RunCoCo: How to run a community collection online

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1 Synopsis
The project RunCoCo - How to Run a Community Collection Online was set up to offer advice, training, and open-source software to those interested in running a community collection online. The outcomes and lessons learned can be synthesised into a simple A,B,C of advice for projects and groups who aim to ‘crowd-source’ with sustainable success: Aim for Two-way engagement; Be part of your community; Challenge your assumptions. The RunCoCo project team have played a key role in supporting and promoting this new way of working with the public for impact, outreach and engagement at home and abroad. The outputs of the project are available on the RunCoCo website for free. These include guides, workflows, reports, training materials and open source software.

2 Introduction
Community collection is a form of collaboration that shapes academic work in new ways, bringing many new voices to the conversation, blurring the division between the amateur and the professional. It can be compared to ‘crowdsourcing’. University-community
collaborations of this kind are increasingly shown to work, with benefits for all involved. As explained in the JISC publication Capturing the power of the crowd and the challenges of community collections (2010), which refers to e.g. The Great War Archive, East London Lives 2012, GalaxyZoo and RunCoCo. “Crowdsourcing is when a problem is broadcast to a wide audience or community that could solve the problem collectively. Mundane tasks could be outsourced to a motivated and enthusiastic community of experts. The community can assess the answers and provide the quality assurance”. This can be challenging but also rewarding if we allow ourselves to question our assumptions and take onboard what community collections have to offer.

In 2010 the RunCoCo project was established by JISC under their e-Content Programme - Institutional Skills and Strategy¹ and based at Oxford University Computing Services (OUCS). The project built upon the success of the First World War Poetry Digital Archive² (an earlier JISC-funded project), and in particular the pilot community-contributed collection initiative which grew from that project - The Great War Archive³. Work done on The Great War Archive established a model of public engagement for others to follow. The Archive’s innovative collection strategy provided a fresh and critical overview of digitisation and engagement, developing a strategy that other similar projects could adopt, with an insight into the usage, impact, and value within the UK HE environment and beyond.

3 Outputs

RunCoCo set out to offer advice, training, and open-source software to those interested in running a community collection online using similar approaches as The Great War Archive. We aimed to build a support network to exchange knowledge about community collections, provide a point of contact for advice about community collections, and publish outputs which can be used for free by anyone in the sector. We have used a range of different activities and media to facilitate communication and conversations. At RunCoCo events, projects have come together to exchange success-stories and to discuss the challenges of various community engagement models.

“It was very good to meet you [RunCoCo project manager] - thank you for so generously giving your time both to meet me and to take such a thorough look at what we are proposing. I have a feeling that some of these really great ideas could make the difference between success and failure…”

(Senior Educational Technologist, University medical sciences dept)

RunCoCo presented on community collections and the power of the crowd at the JISC conference 2010⁴, at blended learning⁵ conferences in the UK and at meetings or workshops across Europe. We contributed to the debate ‘Should the general public be involved in academic research?’ in JISC Inform⁶. The types of projects represented at the RunCoCo events and the topics covered included: community collection; using Flickr for crowdsourcing; manuscript transcription; ‘citizen science’; community archives; community archaeology; mass observation; engaging communities like school children, the elderly or the homeless; digital storytelling; digitisation; policies, strategies and impact; good practice for Web design; content management systems; trust and authenticity; copyright and IPR; communications, marketing and publicity; project and / or community sustainability; digital preservation; social media and social networking e.g. Facebook, Flickr and Twitter; and ‘Big Society’. A final event is planned in May 2011, “Beyond Collections: Crowdsourcing for public engagement” at the University of Oxford⁷.

The workflows and systems developed for The Great War Archive have been re-used in different contexts, and RunCoCo has made these freely available for future projects to
use, re-use and build upon. Community Collection software ‘CoCoCo’ developed by Oxford University is available and the system has been adapted for use by others\(^8\). Based on feedback from users, the system has been developed\(^9\) and the latest version with support documentation are freely available to download from the RunCoCo website and will be released on GitHub\(^10\). The RunCoCo website will remain online to continue this dissemination.

![Figure 1: Advert placed in departmental newsletter for RunCoCo workshop](image)

3.1 RunCoCo’s three sustainability strategies: A, B, C

A community collection is where the general public or members of a particular group are invited to contribute to a project by uploading their own content or adding information to existing resources. With five years of experience in running community collections at Oxford University and a passion for the subject, the RunCoCo project team offer the following advice:

- **Aim for Two-way engagement**
- **Be part of your community**
- **Challenge your assumptions.**

Strategies for doing each of these are described below, along with real examples drawn from the projects with which we worked.
Figure 2: A volunteer interviews a family during a Great War Archive submissions day, 2008
Figure 3: Poster advertising RunCoCo workshop, using imagery from The Great War Archive

4 Aim for two-way engagement

Establishing successful two-way engagement takes a lot of effort, but it is worth it. Sharing knowledge and engaging with the public in academic work is of mutual benefit to the community and to the institution. In building community collections we are also building communities around our work and for longevity of collections a self-sustaining community is the key. Fostering and maintaining your community is about two-way engagement to ensure contribution benefits the participants, contributors and the volunteers as well as the institution. “...knowledge co-creation and exchange rather than simple knowledge transfer; a dialogue which enriches knowledge for mutual benefit”, “…community engagement is more than citizen participation... it would be questionable to describe it as community engagement, unless there have been some fully open opportunities for... collective involvement in the agenda under discussion” (Batt, 2009)
Once you know who your community is, they should be fostered and brought on board as early as possible, and then maintained throughout the funding life-cycle and after.

5 Be part of your community

Inviting the general public to contribute to academic work itself is a relatively new field. Our advice is to ‘be’ where your users are. Create an online presence and actively engage with your users and potential users. There are many ways you can do that.

5.1 Create a discoverable online presence

As a member of an online community you need to be discoverable, available, active, open to feedback and willing to share. With the intention to create an advisory-type service, we set up a website\textsuperscript{12} at \url{http://runcoco.oucs.ox.ac.uk/}. From this site the team has disseminated the key software tools, methodologies, and work-flows developed under The Great War Archive and from other community initiatives, as well as project news and information and media arising from project events. Having a website may once have been all a project needed, but today your online presence is so much more than publishing information in static form. Today, conversations are key. You can use a number of channels to get your information out while at the same time allowing your users to communicate and engage with you. Social media applications like Facebook, Twitter, Flickr, YouTube and iTunes are well worth exploring as ways to share your knowledge and engage with your audience while creating opportunities for communication and exchange of ideas. Services like Flickr are an excellent way to collect material and build a community of interest. This is illustrated by The Great War Archive Flickr Group\textsuperscript{13} which was established as a means to allow the community to share images related to the First World War. With little or no moderation or project support, the group now contains over 3,000 images. The level of community engagement is shown by the number of images and
the comments and discussions on *Flickr* demonstrate the depth of knowledge out there that can be tapped into. There are many people who are not necessarily part of academia, who nonetheless have expertise to contribute.

*Figure 5*: Woruldhord community collection team interact with interested parties via their Old English Facebook page.

### 5.2 Use open software

Many projects use some kind of software for their work, and they may be developing or adapting applications to suit their needs. By using or creating open software, the project can tap into and benefit from the community efforts in the area of open software development, and can also contribute to creating resource that others in the community may benefit from. The *Great War Archive* project developed an open source community collection system called *CoCoCo* (community contributed collection) which is now available for anyone to use, develop or translate.

*Old Weather* uses a different software model - *The Zooniverse*, part of the Citizen Science Alliance. Being part of The Zooniverse even makes it unnecessary to build your own website, you can use their hosted environment to share culture, distribute content and to gather comment and feedback.
Figure 6: CoCoCo in use on the Welsh Voices of the Great War Online website\textsuperscript{16}, adapted by that project with a bilingual (English/Welsh) interface for contributions

5.3 Encourage reuse

How do you tell if your work has had an impact? Have you made a difference? One way to gauge your impact is to see how the resources you have created are used by others. Making your resources available not only allows the community to benefit from them but it can also help you to evaluate as you receive feedback and suggestions that can feed into your project. To encourage reuse you can make the resources available with a suitable licence that allows sharing, for example a Creative Commons one. Material with Creative Commons licence can also be shared via a number of existing online channels, such as Wikimedia.

Making resources available may also lead to reuse in unexpected areas. The Great War Archive, for example, has been used by academic researchers and teachers, but it is a means for family historians to not only find information about their family members but also to make contact with lost relatives and establish connections between different branches of families.
1 comments:

**safra_28** said...

Company Sergeant Major George Cavan was my husband’s Great Grandfather and although he already knew a some of his history he was amazed to see reference to this note as he never knew it existed, its great to see that his family in Australia where able to not only keep this item intact for 90 years but also able to let the Great War Archive have the item for future generations to see.

10 October 2008 13:23

**Figure 7:** This public comment (on the project blog) is typical of the private email messages received by The Great War Archive, often asking to be put in touch with family members.

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5.4 Test your model and get feedback

To be part of a community and be able to contribute to it successfully, you need to ensure that what you are doing actually works. You should invite the community to test your model and submit feedback. This can be done in many ways, and has to be developed to fit the community and project in question. An option is to undertake a smaller pilot project, another may be to test an approach with a smaller group before releasing to the whole community. If possible, testing your ideas in different contexts is useful. The tools and processes developed by RunCoCo were used for an exemplar project that was different from The Great War Archive both in scope and in the kind of community that was targeted. The Woruldhord project\(^\text{18}\) (whose name is derived from the Old English for 'world-hoard'), was based at the University of Oxford Faculty of English and focussed on collecting educational resources for the teaching and study of the Anglo-Saxons and Old
The community collection ran for a limited time over the summer, and resulted in a website offering access to over 4,500 free educational resources contributed by about 400 people or institutions. The material is presented online using the CoCoCo software, and can be freely downloaded and re-used for educational purposes under a Creative Commons Licence (CC-BY-NC-SA)\(^\text{19}\). Woruldhord tested RunCoCo’s guidelines in the practical setting of an actual community collection relying totally on online communication channels and which could not rely on the assumption of an all-pervasive public enthusiasm for the subject, like the First World War in Britain.

Figure 9: Woruldhord uses CoCoCo to display material on their website

### 5.5 Share experience

Being part of a community means you can share experiences, problems and solutions. This can be done online, via discussion groups, online forums, as comments and questions relating to a resource etc. An online community collection project does not only have to participate online. Being able to supplement online sharing with actual face-to-face meetings can be very rewarding. RunCoCo has held a series of events\(^\text{20}\) where projects have come together to exchange success stories and discuss problems about community engagement models. Materials from the events are being made available online via the RunCoCo website, which means that those who could not attend the actual events can share the experience in some way\(^\text{21}\).
Figure 10: During workshops in Oxford a breakout group examine issues about authenticity and accuracy; and delegates use voting pods to respond during an IPR q&a.

Figure 11: An impromptu discussion during lunch at a RunCoCo workshop; and a traditional tea of bara brith and buttered Welsh cakes, fuel for discussion at the workshop in Aberystwyth.
Figure 12: At Leeds we encouraged delegates to record their experiences during the workshop on “Buzzword Bingo” cards (and offered prizes!). Delegates presented their findings at the end of the day, and had a souvenir of some of the messages to take away with them.

Throughout the project we have collected information about a lot of useful areas and you can read part of this from the conference presentations, descriptions of resources linked to via Delicious and media files on the RunCoCo website.
In addition RunCoCo has presented at more than 18 conferences and workshops in the UK, Sweden, The Netherlands, Belgium, Spain, and the Ukraine, (in almost all instances the travel expenses were met by the organisers), and the team attended a further ten conferences and meetings to offer expertise, learn more and to network.

5.6 Contribute to Email discussion lists and Twitter

Anticipating enquiries from the UK and beyond the project email address was directed to an open source online helpdesk program called RT\textsuperscript{22}. As well as email and telephone enquiries, the RunCoCo project team met face-to-face with other projects to offer advice. We worked closely with three teams in continental Europe relating to Europeana\textsuperscript{23} and with JISC and the Imperial War Museum on the digital commemoration of the centenary of the First World War. RunCoCo is represented on the academic advisory boards of other JISC-funded projects\textsuperscript{24}.

Face-to-face communication is not a sustainable way to reach all the projects that might be interested in a project’s work. Joining and participating in email discussion lists for example on JISC\textsuperscript{Mail}, can be a more useful approach to getting your message out to a larger audience. Joining existing groups is also useful, such as the “Community Archives” Google Group\textsuperscript{25} and: “How to run a community collection online”\textsuperscript{26} which was set up to
cover the whole range of activities that could be called community collections, community engagement for academic research and crowdsourcing for academia. Two-way communication on Twitter\textsuperscript{22} is another approach that RunCoCo has taken and the project team has found Twitter an invaluable tool for desk-research. In addition we have used Twitter to communicate when attending conferences.

5.7 Remember to blog

Increasingly, projects use blogs to publish information about the project, discuss various topics and engage with the community. A blog can be used in many different ways, and it may even replace the project website. Among the reasons why blogs are being used more is the ease with which you can create one. Anyone can register for a blog and have an online presence within minutes, without the need for a Web server or any knowledge of html or Web page design. Blogs also offer an easy way to allow comments and discussion, where the community can add their content. It is, of course, possible to do the same on a website, and it is possible to have a blog where comments and discussions are disabled, but for RunCoCo the blog has been the project team’s developing ground for possible actions which can contribute to the success of a community collection project.\textsuperscript{28}

Figure 15: RunCoCo has joined an online community of interest, for example enabling comments on our project blog and commenting on other blogs such as JISC-funded projects like Strandlines.

6 Challenge your assumptions

6.1 Share expertise

In July 2010 the Times Higher leader stated that the “Members-only code is outdated: The academy needs to cast off its exclusionary conventions and make its publications accessible to non-specialists and the public\textsuperscript{29}.” According to a 2009 DEMOS report\textsuperscript{30}
expertise can be recognised as not just a staple of the academic identity, “Knowledge is no longer restricted to the boundaries of universities and higher education facilities. These institutions no longer have a monopoly on where good ideas come from, nor how information and knowledge is used. They cannot control how the knowledge they create is used and where it is accessed”.

This challenge happens on a number of levels. Digitisation standards and the physical environments the public use may not be comparable with professional work-practices, but even if one would not want to rely on this process for archiving extremely rare items, it may be ‘good enough’ and provide a large number of usable digital surrogates. It has been shown that large collections can be built this way for a fraction of the cost of other large scale digitisation projects, which means that projects which would otherwise not see the light may be able to run.

6.2 Share knowledge

Another assumption that we may need to challenge is the idea that only academic specialists can hold specialist knowledge. The wealth of information in the collective public knowledge base is astounding, and demonstrate that many so-called ‘amateurs’, who are not necessarily part of academia, have a lot to contribute. The challenge for the community collection project is to tap into this knowledge and make use of it in the best possible way. It is not only a question of successfully gathering the information (it helps to engage with the community and be where they are), but the information also has to be accepted in the circles where it is to be used, academic or non-academic. A way to help this happen is through quality assurance through peer review. By having the community evaluate the information and challenge it, offering corrections and additions, we can improve the quality. This is done in academic publishing, but also in non-academic contexts such as Wikipedia, where members of the community can edit articles to improve the quality. Peer-review can take place at different stages, depending on how the project wants to do it. By including a process of peer or expert review before a community contribution is added to the collection, a project can ensure all items hold the standard set up. Even though contributions were vetted before being included in the collection, The Great War Archive put its trust in the community, collaboratively editing metadata that was historically inaccurate and leaving the voice of the contributor intact.

Although community engagement takes significant time and resources on the part of the project team, the benefits of tapping into public enthusiasm include economies of scale, and it can be a cheaper method for digitisation, cataloguing and tagging or classification. This has had an impact for the projects the JISC has funded in 2010-2011\(^1\) for rapid innovation, rapid digitisation and for developing community content, like Welsh Voices of the Great War Online, Addressing History, Strandlines, and Old Weather to mention but a few.
Is academic publication the only measure for a project’s success?

Successfully using Facebook and Twitter and their ‘Transcription Bench’ for their online engagement UCL’s Transcribe Bentham\textsuperscript{32} is an ambitious ‘participatory initiative’ which they call “the first major crowdsourcing transcription project”, but we must do more work to change the way academic involvement is recognised. The measures of impact for community projects, which in academia still means publication of a paper “in the Journal of Successful Academic Stuff”, were forcefully argued for by Melissa Terras, deputy director of the UCL Centre for Digital Humanities in conference papers and her blog\textsuperscript{33}.

\section*{6.3 “E-include” for equity}

For many of the projects with which RunCoCo has been working, the outcomes for stakeholders and funders are part of a digital inclusion or community literacy agenda. Online community collections can be used to provide engagement activities through which people who might not normally use the Web or computers can find interest and motivation. Collection and impact projects like these can make a huge difference to groups who may be being ‘left behind’ as more and more culture, government, commerce and community moves online. For some projects a ‘heritage’ approach has been the ‘hook’\textsuperscript{34} which draws in schoolchildren, the unemployed, or the elderly. Participating in a community project to add their knowledge about their family, or about their locality or to add content such as letters or photographs to a history project, maybe the first time someone voluntarily uses a computer. It is also the perfect opportunity for inter-generational transfer of knowledge and skills.
Working with communities – social networking, communities of interest, crowd-sourcing

Spaces
- Physical places still important, but online space is vital for future
- Library spaces are becoming social not solitary
- Move Libraries where people are to be found (online and offline)

Customers
- Trust bond is fundamental

Content
- Content is hard to own, but easy to share
- Cultural heritage / local history a good hook to get people online, but an outreach effort needs to be made
- Collaboration and crowd-sourcing adds HUGE value

Sustainability
- Libraries need to make an impact, business case
- Future requires guerrilla librarianship

**Figure 17:** Slide summarising findings from a workshop during the European Congress on E-Inclusion 2010 at the Flemish Parliament, at which RunCoCo presented about crowdsourcing

Efforts to close the skills-gap and to digitally-include people (or e-include) is the focus of many initiatives across Europe, including Race-to 2012. Most projects of this kind are quite resource intensive and are usually collaborations between a multitude of organisations. Community collection projects have been run by The National Library of Wales (NLW) and the Welsh Assembly Government’s The People’s Collection and Communities 2.0.

**Digital Storytelling with a small “d”**

- Basic computer skills (creating folders, understanding OS, retrieving data from external devices)
- Digital literacy
- Digital Photography and editing
- Audio recording and editing
- Video editing
- DVD authoring

**Figure 18:** Slide from Communities 2.0 workshop session about digital storytelling within the community, RunCoCo workshop, Aberystwyth
7 Conclusions

The RunCoCo project has seen short and longer term impacts arising from community collection projects. For those which have been online for many years, (The Great War Archive for example), we see continued and expanded use and reuse of materials in new ways. For other projects we have seen new audiences and widespread, even global engagement (GalaxyZoo, leading to The Zooniverse). RunCoCo has developed and tested models which can be applied in different contexts and we have seen a shift in the economics of digitisation projects through the use of the involvement of the public and the ‘power of the crowd’. We believe that academic-community collections online can be sustainable if efforts are made to truly engage with your community, to embed your community in your project and vice versa, and to challenge the institution’s traditional ways of working.

In relation to the impact of RunCoCo on our institution and wider concerns, within Oxford University the RunCoCo project has helped to established OUCS as a centre of expertise in online content and supported many bids and projects locally. We have taken a local, national and now international view for future work, seeing new Europe-wide opportunities for e-inclusion and digital literacy with The Great War Archive particularly in the run up to 2014.
8 Appendix 1: Image credits

All images are the work of RunCoCo and as such are licensed under a Creative Commons Licence (CC BY-SA 2.0) http://creativecommons.org/licenses/by-sa/2.0/uk/ except:

- Figure 8: reproduced with kind permission of Mr & Mrs J Porter, all rights reserved.
- Figures 13 and 16: reproduced with kind permission of Ateneu Barcelonès, all rights reserved.
- Figure 14: by UKOLN licensed under a Creative Commons Licence (CC BY-NC-SA 2.0) http://creativecommons.org/licenses/by-nc-sa/2.0/deed.en_GB
9 Appendix 2: End-notes

1 JISC e-Content Programme
http://www.jisc.ac.uk/whatwedo/programmes/digitisation/econtent.aspx

2 First World War Poetry Digital Archive website http://www.oucs.ox.ac.uk/ww1lit/

3 The Great War Archive website http://www.oucs.ox.ac.uk/ww1lit/gwa/

4 JISC conference 2010, community collections and the power of the crowd
http://www.jisc.ac.uk/events/2010/04/jisc10/programme/communitycollections.aspx

5 Fifth International Blended Learning Conference "Developing Blended Learning Communities" 16 - 17 June 2010

6 LINDSAY, Kate and KEEN, Andrew: Debate Should the general public be involved in academic research? JISC Inform issue 27 Spring 2010.

7 “Beyond Collections: Crowdsourcing for public engagement. A RunCoCo Conference” at the University of Oxford http://www.oucs.ox.ac.uk/ltg/events/beyond2011/

8 Welsh Voices of the Great War Online website http://www.welshvoices.com/

9 Use-cases were worked-up by the team, and the open source Redmine project management Web application (http://www.redmine.org/) was used to create and comment on feature requests and bug reports.

10 GitHub website https://github.com/

11 CHRIS BATT CONSULTING: Digitisation, curation and two-way engagement, August 2009

12 The Great War Archive Flickr Group http://www.flickr.com/groups/greatwararchive/

13 Old English Facebook page http://www.facebook.com/group.php?gid=6072484486

14 Old Weather website http://www.oldweather.org/

15 Welsh Voices of the Great War Online website http://www.welshvoices.com/

16 Quote and photo from Mr & Mrs J. Porter. The organisers made contact with the family (all descendants of a Private Cole) from material originally contributed by someone living in France. Some of this material was used in an exhibition and in the order of service, and a poem written by the father of the Private which was contributed to the Archive was read out by the local MP.

17 Woruldhord website http://projects.oucs.ox.ac.uk/woruldhord/

18 Creative Commons Licence Attribution-NonCommercial-ShareAlike 3.0 (CC-BY-NC-SA)
http://creativecommons.org/licenses/by-nc-sa/3.0/

19 Four free RunCoCo workshops were held at: the University of Oxford (x2); the National Library of Wales, Aberystwyth; and the University of Leeds. Around 120 delegates attended workshops.
Although the RunCoCo team had a background in community collection we did not assume we had all the answers. We asked other projects to share their experience and expertise to present and lead practical sessions at workshops. Speakers at workshops were mostly from UK academia and the public sector, (see http://projects.oucs.ox.ac.uk/runcoco/events/speakers.html). The workshops also attracted participants from broadcasting and the private sector, as well as private consultants. Some positive feedback from events:

- “A very practical day with well informed and enthusiastic speakers.” (Independent consultant)
- “…inspiring but realistic…” (University librarian)
- “…I have masses of ideas to take back and think about. Super networking opportunity - many great links…” (Community collection manager)
- “I enjoyed hearing about all the different projects going on and the networking with colleagues that I normally would not run into at training events.” (University archivist)

RunCoCo events page: http://projects.oucs.ox.ac.uk/runcoco/events/index.html

RT: Request Tracker program http://www.bestpractical.com/rt/. An email message sent to RunCoCo is automatically acknowledged by RT using a message written by the project. RT enabled the small project team to respond usually within one working day, and be able to see what replies had already been sent. The team also benefited from the VOIP telephone system in OUCS with integral voice-mail. Voice-mail messages can be automatically forwarded as .mp3 audio files to our email. Therefore all enquiries received by telephone could be captured, even if the team were working away from the office. As an indication, 130 email enquiries have been directed to the RunCoCo email address (not including messages requiring little or no response and SPAM). About 150 further email or telephone enquiries requiring significant response have been received direct by the project team.

Europeana involvement included: advising a bid called “Your Europeana” for the EU programme ICT PSP Best Practice Network 2.2 Enhancing/aggregating content for Europeana, 2010; advising a bid called “Europeana Awareness” for the EU programme called ICT PSP for 2011; advising a Europeana project (“Erster Weltkrieg in Alltagsdokumenten - Europas virtuelles Gedächtnis - Europeana”) which is extending the work of The Great War Archive into Germany, France and beyond (2011-2015).

RunCoCo on advisory board for Welsh Voices of the Great War Online, Kultivate, Mapping Crime, and a Strandlines bid based in Greenwich.

Google Group: “Community Archives” http://groups.google.com/group/communityarchives

Google Group: “How to run a community collection online” http://groups.google.com/group/runcoco/topics A Google Group was chosen because many potential participants are not in the HE sector, and because the First World War Poetry Digital Archive runs a set of extremely successful Google Groups. Both the RunCoCo and the “Community Archives” Google Groups have very low traffic. Some discussions have been started by the RunCoCo project team and some by other subscribers. We have endeavoured to answer questions arising on both Groups, even if this is ultimately done off-list. In future as the project team will not be funded we may not be able to participate in discussions in a timely fashion, therefore we will investigate how to merge the RunCoCo Google Group into the “Community Archives”.

@RunCoCo on Twitter http://twitter.com/#!/RunCoCo Following 173; Followed by 214; and 365 Tweets so far.

We have maintained the momentum of the RunCoCo work by reporting back on the project blog, http://blogs.oucs.ox.ac.uk/runcoco/ The blog page displays an RSS feed of the latest tweets from the project and the blog stories feed an RSS channel into the project website home page. About 100 posts have been written, some less than 250 words linking to interesting work in the arena of HE crowdsourcing, some mini-essays using the blog to report in brief on quite in-depth
conversations or discussions. The RunCoCo blog enables the team to evangelise about some of the benefits of community collections, (engaging the general public in University projects; releasing unseen material, providing new avenues for research and teaching; preserving histories that may have been lost; economies of scale; communities can become self-serving). It is also an arena for the team to examine some of the pitfalls (quality of material and the quality and validity of metadata; less resource intensive to digitise but more resource intensive in terms of marketing and engagement; building a community requires long-term support).

29 MROX, Ann: leader: Times Higher Education, 15 July 2010
http://www.timeshighereducation.co.uk/story.asp?storycode=412539


31 JISC rapid innovation projects: developing community content, 2010
http://www.jisc.ac.uk/whatwedo/programmes/digitisation/communitycontent.aspx

32 Transcribe Bentham website http://www.ucl.ac.uk/transcribe-bentham

33 Melissa Terras blog http://melissaterras.blogspot.com/

34 From Dafydd Tudur’s presentation at RunCoCo Workshop, Aberystwyth 27 July 2010, slides available from http://prezi.com/c0yx16tck3gq/culturenet-cymru/

35 Race Online 2012 website http://raceonline2012.org/

36 Community projects run by The National Library of Wales (NLW) include Community Archives Wales (CAW) http://www.ourwales.org.uk/, and Culturenet Cymru http://www.culturenetcymru.com/selectLanguage.php

37 The People’s Collection website http://peoplescollectionwales.co.uk/

38 The George Ewart Evans Centre for Storytelling (GEECS), University of Glamorgan, a partner in the Welsh Assembly Government’s Communities 2.0 programme http://geecsblog.blogspot.com/