal of Conservation & Museum Studies.* No. 4, May 1998. pp. 2.

7

months. The location also makes the availability of the internet unreliable at best, thus creating additional obstacles for staff members looking to share information about the collection with the public at large. Further, collections may be hampered by the building in which they are housed, either by design where the objects may be unable to speak for themselves as they are competing with the surrounding architecture[5] or are hindered in their physical stability due to the properties of the building and/or its climate control systems.[6] Museum collections may also experience marginalization due to the economic conditions of a country, with the nation of Libya as an example. Here, museums and other cultural institutions are overlooked by the government because they are not seen as venues which attract tourists and collect sizable profits. Likewise, unstable political conditions, like those currently expressed in South Africa, can make an institution, such as the District Six Museum, become a constant reminder of the political legacies of a nation that continue to hinder the collection and documentation of historical artifacts and oral histories.

Museums facing issues of marginalization may utilize the opportunities provided by the internet and interactive Web 2.0 technologies as a means to overcome their limitations in regards to collections documentation and publication. Many museums currently utilize Web 2.0 tools and networking sites. Marginalized institutions in particular may rely on such technologies also in order to preserve and protect their collections. Such institutions may create systems that allow visitors to upload images, offer video streams and solicit general comments on the offerings of these institutions. As a result, Web 2.0 technologies enable museums to document their collections and to

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[5] Newhouse, Victoria. "The Museum as Sacred Space." ARMS 7005 handout. Fall 2008.
[6] Toledo, Franciza. "A Note on Tropical, Hot and Humid Museums." *Journal of Conservation & Museum Studies*. No. 4, May 1998. pp. 2.

share information. Moreover, input from visitors on the presentation of exhibitions, on strategies of interpretation, and on the transmission of knowledge, may serve subsequently to promote the museum and its collections. The use of low-cost, yet effective methods of recording and sharing information on collections through personal experiences may create a lasting legacy of the cultural and artistic traditions of the world for future generations to enjoy.

that were then placed on the specimen; a finding list with numbers, specimen name and location; and a list of sources."[8] The ledger book was then replaced by card files; a system which revolved around the data for each piece being placed upon an index card. These cards would include the object's number, title, date, donor, provenance and any other data available. Though card files take longer to produce than ledger books, these records may be very detailed. The main advantage of card files is that they can be easily cross-referenced for the sake of research, exhibitions and inventory purposes as well as the fact that all of the data available on each piece are kept in a condensed format which is also within easy reach.

After the establishment of card files in museum registration practices, a more in-depth inventory practice and cataloguing method was begun due to the increasing amount of data collected for each piece in the collection. The creation of object files, which still serve as staples of collections documentation today, were formulated. These files typically include all of the information found in card file entries as well as any additional data on the piece; from correspondence with donors, to deeds of gift, loan agreements, exhibition notes, condition reports, photographic images and/or any conservation work completed on the piece itself. Because it is difficult to alter object files, often called "hard files" in the digital age, these records are seen as secure "catch all's" for object documentation. With proper care, these files will continue to serve both as physical documentation for collections pieces and as backup for digital files, which are more prone to alteration or accidental deletion. Though object files are not publishable in their physical form, the information they contain clearly serves as a basis for information on

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[8] Buck, Rebecca and Jean Gilmore. *Collection Conundrums: Solving Collections Management Mysteries.* American Association of Museums; Washington, D.C., 2007. pp 5.

the contents of any collection which both documents the institution's holdings and also provides the data needed for online publishing.

Although physical object files are still created in museums today, the use of computer technology has also been incorporated into collections management. Whether the computer is an independent station or attached to an institution-wide network in which information may be accessed from various portals, the basis of computer use for collections stems from the ability of information to be entered into fields and saved in a digital format. These fields then may be modified, sorted, cross-referenced and quickly retrieved, making accessioning, deaccessioning, and executing inventories and object tracking very efficient and practical. While the first form of collections data entry was likely entered into a word processing system, followed by the use of numeric processing systems based upon spread sheets[9] such as Microsoft Excel, many Western museums today use collection-specific database systems to track their collections. These systems may be commercially available or may have been designed 'in-house' for a specifically tailored management.[10] When purchasing a system, institutions must be aware of their own collection's needs in addition to the network requirements that will host their system.[11] In other words, the museum must not only know whether or not their network can handle the hardware of the management system but also what characters the software system must have to properly document the collection. Common software fields for data entry typically include, but are not limited to the following fields:

[9] Chenhall, Robert and David Vance. *Museum Collections and Today's Computers.* Greenwood Press; New York, NY, 1988. pp. 19-20.

[10] Buck, Rebecca and Jean Gilmore. *The New Museum Registration Methods.* American Association of Museums: Washington, D.C.: 1998. pp. 20.

[11] Reibel, Daniel. *Registration Methods for the Small Museum.* Altamira Press: London, UK: 1997. pp 138.

- Accession Number
- Title of Object
- Classification
- How Acquired
- Source
- Location
- Material
- Size
- Place of Origin
- Maker
- Date
- Description
- Association
- Condition
- Comments
- Search field
- Photograph
- Insurance Line and Value
- Appraisal Value

Each of these fields, when completed, provides an excellent basis for description of a given piece in a collection, its history and any known scholarly information. Today, there are a great number of commercially available museum cataloguing systems on the market. Many software products such as PastPerfect, The Museum System, IO, KE, ADLIB and MIMSY XG software, among others, are more generalized systems focused on the ability to document a wide variety of pieces in a diverse collection. Other systems, such as Re:discovery, The Gallery System, GalleryPro and ARTBASE are focused on gallery activities such as loans and exhibitions while others, including eMuseum by Gallery Systems, ARGUS, Art Gallery Software and Minaret, to mention a few, boast the ability to publish digitized collections information and images on the web so that viewers may access the collection online instead of visiting it in person. While there are clearly many choices on the market for collections management systems, institutions must

understand the needs of their collections when it comes to cataloguing so that the proper data fields are available for object descriptions and available information.

In order to take advantage of the organizational abilities and the search power of digital cataloguing, museum staff that deal with collections management must have proper training in data entry. While the process of entering data may seem trivial, standards must be set and followed in order to properly catalogue items so that they may be found within the database at a future date and time. The primary standard to be set for digital data entry must be the identification number associated with a piece. Early numbering systems for object tracking were typically sequential (1, 2, 3, 4...)[12] until museums began borrowing collection control systems from "prototypes found in the world of libraries."[13] From the sequential system, museums began utilizing the two-part system in 1909 in which objects were accessioned individually. Here, a second sequential number indicated whether or not the objects originated from the same source. Typically, the first portion of the number was the year the piece came to the museum, whereas the second part of the number marked the object's number in the collection. For example, the first piece arriving in 1910 would have been 10.1. The first evidence of the three-part system (ex. 27.1.1) arrived in 1927[14] and serves as the prime example for numbering systems today. The first number refers to the year the object was accessioned, the second indicates the sequence of the transaction in which the object was received and

[12] Buck, Rebecca and Jean Gilmore. *The New Museum Registration Methods.* American Association of Museums; Washington, D.C., 1998. pp 43.
[13] Buck, Rebecca and Jean Gilmore. *Collection Conundrums: Solving Collections Management Mysteries.* American Association of Museums; Washington, D.C., 2007. pp 6.
[14] Buck, Rebecca and Jean Gilmore. *Collection Conundrums: Solving Collections Management Mysteries.* American Association of Museums; Washington, D.C., 2007. pp 6.

the third number shows if more than one piece was transferred through a single title.[15]

Pieces placed on loan, exhibit, temporary holding or in an educational/hands-on collection are also numbered. Although any standardized numbering system will work to track these items, the common three-part system can easily be utilized with the addition of a letter of designation, with possible letters being "L," "E," "TR" and "UER"[16] respectively, in front of the year to separate these collections and pieces from the permanent collection and/or each other.

The second major data entry training activity revolves around the nomenclature used for describing objects. Nomenclature, which is the act or process of naming,[17] must always be entered in the same format, using the same titles and naming patterns for objects to be able to be sorted into groups during a search in a digital database. Many popular databases such as PastPerfect and The Museum System offer built-in nomenclature systems which guide the naming of an object. However, no software program, no matter how specific it is to a particular collection, can be prepared to accommodate every object which may have to be entered. As such, the nomenclature aspect of most museum cataloguing systems is editable, allowing staff to enter additional names to the system, so that all of the collection may be covered. To assist in the standardization of naming, consulting a nomenclature book[18] is extremely helpful for staff members who are searching for proper naming categories or new entries. Many nomenclature references are available to aid in the naming of man-made materials, flora

[15] Buck, Rebecca and Jean Gilmore. *The New Museum Registration Methods.* American Association of Museums; Washington, D.C., 1998. pp 43.

[16] Stanford, Angela. Registrar, The Danish Immigrant Museum. PastPerfect Training session, August 2006.

[17] Merriam-Webster Dictionary Online. http://www.merriam-webster.com/dictionary/nomenclature Copyright 2009. Accessed 21 February 2009.

[18] Chenhall, Robert G. *The Revised Nomenclature for Museum Cataloguing: A Revised and Expanded Version of Robert G. Chenhall's System for Classifying Man-Made Objects..* Altamira Press

and fauna specimens, rocks and minerals, textiles and various other types of collections. Set nomenclature works in a similar fashion to the naming of a flora or fauna's genius and species. The identification provided by nomenclature gives the class of object first, followed by its specific type. For example, a photograph is not simply called a "photograph." Instead, it will be designated as "Print, Photographic."[19] Though tedious, the process of sticking to a standardized numbering and nomenclature system will greatly aid in the organization of catalogue entries and in turn, the database's ability to search and retrieve the proper records.

With the concerns of training, time and effort invested in entering collections data as well as purchasing and maintaining database systems, it is a wonder that museums go through the trouble of digitally cataloging their collections. Clearly, the benefits must outweigh these drawbacks. Beyond the apparent benefits of using the computer to organize, record, and track the collections, digital records also provide excellent information for research opportunities, exhibition planning, insurance records, and sharing the collection with visitors and scholars.

With a digitally catalogued collection, research and exhibition planning has become ever more efficient. For research purposes, access to the catalogue entry must be provided by the registrar or other museum official to the researcher. The desired catalogue entry can then easily be pulled onto the computer screen simply by searching the database by entering the object's title or accession number. With this access, the researcher is able to read any notes and data and see images of the piece itself have been entered into the system. By utilizing the digital file first, contact with both the physical

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[19] Fox, Katherine. Personal experience with data entry with the PastPerfect Cataloguing software. August 2006.

object file and the object file itself is limited, thus reducing risk of unauthorized exposure to possibly sensitive information not entered into the catalogue. This method also reduces the risk of handling the piece itself if the item does not need to be studied directly. For exhibition purposes, broad searches in catalogues may be run giving the searcher a list of results from which to choose pieces for display. This resulting list provides a fast and efficient manner in which to see what pieces an institution holds without pulling them from inventory or having to physically enter storage. Additionally, the research and exhibition efforts may be combined by having an institution's collection posted online. With virtual exhibits or an abbreviated catalogue accessible on the internet, online visitors may explore the collection offerings of the museum without having to visit the museum itself.

Additionally, a fully digitized and catalogued collection is a great asset for the museum in terms of insurance. If each piece is given an insurance value and/or line in the cataloguing system, many types of insurance coverage may be granted to the museum in case of disaster, referred to for loan contracts, exhibition coverage or shipping to and from venues. Having a clear insurance policy recorded in the cataloguing database aids the museum in keeping both the collection and those who come into contact with the collection safe and covered in case of any accident. The values and coverage information can be easily tracked and altered, if needed, through the digital database. Marginalized collections which do not have this valuable information recorded or even easily accessible are further placed in a precarious position should an object or objects become placed in jeopardy.

Further benefits of a digitized catalogue of collections include the opportunity to share the collection on the internet. Many databases provide the ability to publish catalogue entries on the Web by utilizing built-in software applications. These web-publishing applications provide the institution the opportunity to publish online exhibitions, specific collections, or further information on each posted item. Such available information is a positive educational opportunity for the museum as the institution is thus able to provide information to its online visitors and researchers and may even inspire a physical visit to the museum itself.

Museums with digital cataloguing projects are in various stages of entering their collections into these software systems. An entry of a single piece, including digital images and a condition report, may take up to 30 minutes.[20] Though this amount of time seems trivial, the entering of each object in a collection clearly adds up, leading to years or even decades of data entry depending upon the size of a collection. Although countless institutions are in the process of digitizing their collection, it is not possible to determine an average amount of progress in the digitization of records as very few organizations have a completed inventory, let alone a digitized inventory from which to measure progress.

Despite not knowing how far museums have come in their attempt to digitally catalogue their collections, the push to continue digitization remains strong. Across the globe over 15,000 software systems[21] have been purchased since they became available on the market. Additionally, multiple upgrades and newer additions of existing

[20] Stanford, Angela. Registrar, Danish Immigrant Museum. Personal training session, September 2006.
[21] Fox, Katherine. Added client lists from PastPerfect Museum Software, ADLIB Information Systems, Art Based Incorporated, Art Systems, Automated National Catalog System, Gallery Systems, KE Software, MircoMARC, Re:Discovery, and Vernon Systems. 13 March 2009.

cataloguing software have been released and utilized, supporting the idea that museums

and galleries alike are advocates for the use of these digital databases. From these

statistics and the clear advantages of digital software, institutions with the opportunity to

utilize the digitization process will continue to embrace computer-based cataloguing

system to record, track and share their collections.

III. THE SYSTEM OF MUSEUM DOCUMENTATION

The documentation of museum collections is extremely important. From benefits

of inventory and tracking, to education and insurance premiums, the cataloguing of

artifacts enables museums to fulfill their mission of providing for their community and

audiences. As most documentation today is done via computer, both the benefits and

obstacles of digitizing a collection must be considered in regards to the technology which

would hold the entered data.

In order to successfully document a collection, policies and procedures must be

set for registration practices. When an object first arrives in an institution, it must

become associated with an identification number which will not only serve to identify the

piece but all of the resulting information gathered in the piece's object file or any entered

data in a computer system. The piece should then be labeled physically, either using an

archival tag, Tyvek or muslin cloth, lacquer and paint or archival ink, barcode label or

radio frequency identity tag so that it may be tracked throughout the museum or when

being placed on loan. Information on the piece's condition and insurance value should

also be recorded so that the museum's staff may keep the collection insured at the proper

value and monitor the physical condition of the pieces to ensure that they maintain the

welfare of the collection as a resource for research and education.

Though the creation of hard or physical object files remains an important part of

collections management, most catalogue entries today are done in a digital format via

computer program. Computer cataloguing systems, due to their nature, offer efficient

and practical means of combining "existing documentary sources into a unified

information system relating all aspects of the collection...[providing] access to

information by reference to any expression contained in existing documentary sources…[improving and standardizing] methods of recording and documentation…[facilitating] amendments and updates…[and improving] both in terms of speed and quality, response to inquiries and requests for information from museum staff, researchers/scholars and the general public."[22] These database management systems or DBMS are formatted to overcome many of the limitations of manual files. The first main characteristic of DBMS is "data independence [which is] the separation of structural information about the data from the programs which manipulate and use the data."[23] The second characteristic is "integrity" to ensure that the database is internally consistent and valid, followed by "security" to guarantee that access to sensitive and changeable data is accessible only by authorized individuals, "recovery" to retrieve data after a system failure, and finally, a "data dictionary" to provide formal descriptions of the data structure to ensure consistency throughout the entry process.[24] Several of these database management systems also have the ability to work with the structure of the internet to quickly upload catalogue entries and data files directly from the system onto the web. This method of record sharing can be beneficial for the museum in terms of advertisement and also scholarly inquiry for visitors to the museum webpage as the institution's holdings can be researched without the visitor being onsite. In terms of advertisement, the promotion of the museum's collection can draw in visitors to the museum which will increase revenue and educational outreach. Additionally, for those

[22] Wentz, Pnina. "Museum information systems: the case for computerization." Collections Management. Edited by Anne Fahy. Routledge Press; New York, NY. pp.199.
[23] Wentz, Pnina. "Museum information systems: the case for computerization." Collections Management. Edited by Anne Fahy. Routledge Press; New York, NY. pp.200.
[24] Wentz, Pnina. "Museum information systems: the case for computerization." Collections Management. Edited by Anne Fahy. Routledge Press; New York, NY. pp. 200.

who cannot visit the museum in person, the ability to access data on a particular piece or pieces can only increase knowledge on the subject and aid the museum in its mission of acting for the benefit of the public.

Digital catalogue entries clearly benefit the effectiveness of the collections department. However, it must also be noted that these systems are not without limitations. From the technology itself, to the time and staff demands that data entry requires, to legal concerns in regards to copyright infringement and publication laws, the utilization of database management systems and the publication of collections on the web must be closely monitored.

These digital cataloguing systems offer many benefits for documentation and easy reference, though the use of the technology itself poses several inherent reservations. To begin is the actual cost of purchasing both the hardware and software systems required to digitize a collection. While computers, printers and cameras are fairly commonplace in larger institutions, the initial purchase of these items can be very expensive depending upon the quality, speed and abilities of each. Additionally, the cost of the software itself can be daunting. For example, the generalized PastPerfect Basic Program Version 4.0 sells for a base price of USD $870.00, which does not include taxes, shipping, any media upgrades, the virtual exhibition package or additional warranties.[25] Further costs include the time it takes to plan and enter collections data into the computer. Time must be allocated for training those involved with entry not only with the material that will be entered but on the function of the software itself so that best results may be achieved. This entry and training clearly diverts staff working on data entry from other areas of

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[25] PastPerfect Software, Inc. "PastPerfect 4.0: Product Information."
http://www.museumsoftware.com/pastperfect4.shtml Copyright 2009. Accessed 21 February 2009.

collections management which often prolongs the final product of a fully digitized collection. When deciding to digitize a collection for the first time, it is often tempting to begin entering data as quickly as possible as soon as the system is functional. It is advisable, however, to create a systematic plan based upon the museum's priorities or mission[26] to carefully enter collections data. Having a plan in place to enter backlogged files along with a system to keep track of the digitization progress will aid in the overall inventory of the institution and identify and help solve any issues that arise with collections documentation[27] such as repeated identification numbers, lack of title or other documentation or unknown donor or provenance.

Beyond the issues of time and training, computer systems require much more maintenance than traditional object files. First, they must be kept compatible with the hardware which is delegated to run it. Thus, the computer system and network must be kept free of viruses and the operating system and programs updated on a consistent basis. Having a well-maintained system has become very important as technology is continuously being updated and systems must be kept current for best performance and accessibility. The database then must be refreshed to match any requirements provided by the manufacturer and/or the in-house technician so that the entered data may be properly maintained within the system and not accidently lost during systems maintenance or file transfers. Further, in order to safeguard the entered data, it is advisable to "backup" the cataloguing system. This action is the basis of a computer

[26] Buck, Rebecca and Jean Gilmore. *The New Museum Registration Methods.* American Association of Museums; Washington, D.C., 1998. pp 35.
[27] Buck, Rebecca and Jean Gilmore. *The New Museum Registration Methods.* American Association of Museums; Washington, D.C., 1998. pp 36.

disaster recovery plan as the entered data is actually copied[28] onto a disk (CD, DVD,

USB drive etc), safeguarding the information. Scheduling routine backups of the system

itself and the entered data is an important note to cover in any collections management

policy. Ideally, any disk containing collections data should be stored off-site from the

institution in case of an on-site disaster. This will ensure that if any disaster should strike

that the museum will still be able to access data on the collection to provide insurance

values and lines, condition reports and inventory counts, thus aiding the institution to

restore its collection and return to full operation.

Other concerns regarding the representation of objects and traditions are also

raised by the use of digital methods of preservation and recording. While cataloguing

data and even photographs on a computer is clearly seen as preferable for the permanence

of and ease of access to the collection, some scholars question whether or not an object

and its history or the intangible heritage of traditions, visuals or emotional

accompaniments can ever be captured in digital format. Dawson Munjeri stresses that the

"tangible can only be understood and interpreted through the intangible;"[29] that objects

are only understood through the significance people give to them and in relation to the

social and cultural surroundings they are created and used in as determined by cultural

traditions. The feared danger of using a computer system to catalogue collections data is

if removing a piece from its original medium that its cultural understanding will decrease

and lessen the piece's potential impact as an object capable of conveying important

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[28] Buck, Rebecca and Jean Gilmore. *The New Museum Registration Methods.* American Association of Museums; Washington, D.C., 1998. pp 38.

[29] Munjeri, Dawson. "Tangible and Intangible Heritage: from difference to convergence." Museum Magazine. No. 221-222. Vol. 56. No. 1-2. 2004. Blackwell Publishing: Maiden, MA.

heritage information.[30] Thus, it is and will continue to be a prominent concern to make sure that all catalogue entries are as detailed and descriptive as possible, including as much information on cultural relevance and use of each piece, ensuring an understanding of the tangible object even if it has been removed from its traditional intangible heritage.

Although it is difficult to determine how far along museums are in digitizing their collections, many institutions have taken the opportunity provided by web-publishing software to place their digitized collections online for public viewing. As very few institutions have a fully digitized collection, pieces typically placed online first are signature objects which clearly represent the mission of the museum or are particularly famous or well-known items that may entice online visitors to become guests at the museum itself.

Though museums differ in how they present their collections and associated data online, the process for uploading catalogue entries is relatively similar no matter what system is used by the institution. One way in which to upload collections data onto a museum site is simply to utilize the web-publishing software provided by the purchased cataloguing system. This software typically aids in the creation of an additional webpage to which all entries in the system are automatically uploaded. Visitors to the page are then able to scroll through each entry, learning about each piece as it appears on-screen. For an alternative method, collections pieces can also be uploaded individually; a process which is very time-consuming, although occasionally more informative as more time is devoted to the information presented with each piece. Finally, collections may also be placed online as part of an online exhibition. These exhibits are created specifically for

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[30] Kirshenblatt-Gimblett, Barbara. "Intangible Heritage as Metacultural Production." Museum Magazine. No. 221-222. Vol. 56. No 1-2. 2004. Blackwell Publishing: Maiden, MA.

online viewers and come in a variety of formats from a basic list of pieces with corresponding images and data, to videos, to virtual tours of computer-generated galleries or other venues. The results of these uploaded catalogue entries, no matter what form they take, serve as educational resources for researchers and random visitors to the site alike as the images and data associated with each piece provides a chance for study which may prompt further investigation of a particular piece or subject matter. Further, online collections also serve as advertisements for the museum itself as providing a glimpse of the collection's contents is a positive way in which to entice website visitors to become physical patrons of an institution.

The decision to place the museum's collections online is clearly determined by the institution itself as resources must be allocated to this venture to both upload and then to maintain the postings. If the decision is made to share the museum's holdings online, the museum must first recognize what collections and information can be shared, the formatting of the site itself, the cost to maintain the site and keep the data current, how to avoid sensitive information and copyright restrictions and how to promote the availability of this resource.

If a cataloguing system is utilized to upload entries onto the web, it is first important to understand what information will be placed in the public eye. It will be crucial to ascertain what fields are directly loaded from the catalogue to the site and, if necessary, to carefully select or unselect fields with sensitive information. This data may range from donor names and contact information, to credit lines, appraisal values, insurance values and coverage, condition reports, conservation costs or plans and also the provenance of the piece, especially if there are questions regarding ownership prior to its

acquisition at the museum. Additionally, the museum must ascertain whether or not it owns the rights to any image of the piece it wishes to publish online, even if the museum itself took the image, as many pieces created during the 20th and 21st centuries are protected by copyright laws, limiting rights of publication.

Once online, this information and images of the collection must be carefully safeguarded, updated, and promoted for both educational and revenue returns. In regards to safeguarding the information placed online, it is advisable for whomever maintains the collections site to continuously make sure that the information on the pages is accurate, updating the data should a piece be deaccessioned, altered or if additional research has enhanced any understanding or the provenance of a piece. Additionally, to deter the copying of museum-owned images and their use in other publications, watermarking images posted online will often aid in keeping these images from being used without museum consent.

Despite the obvious benefits of utilizing web-publishing resources, all technology has limitations and obstacles inherent in its nature when it comes to storing and sharing multiple types of information. Due to these concerns, many institutions have only slowly been placing their collection online or rejecting the concept outright, fearing the repercussions of having to first digitize their collection, then uploading it onto the internet, followed by the legal concerns of publishing the works and the constant upkeep required by website pages. However, institutions have become more receptive to the idea of placing collections online as the access certainly offers a way in which to promote the collection, for the museum to reach wider audiences, for the preservation of the world's heritage and also because most internet users have become accustomed to and now

expect to find any and all information concerning an institution online. The presence of collections data on the web will no doubt promote the visibility of institutions and their collections but will also aid in preserving data on collections as is can be placed in the hands of a global audience.

IV. COLLECTIONS MARGINALIZATION

Throughout the world, museums are continuously struggling to make their collections available to the public as these institutions are "in the service of society and of its development, open to the public, which acquires, conserves, researches, communicates and exhibits the *tangible and intangible* heritage of humanity and its environment, for the purposes of education, study and enjoyment."[31] While many Western institutions have the luxury of owning and utilizing digitizing equipment and web-publishing software, many collections remain relatively unknown due to restraints faced by their owning institutions. Marginalization can be caused by countless factors. Most commonly, institutions are restricted in completely documenting and sharing their collections because of the lack of staff dedicated to collections management, lack of time to thoroughly catalogue objects, the lack of funds to purchase the equipment of software to produce catalogue entries and lack of access to the internet and web-publishing programs. Additionally, collections themselves may be at further risk by the conditions in which they are stored, the physical structure and maintenance of the building itself, along with organizations or governmental policies that govern the museum. These policies and their makers may not see the institution and its holdings as a top priority of the state or even that they consider the museum a threat to personal or religious beliefs.

Marginalized institutions which are restricted in their ability to document and promote their own collections may still make use of digital technology by utilizing Web 2.0 technology. Web 2.0, a concept named in 2001, remains a model that has yet to be

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[31] International Council of Museums. "ICOM Statues: Article 3." http://icom.museum/statutes.html#2 24 August 2007. Accessed 3 March 2009.

defined more concisely.[32] However, a standard understanding of Web 2.0 is that it

encompasses websites and programs used to create these sites, which gain their value and

content from the action or input of users.[33] The birth of Web 2.0 and the development of

its catchy name officially began in 2001 during a meeting between Tim O'Reilly and

Dale Dougherty.[34] Both of these men are Web pioneers who believed that the new style

of internet sites appearing in the late 1990's and early 2000's had great abilities and

opportunities that were enabling users to enrich their experiences by influencing how

they viewed the content and structure of websites themselves. The foundation of Web

2.0 is the internet itself. The internet is used as a platform and enriched by the idea of the

user controlling his or her personal experience with online data. A portion of this core

concept is the understanding that Web 2.0 is based upon offering services to website

visitors instead of the visitors using packaged software which would predetermine both

the content and function of the websites they visited. By allowing user participation to

update content on websites, hosts are easily able to cut costs of production in addition to

providing information that has been developed from the collective intelligence of users

across the world.[35]

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[32] Elgan, Mike. InformationWeek: The Business Value of Technology. "Here's the Skinny on Web 2.0."
14 September 2006. http://www.informationweek.com/1113/IDweb20_timeline.jhtml Accessed 27 March
2009.
[33] Elgan, Mike. InformationWeek: The Business Value of Technology. "Here's the Skinny on Web 2.0."
14 September 2006. http://www.informationweek.com/1113/IDweb20_timeline.jhtml Accessed 27 March
2009.
[34] O'Reilly, Tim. "What is Web 2.0? Design Patterns and Business Models for the Next Generation of
Software." O'Reilly Media International. 30 September 2005.
http://www.oreillynet.com/pub/a/oreilly/tim/news/2005/09/30/what-is-web-20.html Accessed 27 March
2009.
[35] O'Reilly, Tim. "What is Web 2.0? Design Patterns and Business Models for the Next Generation of
Software." O'Reilly Media International. 30 September 2005.
http://www.oreillynet.com/pub/a/oreilly/tim/news/2005/09/30/what-is-web-20.html Accessed 27 March
2009.

Though many users do not understand the difference between Web 1.0 and Web 2.0 tools and abilities of the sites in which these tools appear, it is important to realize that these technologies have now become common place in our comprehension of the internet and our expectations of websites. Several examples of Web 2.0 tools can be made in contrast to earlier technology with the first example being the shift between internet browsers. If Netscape is used as an example of a Web 1.0 tool, Google would certainly be its Web 2.0 counterpart.[36] Netscape is a desktop browser application that must be purchased by users in order to access the internet. Once users got online, Netscape's goal was to standardize the way in which they viewed and used the content on the internet. In opposition, Google, an entirely web-based application, was immediately available to all users of the Internet with no up-front cost or charge when it was released. Users did not have to download any programs or pay for using Google as it is considered a service to all as the availability and use of Google is supported through the marketing of products and the revenue drawn from advertising on Google-sponsored sites.[37] Unlike Netscape, Google works as a database between the online server and the user. It can be considered an enabler or middleman which enhances the user experience by allowing the surfer to customize links, applications in which to view media content or alter webpage content while online. These characteristics of customization are the foundations of Web 2.0 technology as it serves as a form of two-way communication between the user and the site. Web 2.0 websites are built to identify, store and recall user preferences and details

[36] O'Reilly, Tim. "What is Web 2.0? Design Patterns and Business Models for the Next Generation of Software." O'Reilly Media International. 30 September 2005.
http://www.oreillynet.com/pub/a/oreilly/tim/news/2005/09/30/what-is-web-20.html Accessed 27 March 2009.
[37] O'Reilly, Tim. "What is Web 2.0? Design Patterns and Business Models for the Next Generation of Software." O'Reilly Media International. 30 September 2005.
http://www.oreillynet.com/pub/a/oreilly/tim/news/2005/09/30/what-is-web-20.html Accessed 27 March 2009.

to produce an optimized experience. In contrast, Web 1.0 tools define user experiences by only allowing the surfer to see page layouts or media applications in a single manner, predetermined by the software which created the content. With Web 1.0-based websites, users' preferences are not stored from previous or even the current visit, resulting in a loss of entered data with navigation away from a specific webpage.

But Google is not the only Web 2.0 application online these days. A short list includes eBay, which allows for interaction between two customers without the presence of an administrator; Napster, which not only acted as a server when it was in service, but allowed users to become servers themselves through file sharing; business models and revenues collectors such as DoubleClick, Akamai, Bit Torrent and Amazon, along with user-defined Wikipedia and Flickr. It is these applications, along with blogging, tagging and surf engine optimization which allow users to define how they wish to surf and interact with the web. Through this active user participation, a type of collective conscious is created on the internet through shared experiences and user-defined content of public sites as users pool their knowledge and share it with others.

Though Web 2.0 sites and tools have become commonplace and are technologically capable of recording, preserving and promoting marginalized collections, it must be understood which tools would be best for online cataloguing and sharing as determined by visitor experience and participation.

Currently, there are three popular websites, Wikipedia, Flickr and YouTube, which are based on user-defined content and participation which each have components which would facilitate the cataloguing of museum collections. "Wikipedia: The Free Encyclopedia" was founded in 2000 as a complementary project to Nupedia a "free

online English-language encyclopedia project whose articles were written by experts and reviewed under a formal process."[38] In 2001 however, Wikipedia broke from Nupedia under the direction of Larry Sanger and Jimmy Wales who wanted the site to be publicly editable through the use of a wiki; a page designed to enable anyone that accesses it to contribute or alter its content. Although Wikipedia first began as an English-language site, it quickly expanded to its current 161 language editions by the end of 2004 in addition to hosting over two million articles today.[39] Wikipedia is based upon an open source wiki software system called MediaWiki which is written in PHP or Personal Home Page format and built upon the MySQL database.[40] The success of the site, which receives between 25,000 to 60,000 page requests per second,[41] is due to its multiple MySQL, slave database, Web and Squid cache servers, all supporting Lucene Search 2, a Java-based search engine,[42] which allows users to search, sort and easily edit pages through a standardized format. Because any visitor may edit page content, Wikipedia covers all of its text by GNU Free Documentation License, a "copyleft license permitting the redistribution, creation of derivative works and commercial use of content."[43] When using an editable source, however, visitors must remember that any information on the subject may be posted and that data may not be academically supported.

[38] Wikipedia: The Free Encyclopedia. "Wikipedia." http://en.wikipedia.org/wiki/Wikipedia Updated 1 April 2009. Accessed 1 April 2009.
[39] Wikipedia: The Free Encyclopedia. "Wikipedia." http://en.wikipedia.org/wiki/Wikipedia Updated 1 April 2009. Accessed 1 April 2009.
[40] Bergsma, Mark. "Wikimedia Architecture." http://www.nedworks.org/~mark/presentations/san/Wikimedia%20architecture.pdf Accessed 1 April 2009.
[41] Wikipedia: The Free Encyclopedia. "Wikipedia." http://en.wikipedia.org/wiki/Wikipedia Updated 1 April 2009. Accessed 1 April 2009.
[42] Wikipedia: The Free Encyclopedia. "Wikipedia." http://en.wikipedia.org/wiki/Wikipedia Updated 1 April 2009. Accessed 1 April 2009.
[43] Wikipedia: The Free Encyclopedia. "Wikipedia." Updated 1 April 2009. Accessed 1 April 2009.

Flickr, like Wikipedia, is based on user-generated content. The website was developed in 2004[44] as a way in which web browsers could share photographs with one another. Although Flickr users originally focused on sharing images found online and their thoughts through a chat room called FlickrLive,[45] a real-time photo exchange system, the site today is clearly dedicated to the uploading and sharing of personal images. The goals of Flickr according to co-founders Stewart Butterfield and Caterina Fake are "1. ...to help people make their content available to people who matter to them [and] 2. ...to enable new ways of organizing photos and video."[46] Flickr works by allowing users to first create a personal account and then upload the images and videos they wish to share. Once online, these images and videos are given a title or tag, a form of metadata "which allows searchers to find images related to particular topics, such as place names or subject matter."[47] Today, Flickr boasts over three billion images[48] and includes tags in English, Chinese, French, Korean, German, Spanish, Portuguese and Italian.[49] The site, which can hold both public and private images, allows users to create multiple albums or "collections" of images controlled through Organizr, a web application accessible through the Flickr interface which gives users the options to "modify tags, descriptions and group settings, and to place photos on a world map (a

[44] Wikipedia: The Free Encyclopedia. "Flicker." http://en.wikipedia.org/wiki/Flickr Updated 27 March 2009. Accessed 3 April 2009.

[45] Wikipedia: The Free Encyclopedia. "Flicker." http://en.wikipedia.org/wiki/Flickr Updated 27 March 2009. Accessed 3 April 2009.

[46] Flickr.com "About Flickr." http://www.flickr.com/about/ Copyright 2009. Accessed 3 April 2009.

[47] Wikipedia: The Free Encyclopedia. "Flicker." http://en.wikipedia.org/wiki/Flickr Updated 27 March 2009. Accessed 3 April 2009.

[48] DoesWhat.com. "Flickr...3 Billion photos." http://www.doeswhat.com/2008/11/06/flickr-3-billion-photos/ Copyright 2009. Accessed 3 April 2009.

[49] Flickr.Blog. "3 Billion!" http://blog.flickr.net/en/2008/11/03/3-billion/ Updated 3 November 2008. Accessed 3 April 2009.

feature provided in conjunction with Yahoo! Maps)."[50] Once tagged, the data now hosted by Flickr can be searched, sorted and accessed through a series of applications including Really Simple Syndication (RSS), Atom Syndication Format (Atom) and application programming interface (API) all of which allow for news feed updates or constant refreshers of page content in addition to searching power by users as defined through tagged images and content.

Like Wikipedia, Flickr management must oversee the content of the uploaded material. Because Flickr account content may be public or private depending upon the wishes of the account holder, Flickr is not able to screen each photo for content before it is loaded. Thus, due to the potentially graphic nature of Flickr's holdings, users must rate their photos and videos for their content. All non-members of Flickr and those holding a Yahoo! account that are not of legal age, must search in SafeSearch mode which omits potentially offensive images from being publicly accessible. Likewise, account holders can adjust their privacy settings which determine who has access to their uploaded content, who may tag a video or image and who is able to comment on any of their posted collection. The ability to access images from visitors of various backgrounds and locations and to share associated experiences of an event, place or thing with other users builds upon the collective knowledge of the site and the world.

YouTube, another popular Web 2.0 site which is owned and operated by Google Inc., is dedicated to video-sharing between users. It uses Adobe Flash Player to allow both individuals and corporations to upload video clips from their personal cameras and

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[50] Wikipedia: The Free Encyclopedia. "Flicker." http://en.wikipedia.org/wiki/Flickr Updated 27 March 2009. Accessed 3 April 2009.

files, TV shows, music videos, movie clips or short, original films.[51] Before YouTube was launched in 2005, few applications were available for common users to post videos online. However, YouTube's simple interface quickly became popular due to its ease, availability for all to access and its ability to share video across multiple applications including websites, mobile devices, blogs and email.[52] YouTube even offers customizable features for users such as tagging video content so that other users can easily search and find specific subjects; RSS Feeds which send custom messages to users based upon changes to his/her favorite content without having to check online for updates, the ability to link videos to a video-enabled cell phone and the use of a YouTube-hosted video on a personal website. Like any visual posted in the public eye, the contents of YouTube are subject to copyright. Companies such as Viacom and the English Premiere League have filed law suits against YouTube for postings which include unauthorized clips from TV shows and/or movies. To stop the posting of copyrighted materials, users are cautioned against publishing content they do not own when they activate their account.[53]

YouTube, like other popular culture-sharing sites, has continuously grown since its debut in 2005. The formatted pages are available in 22 countries and languages around the world[54] making YouTube a genuine pop culture phenomenon for sharing unexpected moments caught on tape. Since YouTube has become so prominent in the realm of sharing information, museums and like institutions have made use of the

[51] Wikipedia: The Free Encyclopedia. "YouTube." http://en.wikipedia.org/wiki/Youtube Updated 4 April 2009. Accessed 4 April 2009.
[52] YouTube: Broadcast Yourself. "Company History." http://www.youtube.com/t/about Copyright 2009. Accessed 4 April 2009.
[53] Wikipedia: The Free Encyclopedia. "YouTube." http://en.wikipedia.org/wiki/Youtube Updated 4 April 2009. Accessed 4 April 2009.
[54] Wikipedia: The Free Encyclopedia. "YouTube." http://en.wikipedia.org/wiki/Youtube Updated 4 April 2009. Accessed 4 April 2009.

technology and have subsequently uploaded videos of tours in addition to the ever popular podcasts highlighting artists and exhibitions alike.[55] These clips are not only educational for the listener but clearly highlight the activities and collection of the museum, giving the institution a wider range of advertising and influence.

With the extensive entries in the examples of Web 2.0 tools and sites, with the examples of Wikipedia, Flickr and YouTube, it is not surprising that many museums have their own accounts and "entries." These entries often include their location, mission, history, exhibitions, collections and links for further information.[56] In addition, they often boast images, videos[57] and podcasts[58] highlighting museum collections, which could be very beneficial for the documentation and preservation of marginalized collections. With structured planning, the push to make Web 2.0 available to restricted collections will ensure that important cultural heritage objects and histories are not lost forever.

As the applications of Web 2.0 technologies are clear, the importance of understanding the basic aspects of marginalization cannot be overlooked. Factors which cause collections to be marginalized develop overtime and occur within every museum world-wide. Collections in larger, Western museums, like smaller institutions around the world, are often marginalized by the time and personnel restraints their collections

[55] MoMAVideos. YouTube: Broadcast Yourself. "Swoon presenting her work at MoMA, Part 1 of 2." http://www.youtube.com/watch?v=V4B8xzTd5t8 Updated 6 April 2007. Accessed 4 April 2009.
[56] Wikipedia: The Free Encyclopedia. "Museum of Modern Art." http://en.wikipedia.org/wiki/Museum_Of_Modern_Art Updated 23 March 2009. Accessed 27 March 2009.
[57] Flickr.com. "Search: Museum of Modern Art, New York, NY." http://www.flickr.com/search/?q=museum+of+modern+art+new+york&m=text Accessed 27 March 2009.
[58] YouTube.com. "Search: MoMA Podcasts." http://www.youtube.com/results?search_type=&search_query=moma+podcast&aq=f Accessed 3 April 2009.

managers face, especially in light of exhibition-driven schedules,[59] which tend to highlight aesthetic, prominent and extremely rare pieces or are focused on caring for popular items to be shown in blockbuster exhibitions. Other collections many be marginalized by their physical stability due to the environmental conditions in which they are stored. Buildings which are exposed to extremes of hot and cold or are in humid or dry climates must have control systems to stabilize the temperature and relative humidity in the building, especially in storage areas. If the building itself cannot achieve this stability through its architecture, heating and cooling systems should be put into place and kept running at the same levels both day and night. Without this stability or in light of adjusting the controls for visitor comfort, the collections will suffer physically and their lifespan as objects of enjoyment and research will be shortened drastically. Collections may also suffer if they are geographically located in a place where guest visitation, the amenities of basic supplies and the internet are rare. In such places, subsistence may take precedence over maintaining a collection and thus put the collection at risk to be disbanded or forgotten should its caretaker(s) lose the ability to care for and maintain it. Political strife may also cause collections to be placed at risk. In such instances the collection may be targeted as a reminder or as a current supporter of political policies which may not be popular with the common man or government. In such situations, it may be difficult for the collection to grow as possible pieces may have been destroyed in war or other acts of violence or the people who would be able to speak on behalf of the collection may no longer live in the area or be fearful of sharing their stories. Finally, collections may also be marginalized by economic strain as finances

[59] Witzig, Katie. Tour of the Conservation Lab, Metropolitan Museum of Art, New York, NY. October 2007.

which support the staff, the building and time spent to maintain the collection may be diverted to other areas of the economy deemed more important by governing bodies. By leaving collections in marginalized situations they are not likely to be known to scholars or the general public. This further condemns them to a shortened lifespan as they are then likely not to be documented, published or appreciated apart from those who are already intimate with the collection itself.

The following studies describe institutions and their specific circumstances of marginalization. Attention is paid to why these restraints are prohibiting the collection(s) from being accessible by the larger, general public and scholars.

A. Elfin Cove, Alaska

Elfin Cove is a beautiful, yet remote, fishing village located in Southeast Alaska on the northern end of Chichagof Island. With 90 air miles separating Elfin Cove from the mainland,[60] the village is clearly a destination, accessible only by boat or float plane. Founded in 1935 by a fish packer by the name of Ernie Swanson, the village retains most of its original design, including almost a mile of boardwalk, no roads or motorized vehicles, fuel dock, and few permanent residential buildings.[61] The founding of Elfin Cove was not a coincidence. Swanson had sailed past and sheltered in the Cove, previously known as "Gunk Hole" or *safe harbor,*[62] for several seasons before recognizing that the location was an excellent mid-way stopping point between the fishing grounds of Icy Straits and Cross Sound and the mainland of Juneau. Working

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[60] Juneau Convention and Visitors Bureau. "Travel Juneau: Nearby Places." http://www.traveljuneau.com/discover/juneau/areas/index.cfm Copyright 2007. Accessed 10 February 2009.
[61] Lord-Wild, Mary Jo. Director, Elfin Cove Museum. "Tour of Collections Interview." 8 July 2008.
[62] Ryan, John Joseph. "The Maggie Murphy." Unknown Binding. 1951.

with Juneau Cold Storage, Swanson soon built a small float house anchored to the dock and began running his own packing business where he would buy the catches from the local fishermen, salt and ice the fish, and have the larger cargo freights take the catch back to Juneau, saving the fishermen the two day trip from the fishing grounds to the nearest town. The immediate success of Swanson's business allowed him to expand to the actual land of the island. Here Swanson built a boardwalk and a dry goods store which remained in business until his death in 1971.[63] With the building of Swanson's permanent store, the village slowly began taking shape with residential homes built alongside a restaurant, bar, laundry house, and Post Office.

Though Elfin Cove began as a small operation, the number of permanent year-round residents swelled from the late 1970s through the mid-1990s when the number of families eventually declined and governmental funding for the Elfin Cove School was removed completely. Now inhabited by only 12 permanent residents on a year-round basis, the residential numbers swell to a maximum of 300 between the months of May and September[64] with visitors coming to the island and surrounding waters to fish commercially or charter boats for their holidays.

The dramatic shift between Elfin Cove as a station for commercial fish packing, to a location for families to settle and finally to a charter fishing and lodge resort town, has left its mark on the material culture and social behaviors of the town. As a result, several of the long-term permanent residents of the Cove came together with the idea to save Elfin Cove's material and oral past as modern-day commercial enterprises have become the main face of the town. Thus, the founders of the Elfin Cove Museum began

[63] Lord-Wild, Mary Jo. Director, Elfin Cove Museum. "Tour of Collections Interview." 8 July 2008.
[64] Uncle Roy. Permanent Elfin Cove resident since 1947. Interview 30 July 2008.

collecting examples of home life, fishing operations and images of the village as it was

being built in the late 1930s. From photographs, to cookbooks, washing machines,

canned foods, ledger books from the Swanson General Store and fuel docks, hunting and

trapping equipment, longlining and trolling gear, school yearbooks and text books, to

examples of minerals and flora and fauna in the area, the mission of the museum is to

preserve and document past ways of life. All of these items collected since 1995 now

reside in the old school classroom of the Community Building which faces the inner

harbor.

The Elfin Cove Museum and its collection is made available during the summer

months when the town is populated by fishermen, both commercial and charter, and also

to the tourists on smaller cruise lines which anchor in the front bay for a few short hours.

The museum does not have regular working hours as tours and visits must be arranged in

advance through one of the founders or a supervising intern coordinated by the

Externship Program of the State Museum of Alaska in Juneau.

Those who visit Elfin Cove and the museum typically have a great sense of

appreciation for the town, its location and the museum's collection. As a far-away

destination, known to a select group of travelers, the chance to share with the world the

material and oral culture of Elfin Cove is obstructed due to the marginalization associated

with the town's remote location. Although the museum has recently purchased

PastPerfect cataloguing software,[65] the use of this software remains limited due to the

lack of personnel trained on the equipment and personal time constraints of the founders

and volunteers. Thus, less than a quarter of the collection has been digitized and entered

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[65] Arrived via AirMail 6 July 2008.

into the PastPerfect system.[66] Further, without an available internet signal, the application

of PastPerfect's web publication abilities for placing the collection online is not able to be

utilized at the present time. Due to these constraints brought on by the remote location of

Elfin Cove and the inaccessibility of modern conveniences such as the internet, the

collection remains mostly undocumented and unavailable to anyone who cannot be a

physical visitor to the village.

B. Jamahiriya Museum and the Nation of Libya

The Socialist People's Libyan Arab Great Jamahiriya, better known to the

Western world as "Libya,"[67] is a North African nation situated between Egypt and

Algeria. Geographically, almost 90% of the country is desert[68] with one-fifth of the

population living in the capital, Tripoli.[69] The rest of the peoples are spread throughout

the regions of Fezzan and Cyrenaica where they make their livings mostly working in oil

refineries and producing agricultural products.[70] Throughout its history, Libya has been

subject to foreign rule; being first settled by the Berbers, then inhabited by the

Phoenicians, Carthaginians, Greeks, Romans, Vandals and Byzantines respectively.

Following Byzantine occupation, the Ottoman Turks conquered the country in the mid-

16th century and ruled mainly in Tripolitania when they were replaced by Italian

colonialists in 1911-1912 during the Italo-Turkish War which reunified the divided

[66] Fox, Katherine. Externship Collections Intern. 8 August 2008.

[67] Central Intelligence Agency. The World Fact Book. *"Libya: Government."* https://www.cia.gov/library/publications/the-world-factbook/geos/ly.html Updated 5 February 2009. Accessed 8 February 2009.

[68] Wikipedia.org: The Free Encyclopedia. "Libya: Overview." http://en.wikipedia.org/wiki/Libya Updated 9 February 2009. Accessed 10 February 2009.

[69] Wikipedia.org: The Free Encyclopedia. "Libya: Overview." http://en.wikipedia.org/wiki/Libya Updated 9 February 2009. Accessed 10 February 2009.

[70] CIA World Fact Book. https://www.cia.gov/library/publications/the-world-factbook/geos/ly.html

nation under Italian rule.[71] Libya then remained under Italian rule until the 1947 Peace

Treaty in which Italy relinquished all claims to the nation and in which the United

Nations passed a notion that Libya should become an independent nation before the start

of 1952, which it did in 1951.[72]

Since its stated independence, Libya has been ruled by a hereditary monarchy[73]

which is in control of the country's vast petroleum reserves. The production and sale of

oil has advanced the nation from one of the poorest in the world to one of the wealthiest.

Despite the influx of wealth, most of the monies are placed directly in the hands of the

elite, forcing millions to live a life of poverty. Thus, little, if any, attention is given to the

arts for they are not seen as venues of tourism or capital revenue advancement for the

nation. Even without a great deal of governmental support, several museums, galleries

and archives have flourished both in the capital of Tripoli and in the surrounding regions.

These museums and archives include the Government Library, the Ethnographic

Museum, the Archaeological Museum, the National Archives, the Epigraphy Museum

and the Islamic Museum.[74] The Jamahiriya Museum, built in consultation with the United

Nations Educational, Scientific and Cultural Organization (UNSECO), may be Libya's

most prominent museum; it also happens to house one of the finest collections of

[71] Library of Congress Country Studies. "Libya: Italian Colonialism." http://lcweb2.loc.gov/cgi-bin/query/r?frd/cstdy:@field(DOCID+ly0028) Updated 1987. Accessed 10 February 2009.
[72] Library of Congress Country Studies. "Libya: The United Nations and Libya." http://lcweb2.loc.gov/cgi-bin/query/r?frd/cstdy:@field(DOCID+ly0035) Updated 1987. Accessed 10 February 2009.
[73] Foreign and Commonwealth Office. "Country Profile: Libya." http://www.fco.gov.uk/en/about-the-fco/country-profiles/middle-east-north-africa/libya/?profile=history&pg=3 Copyright 2009. Accessed 3 March 2009.
[74] Wikipedia.org: The Free Encyclopedia. "Libya: Culture." http://en.wikipedia.org/wiki/Libya Updated 9 February 2009. Accessed 10 February 2009.

classical art in the Mediterranean.[75] The Jamahiriya Museum, located in the heart of

Tripoli, houses vast amounts of artifacts dealing with the culture and traditions of the

nation. From Neolithic cave paintings to modern art, the museum maintains 47 galleries

on four floors[76] showing Libya's history. Despite being the largest museum in Libya, the

Jamahiriya Museum is still marginalized by several factors. To begin, the collection

itself is housed in a castle and though updated, this building lacks an easily controllable

environment. Further, with little support from the government, neither the museum nor

its collection is easily found online. The institution does not have its own website,

leaving possible visitors guessing at the exact location, opening hours and offerings.

Basic information on the Jamahiriya Museum is found on tourist websites and in travel

handbooks which do little to advertise the museum itself or highlight or document the

collection.

Despite the success of these institutions and especially the Jamahiriya Museum,

little information concerning Libyan collections is available to the general public,

especially online, as no museum in Libya has an individual website. To provide online

information on these underrepresented museums an effort has been begun to connect

Libyan museums and museum professionals by the International Council of African

Museums (AFRICOM). The goal is to "make Libyan museums visible online thanks to

digital technologies and social software."[77] This effort would allow potential visitors to

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[75] Bouchenaki, Mounir "The Libyan Arab Jamahiriya Museum: a first in the Arab world." *UNESCO,*
Museum Architecture, 1989. pp 40. http://unesdoc.unesco.org/images/0008/000857/085703eo.pdf#85688
7 February 2009.
[76] LookLex.com. "Libya: Tripoli, Jamahiriya Museum, Part 1." http://looklex.com/libya/tripoli01.htm
Copyright 1996-2009. Accessed 2 June 2009.
[77] International Council of African Museums. "Museums in Libya."
http://list.africom.museum/pipermail/africom-l/2007-May/000600.html Updated 15 May 2007. Accessed
11 February 2009.

find the location, opening hours and collections holdings of museums online, thus increasing the likelihood of visitation, tourism, and the sharing of cultural experiences.

Unfortunately, as these institutions cannot support institutional web pages and no published progress has been made by AFRICOM on uploading information on Libyan museums to its website (http://www.africom.museum/index.html). As a result, reliance for online information has been placed on Wiki-based sites where data can be accessed through interactive maps of the country and personal blogs.[78] These interactive maps, such as the one hosted by www.archimuse.com[79] delivers information on museums across the country via Web 2.0 tools. The site boasts a map of Libya with locations of prominent museums highlighted, blogs, articles, and a Flickr account of photographs. Membership to the Archimuse website is free and thus benefits users by connecting museum professionals and scholars throughout the world, aiding in the spread of cultural understanding and the sharing of personal experiences with marginalized collections. Other information concerning these museums and galleries can be found through personal blogs of travelers[80] and travel sites[81] where travelers to Libya have documented their experiences visiting cultural institutions of the country by posting information on specific museums, their entrance fees, and tour options, collections on display, location and hours of operation. Despite the offerings of these sites and the tourists themselves, no site appears to truly document the museum's holdings and thus share the collection

[78] Seedwiki.com "Museums in Libya."
http://www.seedwiki.com/wiki/museums_in_libya/museums_in_libya Accessed 12 February 2009.
[79] Archives and Museum Informatics. "Map of Museums in Libya."
http://conference.archimuse.com/blog/lamusediffuse/map_of_museums_in_libya_thanks_to_web2_0_ Accessed 13 February 2009.
[80] JoeTourist.com "Jamahiryia Museum." http://joetourist.ca/libya/JamahiriyaMuseum.htm Updated 6 January 2009. Accessed 13 February 2009.
[81] LookLex.com "Jamahiryia Museum: Libya." http://www.i-cias.com/libya/tripoli01.htm Copyright 2009. Accessed 13 February 2009.

with the public; they merely offer visitor reactions. Although these steps are great

foundations to digitizing and sharing Libya's collections, these Wiki-based sites, personal

blogs and travel sites are often found to be outdated with little specific content

concerning museums and their collections since their duty is to perform as travel agents,

not agents of collections documentation.

The lack of governmental support for Libyan cultural institutions has thus

marginalized the nation's holdings. While the country is currently experiencing economic

reform and more and more resources are being allocated to support increased tourism,[82] it

is likely that the government or other private sectors may use their revenue to support

Libya's cultural institutions. However, while museums across the country wait for this

monetary support and increased visitation, which would allow them to promote their own

collections, the opportunity for independent visitors to share their experiences must be

presented. The development of prominent, user-friendly Web 2.0-based sites where

visitors could upload their memories and images of the collection would aid in the

preservation of these collections marginalized by economic restraints. Such Web 2.0

technologies could be launched by the Jamahiriya Museum as a pilot program in which to

connect other institutions located across the country. Even the most basic of websites

containing the vital information of location, hours of operation and contact details would

drastically increase traveler awareness of Libyan cultural centers resulting in increased

tourism and thus increased scholarly inquiries and collection documentation.

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[82] The Middle East Institute. "Libya's Economic Reform Program."
http://www.mideasti.org/summary/libyas-economic-reform-program Copyright 2004-2008. Accessed 3
March 2009.

C. District Six Museum, Cape Town, South Africa

The Republic of South Africa, located on the southern tip of the continent of Africa, is a nation which has been fraught with political strife since the capital, Cape Town, was founded by the Dutch East India Company in 1652.[83] Although South Africa has long been known for being home to a plethora of ethnicities, languages, religious beliefs and customs, the country has been consistently plagued by apartheid sentiments and racist legislation. Cape Town in particular, has served as a basis for the apartheid movement with the Group Areas Act of 1966 defining District Six as a 'white only' location. District Six was once a vibrant site of diverse subcultures which was torn apart as 60,000 peoples were forcibly removed from their homes and relocated outside of the town's boundaries.[84] Though the apartheid movement has ended, the idea of preserving the pre-legislation cultures served as the launching point for the 1980's campaign "Hands-off District Six," which worked to protect the area from unsympathetic redevelopment.[85] It was this movement which fostered the creation of the District Six Museum in 1994.

The District Six Museum, which is seen as an institution which can offer the "opportunity to recapture the community spirit of the area and generate support for the campaign to return the families who had been removed"[86] from the area, has been a space where people can come together and share their past experiences of District Six. The

[83] Cavendish, Richard. *History Today.* "Cape Town Founded." Vol. 52 Issues 4. April 2002. pp 54-55. http://www.historytoday.com/MainArticle.aspx?m=18199&amid=18199 Accessed 3 March 2009.
[84] SouthAfrica.info: Gateway to the Nation. "Recalling District Six." http://www.southafrica.info/about/history/districtsix.htm Accessed 14 February 2009.
[85] Crooke, Elizabeth. "Museums and Community." *A Companion to Museum Studies* by Macdonald, S. Oxford: Blackwell Publishing, 2006. pp 174.
[86] Crooke, Elizabeth. "Museums and Community." *A Companion to Museum Studies* by Macdonald, S. Oxford: Blackwell Publishing, 2006. pp 175.

museum, which has defined its mission as "a vehicle for advocating social justice, as a space for reflection and contemplation and as an institution for challenging the distortions and half-truths which propped up the history of Cape Town and South Africa"[87] boasts a collection of "historical materials, fine prints and paintings, physical remains of District Six in the form of street signs and architectural vignettes, artefacts, photographic images, books, dissertations, theses, and audio-visual recordings"[88] which not only serves as a museum but could potentially serve as a regional archive and research center.

Despite the fact that the District Six Museum has a decent presence on the internet, as evidence from the museum's own website,[89] Museums Online South Africa,[90] a Flickr photograph album,[91] a Wikipedia entry[92] and travel sites, the collection is not specifically defined other than on the official museum website. While these online opportunities offer a great deal of basic information to visitors, the collection at the District Six Museum remains marginalized. The political legislation which allowed for the apartheid movement in Cape Town decreased the potential of the collection by relocating those who lived in the District, who made the area a culturally diverse and vibrant section of the city. When the non-white residents were forced from the District, the memories and oral histories, material culture and use of the amenities and plan of the

[87] District Six Museum. "About the Museum." http://www.districtsix.co.za/frames.htm Copyright 2005. Accessed 14 February 2009.

[88] District Six Museum. "Collection." http://www.districtsix.co.za/frames.htm Copyright 2005. Accessed 14 February 2009.

[89] District Six Museum. "Home." http://www.districtsix.co.za Copyright 2005. Accessed 14 February 2009.

[90] Museums Online South Africa. "District Six Museum" http://media1.mweb.co.za/mosa/oid_view.asp?pg=find_quick Copyright 2007. Accessed 14 February 2009.

[91] Flickr.com "District 6 Museum – South Africa." Austin-Lehmen Adventures. http://www.flickr.com/photos/austinlehman/2074939108/ Copyright 2009. Accessed 14 February 2009.

[92] Wikipedia.org. "District Six, Cape Town: Museum." http://en.wikipedia.org/wiki/District_Six_Museum#Museum Updated 13 February 2009. Accessed 14 February 2009.

town were lost. Though the District Six Museum is working to retell the history of area, the true experience of pre-apartheid District Six is difficult to both access and explore due to the strained economic condition of former residents and the loss of community that was the original District Six.

D. The Impact of Marginalization

To combat the issues presented by marginalization, risks that may potentially rob the world of centuries of cultural heritage and understanding, collections at risk should investigate the resources at hand to save and promote their collections. It is here that Web 2.0 technologies and communities can assist in overcoming marginalization by providing the opportunity for personal experiences to document the world's heritage securing the role of museums as agents of social inclusion.

The Elfin Cove Museum in Elfin Cove, Alaska would be able to overcome its remote location and lack of internet availability by having a Web 2.0 based page. The collection it holds is relevant to the subsistence and commercial fishing businesses today and the select group of men and women who have either fished in the waters near the Cove or lived in the village as all of the pieces have come directly from those in the town or from boats that have docked in the harbor. The ability to share the collection through the eyes of those who are familiar with the artifacts and who have personal stories associated with them places the collection on a personal level which not only explains their relevance to the mission of the museum but also describes the ways of life which developed in Elfin Cove and the defining characteristics of those who lived and worked there.

Jamahiriya Museum and other Libyan museums, which are restricted by the economic condition of the nation, must find support for their endeavors from private resources. One of the greatest resources includes visitors to the museum itself. Like the visitors to the Elfin Cove Museum, any person accessing Libyan collections can be asked to provide information on a site based upon their own experiences. By utilizing this opportunity, Libyan museums would be able to bypass their lack of funds from the government in order to record their collections; in essence, preserving their holdings which may be disbanded should the government feel that these cultural institutions are too draining on the economy. It is here that AFRICOM could play a large role in promoting the documentation of Libyan collections by presenting the idea that tourism would increase along with the resulting revenue if Libya was able to provide a strong showing of cultural heritage that was enticing to both scholars and tourists alike. Should AFRICOM focus on at least listing the museums in Libya, more tourist and scholarly attention would be paid to these collections, highlighting their cultural significance and giving the nation a greater presence on the internet.

Finally, in regards to institutions marginalized by political restraints, the District Six Museum in South Africa serves as a fine example. The museum itself does boast a website. However, like most museums, a complete inventory, especially one that is digitized, is not yet in sight. Though the District Six Museum has a number of physical objects and archived photographs, a great deal of influence on the understanding of the museum's mission and collection comes from the oral histories and the political attitudes of the region, especially how they have changed before, during and after the apartheid movement. The chance for visitors to express their feelings on how the apartheid system

is represented in the museum, post their own photographs and/or memories of the time or area, or reconnect with those with whom they lost contact if they were themselves removed from the district, would be a wonderful way to reassemble portions of the disbanded community while shedding light onto the collection through personal stories.

V. SOLUTIONS TO OVERCOME MARGINALIZATION

The internet, a powerful tool of leverage which increases users' abilities to find,

manage and share information[93] has become increasingly responsive to users' desires

through the use of updated technology known as Web 2.0. This 'version' of the internet

is based on the idea that users should be able to add to and alter the content of web pages,

thus personalizing their visits to sites. Tools which allow the altering of text, the

uploading of photographs and the sharing of home videos have brought the world closer

together by allowing people world-wide to share their experiences and knowledge

without ever meeting in person. With the clear success of Web 2.0 based internet sites

today, it is no wonder that museums have quickly come to utilize the options of these

resources. As with sites like Wikipedia, Flickr and YouTube, sharing personal

experiences creates collective knowledge on a specific subject or event. Marginalized

museums which do not have the resources to digitize and share their collections with the

public themselves, should look to utilize the options of Web 2.0 to create a way in which

visitors may record their own experiences and preserve their collections at the same time.

To promote and successfully document marginalized collections using Web 2.0

technologies, a site which could host the uploading of collections information while

having the feel and response of a social networking opportunity would be ideal. The site

itself would need to be hosted by a third-party organization, much as Wikipedia hosts the

encyclopedic article entries from around the world, and would be based on the functions

of a wiki site, where any visitor could upload or offer content to the website. To begin, a

home or main page should be created highlighting the institution itself where set formats

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[93] LivingInternet.com "The Internet." http://www.livinginternet.com/i/i.htm Copyright 1996-2009. Accessed 12 April 2009.

could be filled in with the museum's name, location and mission. Tabs could then be created from this main page for both the collection and the opportunity for visitors to blog and share their comments and experiences with the collection.

Entries for marginalized institutions and collections would begin as small blurbs (entries known as 'stubs' on Wikipedia),[94] so that they could be monitored for content and completeness of information. Ideally, the institution itself could either launch the page or at least monitor the uploaded content so that visitors are obtaining academically-based information. The page itself could then take inspiration from any of the commercially available database management systems where the fields of object name, materials, date, artist, history and cultural significance could be preset and available for visitors to fill in or alter as needed. For each collections entry, the opportunity to upload an image or video of the piece could be provided by Adobe Flash Player and/or Flickr's Uploadr. The site could thus host the ability to have multiple image uploads which would scroll through the images much like the "Filmstrip" viewing option in Microsoft Office software or the iPhoto software on Mac operating systems. These data fields along with the images of a particular piece could clearly serve as a catalogue entry for any museum as they would not only document the piece physically but provide priceless intangible heritage of the object's history and the associations guests make with the piece itself. Another feature to be added to the site would be a "Search" box where a visitor could type in a term or phrase and have any file containing those words pulled into a queue for further reference. The opportunities thus presented by this simple page formation would be of great benefit to marginalized collections world-wide. Visitors to

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[94] Bowen, Jonathan and Jim Angus. "Museums and Wikipedia." *Archives & Museum Informatics: Museums and the Web 2006.* www.archimuse.com/mw2006/papers/bowen/bowen.html Accessed 20 October 2008.
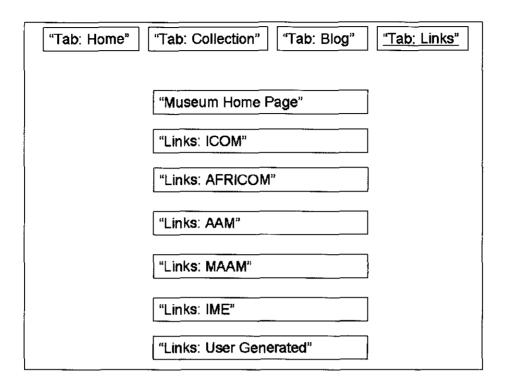
these collections could easily be asked to visit the website, with the URL provided on the ticket stub or other museum publication, and offer their comments, images and videos of their experiences. The end result of visitor efforts would include the preservation of museum holdings and the opportunity for the public to access the collection.

As there are countless ways of presenting an informative wiki-based website, the mere opportunity for guests to share their experiences is priceless. The following images are suggestions for the webpage's format so that visitors will be encouraged by the opportunity presented so that they may be inspired to share their experiences.

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┌──────────────────────────────────────────────────────────────────┐
│  ┌───────────┐ ┌───────────────┐ ┌──────────┐ ┌──────────────┐   │
│  │"Tab: Home"│ │"Tab: Collection"│ │"Tab: Blog"│ │"Tab: Links"  │   │
│  └───────────┘ └───────────────┘ └──────────┘ └──────────────┘   │
│                                                                    │
│  ┌─────────────┐   ┌──────────────────────────────────────────┐  │
│  │             │   │ "Museum Name"                            │  │
│  │             │   └──────────────────────────────────────────┘  │
│  │ Jpeg image of│   ┌──────────────────────────────────────────┐  │
│  │ institution │   │ "Location: Street Number, Street"         │  │
│  │             │   └──────────────────────────────────────────┘  │
│  │             │   ┌──────────────────────────────────────────┐  │
│  └─────────────┘   │ "Location: City, Country"                │  │
│                    └──────────────────────────────────────────┘  │
│       ┌────────────────────────────────────────────────────────┐ │
│       │ "Museum Mission and Focus"                             │ │
│       │                                                        │ │
│       │                                                        │ │
│       │                                                        │ │
│       │                                                        │ │
│       └────────────────────────────────────────────────────────┘ │
└──────────────────────────────────────────────────────────────────┘
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| "Tab: Home" | "Tab: Collection" | "Tab: Blog" | "Tab: Links" |

| Jpeg image of object |

"Object Name"

"Object Location"

"Object Material"

"Object Description"

| "Tab: Home" | "Tab: Collection" | "Tab: Blog" | "Tab: Links" |

| Video of Museum/Exhibition | Video of Museum/Exhibition |

"Blog: Topic/Comments"

"Blog: Topic/Comments"

55

"Tab: Home"	"Tab: Collection"	"Tab: Blog"	"Tab: Links"

"Museum Home Page"
"Links: ICOM"
"Links: AFRICOM"
"Links: AAM"
"Links: MAAM"
"Links: IME"
"Links: User Generated"

The success of placing collections online to serve as advertisements for the institution and as an opportunity for research depends solely upon the online community that will first create the site and then upkeep the site and the subsequent information. Globally, many online communities exist for various purposes, from mere social networking, to the sharing of scholarly data enhanced by the development of a sociable virtual space which encourages real-time two-way dialogues through email or a chat board.[95] These communities or interest groups are created by peoples' desires to network with one another and also to learn or offer data on a particular topic. Online groups offer the opportunity for each participant to speak on equal footing, a chance not typically available for those not involved on an administrative level with the institution. With

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[95] Muller, Klaus. "Going Global: Reaching Out for the Online Visitor." *Museum News.* September/October 2002.

many institutions' goals being to identify and remove barriers such as those caused by finances, location, intellect, and physical disability, museums which utilize methods of providing equal opportunity involvement are one step closer towards having the museum act as an agent of social inclusion[96] which can thus be facilitated by active participation on wiki-based sites.

Beyond involvement of a core group of individuals associated directly with the institution and its web-based promotion of the collection, the online community can be expanded into reaching a larger population of museum professionals. By becoming recognized by larger museum organizations such as the American Association of Museums (AAM), International Council of African Museums (AFRICOM) and the International Council of Museum (ICOM), marginalized collections and their sites will pull in museum professionals who are both able to help organize and provide information on specific topics but also who are able to promote the cataloguing and preservation of at-risk collections.

The abilities of the internet do not just provide entertainment and knowledge between individuals; it also allows institutions such as museums to promote both themselves and their collections online to those who may not be able to visit in person. Today, museums have utilized Wikipedia, Flickr and YouTube, among other Web 2.0 based sites, to document and share their holdings and will no doubt continue to do so in the future. Due to the success of the internet and its ability to both gather and share information, the recommendation for museums which are marginalized in terms of location, economic limitations or political conditions to take advantage of Web 2.0 tools

[96] Sandell, Richard. "Museums, Galleries and Social Inclusion." *Heritage Lottery Funds Assessment.* http://www.hlf.org.uk/NR/rdonlyres/DF2FCDA8-85B3-4A28-B68A-A59E2796951F/0/needs_inclusion.pdf Accessed 24 April 2009.

should not be taken lightly. With the option of having visitors to an institution take photographs or video of collections pieces and upload these, in addition to their comments on their experiences onsite, museums who cannot afford to digitize and host their collections online will be able to both document their holdings and place them in the public eye in an efficient, low-cost manner. As these marginalized collections are likely not to have been documented before, the mere recording of them through images and brief descriptions greatly serves both the institution and the preservation of the world's heritage as they are at risk until documentation is complete.

As the internet continues to expand and the technologies which define it are becoming both more adaptable and accessible, museums must remain aware of the ties which bind online communities together. Institutions should recognize the trends on internet usage and format their sharing of collections data appropriately. The marginalized collections located in Elfin Cove, Libya and South Africa must promote the drive to aid their institutions in digitizing and sharing their collections to safeguard what they have today in case of dispersal of the collection in the future. The end result of this collective effort using the abilities of Web 2.0 technology is not only the dissemination of knowledge but the preservation of the world's cultural heritage.

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