Executive summary

The project’s original aims give a good basis for initial evaluation:

‘The project hopes to build a self-sustaining network of skilled and knowledgeable museum professionals and Wikimedians that will continue to open up, use and disseminate information and media from collections across the county.’

The project had excellent contact with Yorkshire’s museums and built a more detailed understanding of digital capacity, attitudes to openness and the inherent challenges of GLAMwiki work. It proved impossible to build a network to the point of sustainability as far too few museums engaged sufficiently with the project and even those that did were unable to build Wikimedia work into their day-to-day workflow. Though this may be something of a disappointment in terms of immediate achievements, it provides a detailed picture of the challenges to GLAMwiki work in the UK and more broadly. This should enable future projects to be better designed and targeted. It also reinforces quite how much foundation work needs to be done to bring GLAMwiki into the mainstream of the sector.

This report is not exhaustive but summarises the key outcomes and lessons of the project. For more details of activities see the interim reports:

- Report 1 - 22 August 2014
- Report 2 - 23 October 2014
- Report 3 - 11 December 2014
- Report 4 - 20 February 2014
- Report 5 - 28 April 2015
- Report 6 - 6 July 2015

Summary evaluation of the project’s aims

Each element of the project identified in the original design is itemised here with a brief summary of the developments in that area.

- ‘Research - finding out about the capacity, needs and ambitions of the 150 museums in the region.’
Research has taken place at two scales. A summary table of the region’s museums was populated with publicly available information but provides a good basis for comparing institutions and their capacity. A survey designed to get broad information about staff attitudes to openness only got eight responses - a case-in-point for one of its key results: seven out of eight respondents said that lack of staff time was a key obstacle to engaging with Wikipedia. More detailed information was gained informally from meeting with curators and other staff. This reinforced the idea that digital capacity is generally low and risk aversion is high.

- ‘Training - helping staff and volunteers understand how Wikipedia/Wikimedia works and how to collaborate with the editor community’

In total 50 people were trained to edit Wikipedia including 12 museum staff members and nine long-term volunteers. Though all had very positive experiences of the training (eg, Edit-a-thon Feedback) very few seem to have integrated Wikipedia work into their general activities. None seem to have begun to use their watchlist or participated in talkpage discussions.

- ‘Policy change - helping larger institutions understand how to integrate Open Culture practice/strategy into their digital work’

Several museums began rethinking their licences and sharing policies as a result of the project but these discussions never got to decision makers (trustees/boards) and were very informal. Wariness of the complexity involved in IPR was a major issue.

- ‘Image donations - helping museums of any size make donations of Public Domain or collections imagery. This may involve digitisation support.’

Three museums gave donations of media. One was a small charitable trust and the other two were local authorities. There was a range of Public Domain material, collections photography and even some commissioned works. The key motivator to make these donations was a sense that the donations were relatively risk free - the unknown factors were minimised. No other museums staff took this step for fear of repercussions internally (a culture of risk-aversion) or because there were no other situations under which they permanently relinquished control of items.

- ‘Innovation - exploring the opportunities that museums present themselves - such as uploading videos of living history, crafts or intangible heritage.'
Several of the project’s victories were unanticipated: the Laurence Sterne Trust and Rotherham Museums donated original content they had commissioned for internal use: releasing the copyright to artworks of a kind rarely seen on Wikimedia Commons. The Laurence Sterne Trust organised a training session with students at Northumbria University and an accidental encounter on Wikipedia led to York artist William Etty having his biography rewritten by an experienced Wikipedian.

Working with Museums Development Yorkshire

Having this project take place under the auspices of MDY led to a number of opportunities that would have been otherwise unavailable. The first round of awareness raising in the project took place at the Museums Development forums - these biannual forums are run for three of MDY’s regions (East Yorkshire and Humber, West Yorkshire and the Dales, North Yorkshire). I attended these meeting over the summer of 2014 and got the chance to present to and meet representatives from a the majority of the region’s museums. This opportunity, plus the chance to get to know the Museum Development Officers (Michael Turnpenny, Alan Bentley, Liz Denton and Dieter Hopkin) meant I developed a much better sense of the needs and capacity across the region. The MDOs were good at helping maintain contact with museums, brokering introductions and sometimes accompanying me to meetings. They gave good advice about museum’s needs, preoccupations and issues and warned that it would be difficult to engage with the key decision makers.

The Museums Development Forums were the key profile-raising events for the project. The events act as general opportunities for representatives from the region’s museums to come together and discuss issues with the museum development officers and each other. They also incorporate talks on a range of relevant topics. The smallest museums often have no paid staff and send a trustees and/or volunteers - for these people the forums may be their only opportunity to learn from others in the sector.

The vast majority of museums representatives responded very positively to the idea of the visibility Wikipedia work might give their collection.

- **West Yorkshire Museums Forum** - 26 June 2014
  
  - 20 representatives from 10 institutions

- **East Yorkshire Museums Forum** - 22 September 2014

  - 27 from 12 institutions

- **North Yorkshire Museums Forums** - 2 & 7 October 2014
  
  - 14 from 8 institutions
  - 17 from 7 institutions

Wikimedia UK perspectives

- From Daria Cybulska, Wikimedia UK’s Head of Programmes and Evaluation

This residency was a direct outcome of the York Museums Trust WIR project in the previous year. In the last quarter of the original residency, after reflecting on the project, YMT felt that a continuation of work would be
beneficial. We decided that providing advice, support and hands-on help to GLAMs in the entire region through the dedicated Museum Development Network would be beneficial for both YMT and Wikimedia UK, more so than just focusing on YMT itself. Such an approach was something that YMT already did in other areas, such as curation best practice and digitisation. It was felt that Pat would be ideally placed to be an ambassador for GLAM/Wikimedia partnerships in the region, particularly that he already had the full backing of Museum Development Manager Michael Turnpenny, (thanks to his online Ask an Expert session done in partnership with Museum Development Yorkshire as part of the initial residency). These set up discussions took place in April/May 2014.

From that start point YMT and WMUK developed a plan for the 'Phase II' of the residency, with Pat remaining to be based at YMT, but having a fully regional reach. The objectives of this project are described elsewhere in this report. From the perspective of WMUK, the increase of reach of the project was very valuable, and we were keen on continuation - for this reason we approved for the Phase 2 to go ahead. Project start was set for June/July 2014.

The project was designed to be closely tied to MDY engagement with museums across the region to give it a consistent platform to promote GLAMwiki to all institutions (not least because this joined-up approach was already funded by Arts Council for other areas of museum practice). There are 152 regional museums that we thought could potentially be reached.

Residency was primarily managed from YMT with strong contribution from Martin Fell for day to day support. Wikimedia UK focused on setting up the systems for the project by approving targets, setting out metrics, and systems for reporting. We would then review the incoming reports, making suggestions for different approaches where helpful. The review meetings, attended in person in York, were a valuable opportunity to talk through the progress and difficulties, link to other projects, and reinstate what WMUK wanted to get out of the project. It is reassuring to find that YMT found those to be very helpful. We were also on call for Pat’s support, although perhaps in less capacity than he would have needed.

With the project starting in July 2014, by January 2015 we were able to reflect on the progress so far. YMT was seeing anecdotes of positive change towards openness in the organisations. Institutions were coming back after being approached 6 months before (training/consultation), and were interested in collaborating.

A detailed assessment on progress on objectives can be found here:

https://docs.google.com/document/d/1lcJUk_N2bBHvj3-LVARWHafnr2evHm4cQQkJCXHaXSs/edit#heading=h.dje4n49unlxw

However, already at that point we were seeing numerous challenges faced by the project; particularly demotivating were the ongoing rejections of collaboration from institutions:

- Time needed for the approached institutions to react is substantial.
- Many institutions, especially the smaller ones, approach YMT and ask for digitisation training. The idea from YMT is to provide it, but expect ‘in return’ to obtain the digitised, freely licensed images coming from the institutions. This approach has not been as popular as expected, however.
- Local Authorities are enthusiastic about the project, but the corporate centers within them stop the initiatives.
- For ‘paper based’ organisations, of which there are many in the network, transition to digital is challenging in itself.
- Organisations see engaging with Wikipedia as a complete organisational change, and feel it’s too much for them without additional support.

These challenges continued to be barriers during the latter half of the project. There have certainly been positive instances of change, and valuable image uploads (as described in this report), but the initial aspiration of the project to instal significant change within the network was not reached, which meant that the project hasn’t quite
delivered on the original expectations. Perhaps the readiness of institutions to work with Wikimedia was overestimated.

We see this project as a significant learning opportunity on how working on a network Wikimedian in Residence project can be challenging. Bearing this in mind, it is also encouraging to see that YMT is still interested in collaborating with Wikimedia UK. From what we have seen, some institutions simply progress fairly slowly, and the positive changes may still take place in the future.

With the challenges of the project, we recognise that despite being in touch with Pat and YMT regularly, further support would have been beneficial. Sadly, our capacity limited what we were able to offer.

One important learning point is that, when running a 'network residency', it's valuable to first base the resident in one institution. This allows them to have experience with direct delivery, before moving on to the more indirect work of a network. The lessons from this were shared with the WIR at Museums Galleries Scotland, a residency with a similar 'network' approach. This took place at the induction stage for the latter, and meant the MGS resident was based at an institution.
**Summary numbers**

**Engagement**

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<th>Number</th>
<th>Description</th>
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<tr>
<td>93</td>
<td>Number of museums/sector representatives addressed in one-to-many presentations</td>
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<tr>
<td>50</td>
<td>Number of institutions contacted in total (formal, informal and electronically) - ⅓ of total</td>
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<tr>
<td>16</td>
<td>Number of museums/sector representatives engaged in face-to-face meetings</td>
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<td>10</td>
<td>Number of institutions engaged in face-to-face meetings</td>
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<td>50</td>
<td>Number of people trained to edit Wikipedia</td>
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<tr>
<td>13</td>
<td>Number of trainees who made an edit more than 48 hours after their training session</td>
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<td>7</td>
<td>Number of remote Wikipedians who collaborated on Yorkshire museum’s content</td>
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**Wikipedia edits**

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<td>Number of articles edited as a result of the project (including newly created articles)</td>
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<td>Number of articles created as a result of the project</td>
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**Image donations and reuse statistics**

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<th>Number of images (some items have multiple images)</th>
<th>Numbers of images (of media files) donated to Wikimedia Commons by Yorkshire’s museums</th>
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### Images from the York Museums Trust Online Collection

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<td>Dutch</td>
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Images from Harrogate Museums and Arts reuse

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Images from the Laurence Sterne Trust reuse

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<td><strong>12</strong></td>
<td><strong>27,369</strong></td>
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*April 2015 chosen as a roughly average month of the four tracked on Baglama. Note that more images have been added to articles since.

One-to-many

West Yorkshire Museums Forum - 26 June 2014
- 20 representatives from 10 institutions

East Yorkshire Museums Forum - 22 September 2014
- 27 from 12 institutions
North Yorkshire Museums Forums - 2 & 7 October 2014
- 14 from 8 institutions
- 17 from 7 institutions

Yorkshire FED Conference - 29 May 2015
- 6 from 4 institutions

WWI Regimental Museums Project - 2 June 2015
- 9 from 7 institutions

Face-to-face
- York Minster - Helen Moore, 27 August 2014
- Craven Museums - Martin Wills, Laura Claveria, 29 August 2014
- Harrogate Museums - Sheila Asante, 30 September 2014
- Shandy Hall - Elinor Camille-Woods, Patrick Wildgust - 10 October
- Burnby Hall - Peter Rogers - 16 October 2014
- National Media Museum - Michael Terwey - 29 October 2015
- Barnsley Museums - Jemma Conway, Natalie Murray - 6 November 2014
- Rotherham Museums - Karl Noble, Charlotte Tomlinson, Jenna Moughton, Becky Gee - 5 February 2015
- Hepworth Wakefield - Elspeth Mitchell, Holly Grange - 6 February 2015
- Malton Museum - Rick Jones - 6 February 2015 (phone meeting)

Additional organisations talked to
- Tullie House, Carlisle (at Working Internationally Regionally Project)
- National Football Museum, Manchester (at Working Internationally Regionally Project)
- Leeds City Museums (at MA Tweetup)
- Sheffield Industrial Museums (at MA Tweetup)
- Beamish Living Museum (at Yorkshire FED)

Tracking relationships and challenges

Relationship summaries
A visual summary of the relationships with each museum over time and how they developed is provided by the YNP Museum relationship tracking chart. It gives a broad impression of how difficult it was to sustain a relationship despite multiple reminders via email and a number of incidental contacts with museums staff. I sent emails to all these contacts to inform them of the project’s milestones (major uploads, events and so on) and had sections in MDY’s newsletter. These never led to rekindling relationships that had gone cold.

In addition - I have produced a table summarising a range of data about each museum, its governance, collections, digital capacity and so on: UK GLAMwiki and OpenGLAM work
This is based on an Arts Council dataset and could be expanded to cover all UK museums in future.
Barnsley Museums Services
Barnsley is a medium-sized local authority museum service. They operate several sites and have a diverse collection and a particularly strong relationship with the local community. Their Community Heritage Curator Jemma Conway was particularly keen on the project and we made first contact informally at the Museums Association tweet up (30/7/2014). The team were hoping to fold some Wikipedia work by their volunteers into the redevelopment of the Cooper Art Gallery with the project starting around February 2015. Unfortunately the idea seemed to go cold and neither a Commons image upload or a training event took place.

The entire YMT digital team went to Barnsley to run digitisation training (13/04/2015) at which I talked about Wikimedia Commons and Wikipedia as being valuable outputs for high-quality digital content. This was attended by management, curators, public engagement team members and volunteers. This event seemed like an opportunity to rekindle the relationship but despite persistent reminders and emails with a very enthusiastic and digitally-skilled volunteer no further progress was made.

Captain Cook Memorial Museum
The Captain Cook Memorial Museum is a small independent charitable museum. It is in the heart of Whitby, a tourist town on the North Yorkshire coast. I spoke with their director at the ICOM Working Internationally, Regionally Project workshop (24/09/2014) and a curator at the NY Museums Forum (7/10/2014). They seemed keen on developing web output for the museum and I emphasised the potential international connections through GLAMwiki to other heritage sites and collections related to Cook’s voyages. However, despite follow up emails the relationship never developed.

Craven Museums and Gallery
Craven Museums and Gallery is a small local authority museum service in Skipton. They have a small, eclectic display space above the town hall/tourist information centre. They also have excellent local collections of archaeology and natural history and connections with local amateur groups and the community. I first met their team at the WY Museum Forum (26/06/2014) and they were very keen to get involved with the project. I went to meet them at Skipton (29/08/2014) and they were enthusiastic about folding Wikipedia into their upcoming plans to improve their digital offer. They were in the process of moving onto their first proper collections management system and were wary of getting involved in Wikipedia before they’d got that properly set up. They were hoping to either host a training session or attend the one at the Yorkshire Museum (3/11/2014) but had too much on. After this the relationship went cold as they got diverted by other things.

Harrogate Museum Services
Harrogate Museum Services operate the Mercer Art Gallery, Royal Pump Room Museum and Knaresborough Castle. They are a local authority service but given relative freedom from the council’s leadership in terms of exhibitions, collections and policy. However, they are beholden to the council’s IT services, framework and data security and given very little scope for creating, altering or expanding their web content. I first met their exhibitions and collections assistant Sheila Asante at the WY Museum Forum (26/06/2014). She was keen on the Wikimedia project and set up an initial meeting (30/09/2014). At this meeting we settled on the Royal Pump Room’s Egyptological artefacts as a reasonably coherent, well-documented and well-photographed collection that would be suitable for an image donation. As the team were having problems with their collections management software and had other priorities it wasn’t until the new year that the image donation itself was arranged (30/1/2015). Though small (eventually climbing to 94 by March 2015) this donation has done well on popular articles such as Anubis and Paint. The next step was a training
session with one of Harrogate Museum’s regular volunteers (Jonathan Fenny) who began working on improvements to the article for the Royal Pump Room using his Sandbox: the improvement is striking. Jonathan also began a conversation with Wikipedia User Iry-Hor on the Harrogate Museums Directory Page. The hope was that this would lead to improvement of Wikipedia content relating to Ancient Egypt using Harrogate’s images but unfortunately the conversation went cold. Later, Jonathan began uploading images related to the Royal Pump Room and the collections and has begun editing the article for Knaresborough Castle in another Sandbox (ongoing - now with Richard Nevell advising). After noticing a few issues with the quality of the photos and metadata being uploaded I offered and ran a training session specifically on uploading images (21/05/2015) and had a broader discussion about the challenges of images, metadata and collections at Harrogate. At the end of the project Sheila was about to go on maternity leave and we had a final meeting with her replacement in order to ensure the relationship continued. Everyone was very keen to continue the relationship and were very positive about the idea of addressing the bigger issues with working digitally that were being experienced at Harrogate.

Hepworth Wakefield
The Hepworth Wakefield is a unique art gallery that holds the Barbara Hepworth Legacy and Wakefield Council’s historic art collection as well as hosting major contemporary art exhibitions. Initial attempts at contacting their team were ignored but their assistant curator Holly Grange saw coverage of the 2014 edit-a-thons in the art sector press. This led to her contacting Dorothy Howard in New York and being passed to me via Daria Cybulska at Wikimedia UK. Holly and I met to plan the session (6/02/2015) with their marketing coordinator Elspeth Mitchell. The edit-a-thon itself was a great success (MeetUp Page; Report) and indirectly led to a tenuous relationship with the University of York’s student Art History society. However, several attempts to engage the team in a Wikimedia project using the Hepworth Wakefield’s historic art collection or documenting their contemporary art collection led to no outputs. Holly, Elspeth and several other staff members who attended the edit-a-thon were all very enthused by the power of Wikimedia. However, unlike the one-off event, they were unable to see the justification of diverting resources into a longer-term project.

Kirklees Museum Services
Kirklees Museum Services is a medium sized local authority museum service that operates six sites including small museums, an art gallery and historic houses. I first spoke to one of their team members Emma Crowley at the WY Museums Forum (26/06/2014) and again at the Museums Association Tweet Up (30/07/2014). Despite her enthusiasm at these meetings Emma never responded to my emails about getting involved in the project.

Laurence Sterne Trust
The Laurence Sterne Trust operates Shandy Hall, a small, rural historic house museum that celebrates the life and work of author Laurence Sterne. Sterne has a cult following internationally, his work is in the public domain and the trust has a large collection of material relating to his work. In addition they commission unique contemporary works that respond to Sterne’s legacy. I first met their curator Elinor Camille-Woods at a photographic session she had come to at the Yorkshire Museum (July 2014) and then at the Museums Association Tweet Up (30/07/2014). The small team at Shandy Hall are keen to experiment and have a free hand to try new things. They made the first image donation before a one-to-one meeting by giving me some files of site photos and public domain artworks at the NY Museums Forum (2/10/2014). A meeting (10/10/2015) led to Elinor attending a training session (3/11/2014) and then the setting up of a training session at the
University of Northumbria. This was possible because one of the lecturers that works in the Heritage Studies and English Literature departments teaches on Sterne and sends placement students to Shandy Hall. The students took to Wikipedia very quickly and although it led to minimal editor retention (1) an even bigger session is planned for the future (8/9/2015). More ambitiously, the LST donated digital photographs and scans of 2D and 3D artworks they had commissioned including those by John Lawrence and Martin Rowson (see Wikimedia Commons). What has been unfortunate is that these images have not gained much attention from Wikipedians. Despite relatively good pages relating to Sterne it has been difficult to attract editors to use these pictures. The few placements they have across Wikipedia are mostly by myself after negotiating with editors.

Malton Museum

Malton Museum is a very small museum run by a charitable trust. It has a high quality collection of archaeological material - particularly Roman objects excavated locally. However, the museum is currently 'homeless' and only has a temporary display space and teaching collection. I first met members of their team at the NY Museums Forum (7/10/2014). This was then picked up by one of their trustees - Rick Jones - in early 2015 and we made a plan for Malton to donate some imagery and potentially organise an edit-a-thon in relation to a Roman archaeology conference. In May 2015 the trust appointed a HLF funded community development officer to develop new exhibitions and potential digital projects. However, despite multiple follow up emails and conversations the trustees never settled on final details for the project and no outcomes were reached.

National Media Museum

The National Media Museum has huge collections of film, photography, sound and more recent media including born-digital materials. It is part of the Science Museum Group so has good resources for digital capture, recording and sharing. However, this is accompanied by a complex management bureaucracy. I first met their database manager Simon Braithwaite at the Museums Association Tweet Up (30/07/2014) and then set up a meeting with their senior curator Michael Terwey (29/10/2014). Michael and Simon were both keen on opening up and looking at historic photography collections on Wikimedia Commons. In advance of the meeting I did some organising and analysis (GLAMorous tool) of their existing imagery on Commons all of which had been transferred from their Flickr Commons presence. This was a great motivator for them to get involved but they were both very sceptical of the scope for overcoming the internal obstacles to working with Wikimedia and the huge staff and resource pressures preventing them from doing effective work with their collections - they are forced to concentrate on work that brings in visitors. As a result, despite a number of reminders and a chance encounter with Simon at the YorksFED conference (29/05/2015) they have not engaged in the project.

North York Moors Railway

North York Moors Railway is a heritage railway that runs between Pickering and Whitby (North Yorkshire). Their stations have small museum spaces and they have a collection of historic objects and lots of documents and plans relating to their locomotives and rail engineering. I first met their archivist Mark Sissons at the NY Museums Forum (7/10/2014). He was particularly interested in scanning large (A0 or larger) engineering plans and uploading them. Unfortunately, despite repeat reminders into spring of 2015, there was no follow up.

Ropewalk Museum

The Ropewalk Museum is a small charitable trust museum dedicated to the history of rope-making and the industrial history of the Humber estuary. I first met one of their team Liz Bennet at the EY Museums Forum (22/09/2014) and she was very keen on integrating Wikipedia work into their
community outreach programmes and an upcoming HLF bid they were making. However, despite repeated attempts by myself and the Museum Development Officers (Michael Turnpenny and Liz Denton) the Ropewalk team never asked for more advice on this work. They gained their HLF grant in spring 2015 but there has been no indication of whether this has led to Wikipedia work.

Rotherham Museums Services
Rotherham Museums Service is a small local authority museum service. They operate a town museum, an art gallery and a regimental museum. They got in touch after hearing about the project from the Barnsley team and the Museums Development Team (19/02/2015). They were keen on sharing images and information related to their collection. However, they had a lack of accessible, well-documented, high-quality imagery and issues with collections management systems. Their team attended the training session at the Hepworth Wakefield (06/03/2015) and the digitisation training at Barnsley Museum (13/04/2015). The most exciting development with their work was the donation of content from their archaeological displays: images and video that they had commissioned and that they owned the rights to. This led to what is (believed to be) the first donation of a 3D reconstruction video to Commons: Templeborough Roman Fort. Unfortunately, due to a misunderstanding, the other images suggested - sketches and watercolours of Rotherham through the ages - were supplied in unusable formats and therefore could not be used on Commons. Despite repeated offers the chance to resolve the issues with these and continue the relationship never arose.

Royal Armouries Museum, Leeds
The Royal Armouries Museum is a QUANGO body that operates several major sites including the Leeds site which holds the largest collections. They are relatively well-funded and have good digital resources including an online collection platform which is about to launch. They proved very difficult to contact in the initial phases of the project but they got in touch after meeting other members of YMT’s digital team at a meeting about an ongoing HLF-funded partnership helping Yorkshire’s regimental museums digitise WWI related material. I attended a meeting of this group (2/06/2015) and got to present to the whole group. The curatorial team from the Armouries immediately saw the benefits of opening up their collections online and were keen on Wikipedia but they were wary of commercial licensing concerns and ‘hoarding instincts’ from other departments. As a QUANGO that technically reports to the Crown Estates, they are unsure how they will be affected by the Open Government Licence. This may act as a pressure to be more open with things but the practicalities will take a long time to sort out.

Scarborough Museums Trust
I met representatives from Scarborough Museums Trust at the NY Museums Forum (7/10/2014) and the ICOM Working Internationally, Regionally Project workshop (24/09/2014). They seemed positive about the idea of digital openness but very resistant to experimenting with it given their current priorities: they saw it as unrealistic. However, contact with their Project Officer Esther Graham led to an invite to present at the YorksFED conference (29/05/2015).

Stewart Museum
The Stewart Museum is a run by a small charitable trust. Their main attraction is a botanic garden and the museum holds artefacts collected by the Stewart family during the late-19th and early-20th century. I first met their curator - Pete Rogers - at the EY Museums Forum (22/09/2014) and he was particularly interested in collaborating with the whole digital team at YMT to get high quality artefact photographs that could then be released on Commons. I met Pete (16/10/2014) to discuss the options for this. Due to issues with timings there wasn’t an opportunity for our team (myself, Martin
Fell and Graham Thorne) to visit the site until spring 2015 and it wasn’t until just before this proposed meeting that we realised that there had been misunderstandings about this proposal. We were hoping to go and train Peter to do object photography using YMT’s portable kit. This relied on having sufficient space at their site and enough time to run some training. However, due to the limited space at the site, issues with security and public access we had to cancel this session: essentially, Pete was hoping that our team would be able to do the photography in their cafe space before opening (10am) and take a huge number of photos in this time with no training offered.

York Minster
York Minster is operated by the Chapter of York and the Church of England. The Minster itself is a major tourist attraction and has a basement museum that goes as far back as the Romano-British archaeological remains. I first met Helen Moore their community engagement officer at the WY Museums Forum (26/06/2014) and she was keen on exploring the options to open up their library resources (including scanned medieval manuscripts and other rare books). We met (27/08/2015) to discuss the options for this and she made the case to various team meetings at the Minster. However, they have well-established commercially-oriented methods for accessing their collections. She was unable to overcome their unwillingness to review this, or even consider doing so. Without a willing staff member connected to the collections it was impossible to make progress.

York Museums Trust
Continued work with York Museums Trust is discussed below.

Issues in GLAMwiki relationships: lessons from this project
As can be seen from the above summaries, the obstacles to tangible GLAMwiki outputs were still too high for most of Yorkshire’s museums. Despite the efforts made, it is still difficult to draw out concrete indications that an organisation is going to participate in GLAMwiki work; often organisations that seem keen to participate stumble at very minor practical hurdles.

Despite the complexity of each relationship’s developments, it is possible to identify common barriers to engagement in GLAMwiki work. These common barriers have been found by others attempting GLAMwiki work across the world but it is interesting to see that they still apply in this situation where Museums Development Yorkshire was aiding with access to the museum community and the project had the official support of a major regional museum trust (YMT).

First order barriers: Ideological and institutional obstacles
Fundamental objections such as these often manifest very early in the presentation of GLAMwiki ideas to museums staff. They are often very entrenched and used to dismiss or ignore the rest of the evidence for working with Wikimedia/OpenGLAM.

- ‘We cannot embark on any work unless it will generate a return on investment in terms of visitor footfall and/or revenue.’
This objection is common across museums of all sizes and types and is symptomatic of a pressure to apply ‘business sense’ to decisions in the public and third sector generally. The unpredictable and non-financial nature of Wikimedia work meant that it was dismissed out of hand by museum professionals determined to focus on their ‘core activities’.

- ‘Doing GLAMwiki work would be very nice in principle but we have real work to do.’
This objection is more sympathetic to the convergence between the aims of the Wikimedia movement and those of the GLAM sector. However, it illustrates the pervasive sense that such projects are still a great distance from the core activities a museum should be prioritising. Schools work, community engagement and even social media - though only recently accepted as part of a museum's remit - are seen as more relevant and important than GLAMwiki work.

- ‘The senior management team/trustees/board would never approve GLAMwiki work.’ The fact that museum representatives often displace resistance onto more senior figures is an illustration of the general risk aversion, stasis and lack of experimental freedom in the museums sector. Internal advocates for GLAMwiki work have been crucial in almost all successful projects. This objection makes it clear that few staff feel comfortable taking on this mantle even if they are sympathetic to OpenGLAM principles and goals.

- ‘We have existing tools for sharing online content that have commercial benefits.’ Many organisations have been tempted into the supposed financial rewards of selling their content (normally images) through their own services, or third-party commercial sites (such as Bridgeman). Such services rarely get any evaluation of whether their commercial nature actually brings benefits. However, they are deeply embedded: staff rarely know how to reassess the contract terms or the technical elements.

Second order barriers: Technical and practical obstacles
Staff and organisations that show significant understanding of the potential synthesis between GLAMwiki work and their museum often still make objections based on their digital capacity in terms of resources and skills.

- ‘We’re not remotely ready to get involved in GLAMwiki.’ Many organisation’s feel that their collections metadata, imagery or existing web content has to be up to a certain standard before they would feel confident to engage with GLAMwiki work. In some cases this is partly true - many small museums still lack collections management software, decent photographic skills or equipment and an editable website. However, this objection also reflects a resistance to small scale and/or experimental projects. In tech start-ups it is now commonly held that making a small experiment in a new field is likely to use less resources and generate more insight than attempting exhaustive research and pre-planning in detail. This way of working is very unfamiliar to the GLAM sector.

- ‘None of our staff or volunteers have the skills to work with Wikipedia.’ Aversion to new technology in this case is based on worries about learning new skills. It is also another example of what museum’s staff regard as appropriate and inappropriate territories for their work: working on the web is not in their domain of expertise therefore they do not see it as worth learning.

- ‘We don’t understand our collection’s copyright status and cannot risk releasing anything without a full review.’ Copyright is obviously a major issue for many GLAMs and is often very poorly understood by staff in key positions. This has been exacerbated by the rapid development of internet sharing (social media) leading to further confusion. Few GLAMs seem comfortable with making ad hoc or experimental releases of collections without a full understanding of how everything fits together.
Third order barriers: Incidental issues
These are the smallest, though often the most frustrating incidents that lead to the downfall of a potential GLAMwiki partnership. They are not objections, but practical incidents that prevent a relationship generating any outcomes. These are what stopped the relationships described earlier in this section.

- Failure to engage key staff
  - York Minster - My contact, Community Engagement Officer, Helen Moore, was unable to get support from curatorial staff.
- Misunderstanding of GLAMwiki needs
  - Rotherham - Digital capacity at Rotherham is very low. This led to misunderstandings of what material was suitable for donation to Commons.
- Deferral for the perfect project
  - Barnsley - Though keen in principle, the Barnsley staff deferred their engagement in the project in the hope of assigning the ‘ideal volunteer and collection’.
- Genuine lack of resources
  - Burnby Hall - At Burnby Hall internal digital capacity is negligible and staff are very thinly stretched
- Major bureaucratic pitfalls
  - National Media Museum and Royal Armouries - at both these large organisations, enthusiastic curatorial staff were not equipped to take the Wikipedia project up the management chain to get it approved. Neither did they feel free enough to embark on it without senior support.
- Narrow focus on comfort-zone
  - Hepworth Wakefield - The running of an event (the Art+Feminism edit-a-thon) went well because it was reasonably familiar ground for the team. The more ambitious hopes to make content donations and do further collections-based work never bore fruit.

Continued work within York Museums Trust
Though outward-looking this project also gave an excellent opportunity for continued work with YMT. In fact, the continued relationships with curators and other staff demonstrated the effectiveness of long-term partnerships: foundations need building before work can bear fruit.

Licensing developments
YMT Has continued to embrace open licensing through its own platform, the Google Cultural Institute and Wikimedia Commons. This has been celebrated internally and by several organisations such as the Collections Trust, Europeana and York’s UNESCO Media City team.

Tempest Anderson PDR
After the lengthy series of delays (since spring 2014) the second set of images from the Tempest Anderson collection were finally uploaded to Commons just as the residency was coming to an end. With the support of YMT, I used the collection to produce a piece for the Public Domain Review.
Targeted image releases
Coins volunteers
Nurturing editors
Etty case study
Castle Museum Training session

(include the report on opennes
https://docs.google.com/document/d/1-_JEZxTQA25ofhQ7ay4zhm6vHgUGC9m1YsnXNbgKME/edit#heading=h.zf82kbq134vg )