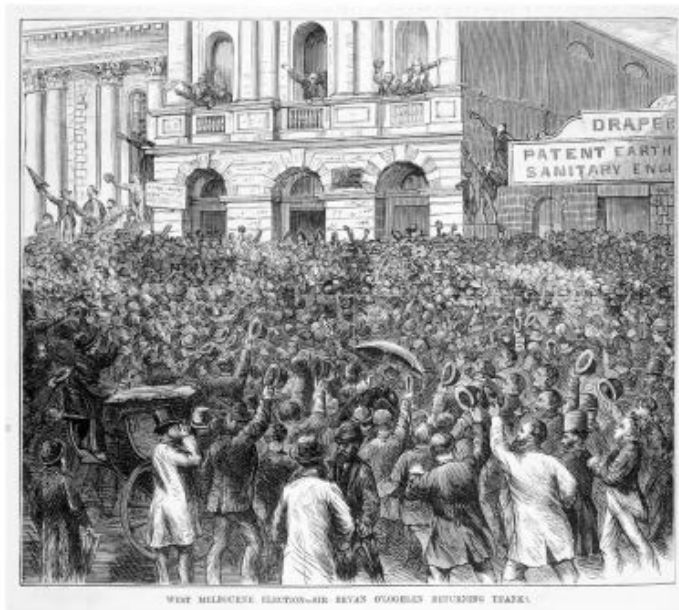




Welcome to the Trove Roadshows!



Our session today includes a one-hour presentation, followed by a short break and a structured Q&A session.



West Melbourne  
Election: Sir Bryan  
O'Loughlen Returning  
Thanks, 1878, State  
Library of Victoria



You may have heard that in mid-2016, Trove stopped some parts of its work due to a lack of resources.

In December 2016, the Commonwealth government allocated one-off modernisation funding to the National Library of Australia. This will:

- help the Library upgrade Trove's critical infrastructure,
- strengthen the supporting digital systems,
- increase the amount of available digital content,
- and better position Trove for a sustainable future.

This means we are able to continue with our work, thanks in part to people who advocated on Trove's behalf, and explained how important Trove is to them.



## *Overview of the day*

- What is Trove? – a refresher for some, new info for others
- How Trove works
- Value of having a collection in Trove
- Is your stuff good enough for Trove?
- Pathways into Trove – content partnership, digitisation partnership, edeposit
- How the data gets into Trove



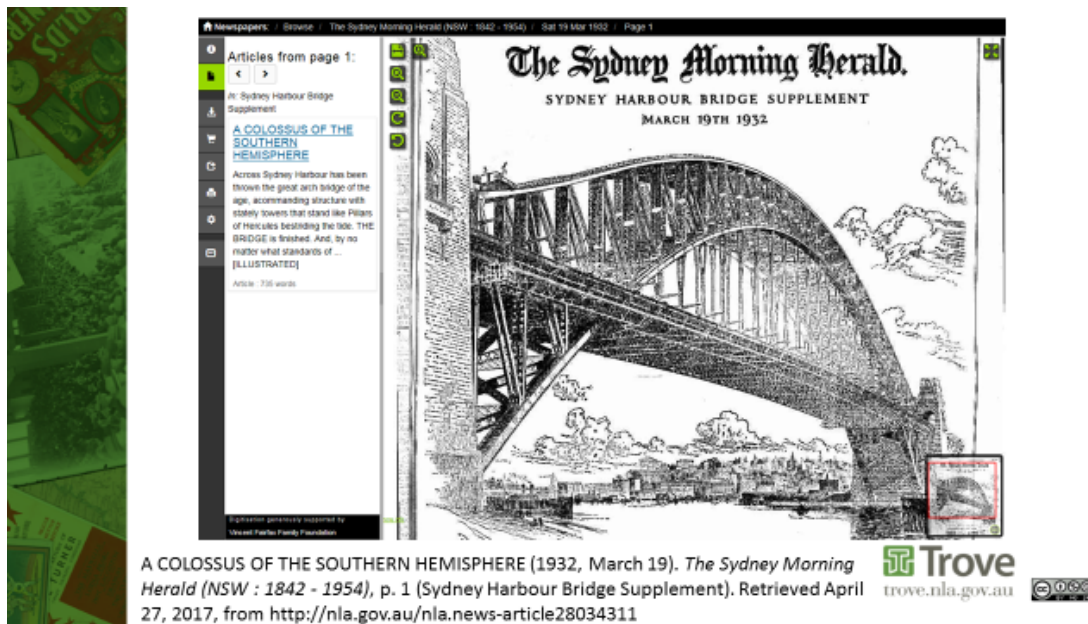
Over the next hour, these are the main topics we will cover.



Trove's first reason for being was as an aggregator – a collection of the collections from galleries, libraries, archives, museums, research organisations and community groups.

We have major holdings from over 1,000 Australian libraries, and image collections from approximately 300 organisations, which range from state museums to cricket clubs.

Trove has gradually expanded to include more unique material types, such as 20 years of ABC Radio National content. This includes podcasts, broken down into individual segments and searchable by name and topic.



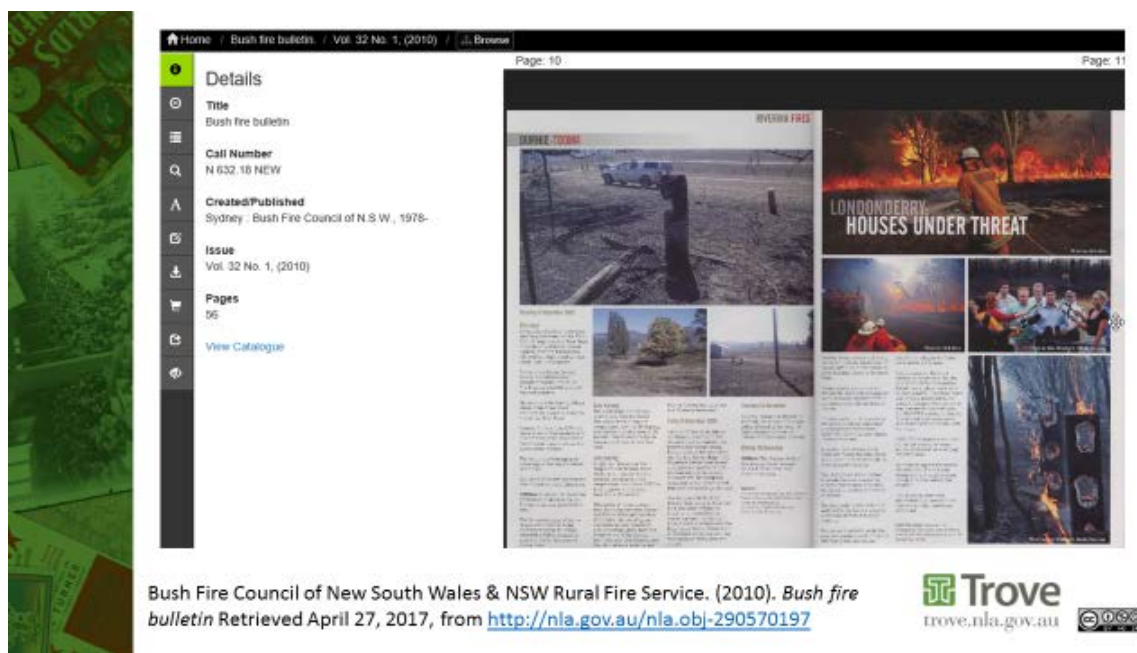
You may already know about newspapers in Trove, they're really popular.

For more than a decade, State and Territory Libraries have partnered with the National Library. They initially looked at what was being used most in their reading rooms, and which microfilms were the most popular, and prioritised digitising those titles first.

They put these titles into one platform, Trove, so Australians had a single place to look for digitised newspapers. And they only digitised titles once, which means millions more pages could be digitised, rather than if each organisation had separately digitised titles on their own.

After this, local public libraries, historical societies and other community groups saw the success of this digitisation, and considered digitising their local newspapers. These groups came up with funding for the digitisation, and those titles were also added to Trove.

Newspapers will always be an important part of Trove, but our digital collections now also include other kinds of content.



The National Library is now collaborating with other organisations and communities to digitise journals. In this example, we worked with the NSW Rural Fire Service to digitise the *Bushfire Bulletin* back to 1952 and make it available in Trove.

You can read more about the digitisation of the *Bushfire Bulletin* in this [media release](#).

Using these journals in Trove is a slightly different experience to viewing digitised newspapers. The journals are in colour, and browsing them is more akin to reading a physical journal – you can flip through pages and see them side by side. You're also able to zoom in to view the images, but can still search across the full text and find matching articles, just as you can with our newspapers.



## Details

### Creator

H.E.C. Robinson Pty Ltd

### Title

Map of Pacific Ocean / compiled by H.E.C. Robinson Pty. Ltd

### Call Number

MAP G5230 [1940?] (Copy 1)

### Created/Published

Sydney [N.S.W.] : H.E.C. Robinson, [1940?]

### Extent

1 map : col. : 52 x 66 cm., on sheet 77 x 102 cm.

[View Catalogue](#)



Map of Pacific Ocean, 1940, **National Library of Australia**



Trove is also now hosting all the National Library's digitised collections, which goes beyond journals, newspapers and books to include digitised photographs, sheet music, oral histories, posters and maps – like this example shown.

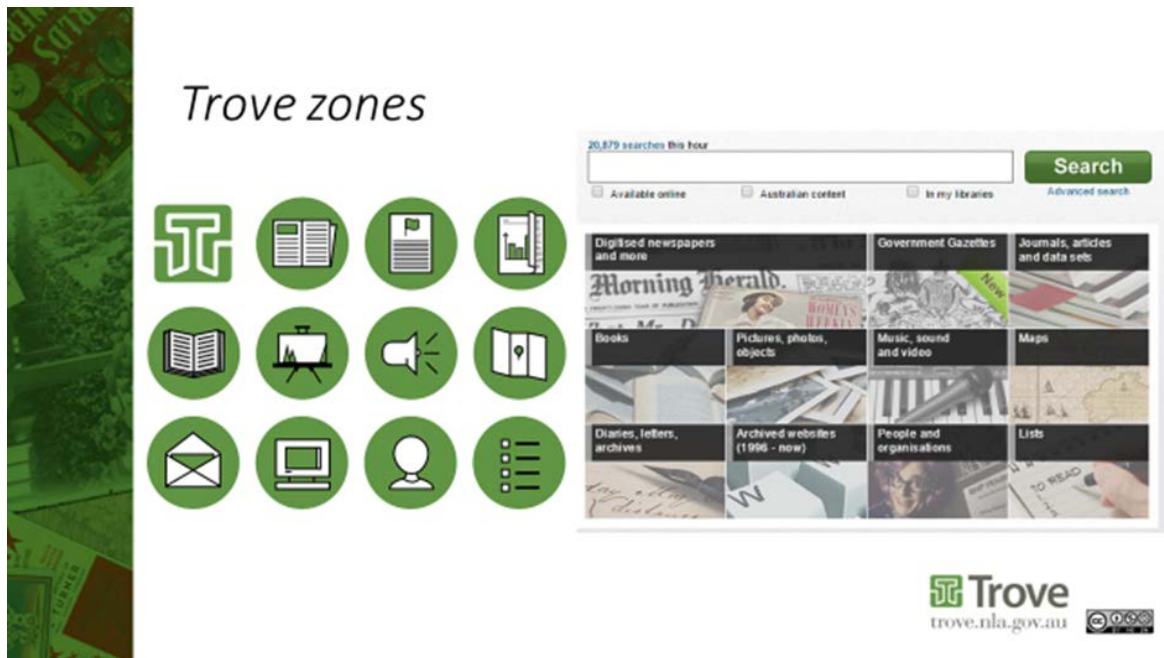
Many of these items are able to viewed in new ways, such as the interactive indexes now available for some maps, which allow a series of related maps to be viewed together.



Trove is also a platform that enables research and the building of new tools.

This example is the *Exploring the Manly Local Studies Images Library* – it is built on Trove data, which is openly available. It displays photographs relating to the Sydney suburb Manly on a picture timeline, which is a different way to explore images, compared to searching within Trove.

This image library was made by a Trove user, and highlights an important feature of Trove – our engaged community. Our users can create applications, add comments, tags or additional information to content within Trove and give it new meaning and context.



That was a brief introduction to what Trove is, now let's talk about what's inside Trove.

Content is grouped into zones within Trove. Each zone is a group of similar types of content, and you can see these zones on our homepage.

There are currently eleven Trove zones:

- Digitised newspapers
- Government gazettes
- Journals, articles and data sets
- Books
- Pictures, photos and objects
- Music, sound and video
- Maps
- Diaries, letters and archives
- Archived websites
- People and organisations
- Lists

Lists is the only zone that primarily contains user-created content – anyone researching a topic can bring together related resources from across different zones in a list, then share it.

[View our Trove video on exploring zones](#)



Digitised content		Housekeeper, 1908, The Queanbeyan Observer.
Born digital content		Little Forest Plateau, 2017, Ron Doughton.
Links to other collections		Australia Album - The Past in Pictures, 1974, Orbost & District Historical Society.




There are three types of content in Trove:

- Digitised items.** These are digitised versions of physical items, available to view within Trove.  
 For example, the *Bushfire Bulletin* was first published as a printed paper journal. We digitised this journal - we scanned it and made the text searchable. This created a digitised item which is now available in Trove, for users to browse and search.
- Born digital content.** This is content which has only ever been available in a digital format, available to view within Trove.  
 For example, this covers an academic article created on a computer as a Word document, published as a PDF, then submitted to and kept in a repository. There was never a physical version of this article. Users can browse some of this content within Trove, just like our digitised items.


Both digitised items and born digital content are **available within Trove** – they are viewed on the Trove website.

- Links to other collections.** This is content that has a record in Trove, but is either not digitised, or is available on another website outside Trove.  
 An example of this would be an image of a lace wedding veil in a special collection. The full-size image is kept on the website of the organisation who cares for the veil. In this case, Trove holds a record of the veil – it may contain a written description, and possibly a thumbnail image. To see the full-size image, users click on a link and are taken to the other organisation's website to view the image and consider if it's possible to visit the organisation and see the veil in person.

Not everything is digitised, or freely available online. However, letting people know an item exists is an important first step.



Home > Search results > This edition

 **1954, English, Object edition:**  
**Croajingolong 1954**  
Snowy River Mail as "Mail" Print

**Bookmark:** <http://trove.nla.gov.au/version/227829130>  
object  
English

**Edition details**

**Cite this**

Title	Croajingolong 1954
Creator	Snowy River Mail as "Mail" Print
Physical Description	object
Subjects	<a href="#">croajingolong shs/school</a> <a href="#">Victoria (Place)</a>
Date or Place	1954
Summary	A 22 pp grey covered magazine titled Croajingolong 1954 vol. 1 No. 7 Dec. 1954; many
Terms of Use	You may download, display, print or reproduce this image in an unaltered form and with: it for any other purposes you must obtain permission from Orbost & District Historical Soc Attribution Non-Commercial-ShareAlike 3.0 Unported Creative Commons <a href="http://creativecommons.org/licenses/by-nc-sa/3.0/">http://creativecommons.org/licenses/by-nc-sa/3.0/</a>
Language	English
Image Number	<a href="#">see: volunteerscollections.net.au/483792/102124x4832107</a> 2202

**Get this edition**

[View online](#) [Borrow](#) [Buy](#)

**Freely available**

Explore further with Victorian Collections at Orbost Historical Society Museum, Orbost & District Historical Society

*Trove  
creates  
links*



This is an example of a record with a link to another collection.

This record contains a written description of an object, including the title and the date it was created. There's also a small thumbnail image.

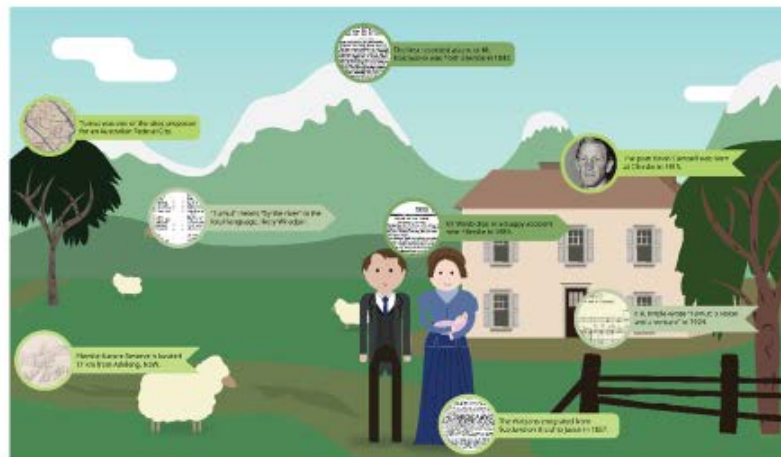
To see a full-sized image of this object, a user clicks the link in the "Get this edition" section, which takes them to the Orbost Historical Society Museum website.



Compare this to a digitised item in Trove.

The record details, information like the title and date of issue, are available on the left-hand side. But you can also browse the full-size digitised version of the item on the right-hand side.

Born digital content will look the same as this.



Having these different types of content in Trove allows people access to a greater amount of resources and the ability to make connections between items.

We'd like to show you a video story of the kinds of connections you can make in Trove.

[View the Jessie Webb video](#)

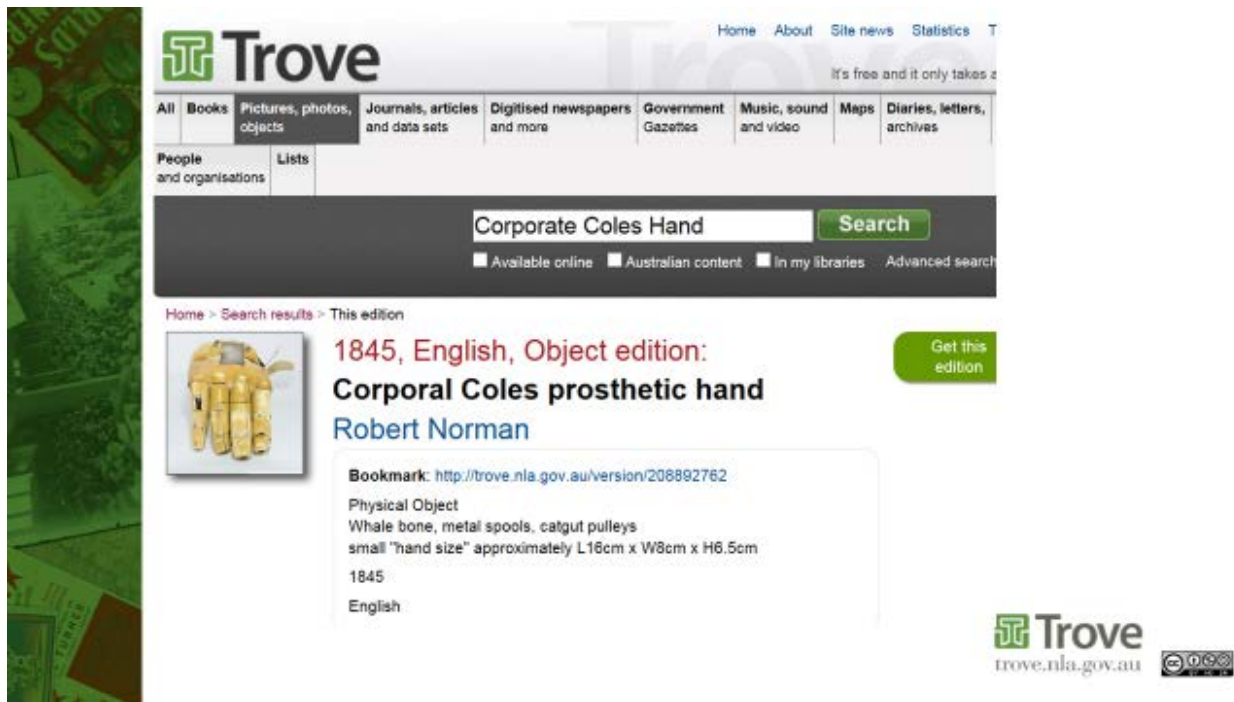
The Jessie Webb Trove story video was put together by the Trove team, who began research in the People & Organisations zone for an Australian story that was interesting and adventurous.

Significant dates from Jessie's life (birth/death, city visits, travel, awards) were found in digitised newspapers. Research from books, diaries and photos added detail – this included a published book on Jessie's Cape Town to Cairo trip, information from her diary of her travels, and photos of each location, such as sketches of Ellerslie Station.

The additional facts that pop up in the video, adding context to Jessie's story, are from the collections of state libraries, university archives and museum collections across Australia.



Now you know a little more about what Trove is, what's inside Trove, and about our engaged community who uses collections in Trove to make connections and tell stories. But having a collection in Trove can go beyond that.



The screenshot shows the Trove website interface. At the top, the Trove logo is visible, along with navigation links: Home, About, Site news, Statistics, and a partially visible 'T'. Below the logo, a horizontal menu lists various content types: All, Books, Pictures, photos, objects, Journals, articles and data sets, Digitised newspapers and more, Government Gazettes, Music, sound and video, Maps, and Diaries, letters, archives. A secondary menu includes 'People and organisations' and 'Lists'. A search bar contains the text 'Corporate Coles Hand' with a green 'Search' button. Below the search bar, there are filters: 'Available online', 'Australian content', 'In my libraries', and 'Advanced search'. The search results page shows a breadcrumb trail: 'Home > Search results > This edition'. A small image of the prosthetic hand is displayed next to the title '1845, English, Object edition: Corporal Coles prosthetic hand' by Robert Norman. A green button labeled 'Get this edition' is to the right. Below the title, a 'Bookmark' link is provided: <http://trove.nla.gov.au/version/208892762>. The object is described as a 'Physical Object' made of 'Whale bone, metal spools, catgut pulleys', with a 'small "hand size" approximately L16cm x W8cm x H6.5cm', dated '1845', and in 'English'. The Trove logo and website URL 'trove.nla.gov.au' are at the bottom right, along with a Creative Commons license icon.

This is a record of the Corporal Coles hand – a prosthetic hand, held by the Health Museum of South Australia. The museum contributed a record describing the hand to Trove, and linked it to their own website.

The story behind the hand starts in Adelaide, 1842, when Corporal John Coles was preparing to fire his cannon for the second time. The gunpowder prematurely exploded and he lost the fingers of his right hand.



Robert Norman (1845), *Corporal Coles prosthetic hand*,  
Picture courtesy of the Health Museum South Australia

Two years later a Surgeon Dentist named Robert Hasting Norman arrived in Adelaide to establish the colony's first dental practice.

Besides dentistry, Norman was particularly interested in the practical applications of carving. The Governor of South Australia sponsored Norman to construct a prosthetic hand for Corporal Coles. You can see a close-up of the finished hand in this example.

It was a well-functioning prosthetic, and Corporal Coles used the hand for 42 years until his death in 1886.



More than a century later, Ivan Owen – a special effects artist and engineer, was building a mechanical hand for a monster costume. He made a YouTube video of the construction that caught the attention of a carpenter in South Africa.

The carpenter had lost some fingers in a workshop accident and was working on a design for artificial fingers. The carpenter suggested he and Owen work together to build a mechanical prosthetic based on Owen's design.

With crowd-funding and support from a 3D printing company, they began working together long-distance across continents. Their project came to the attention of a South African woman whose son Liam had been born without fingers on his right hand.

Prosthetic devices are expensive to make, especially for children, given the prosthetic has to be re-made as the child grows. Owen and the carpenter decided to investigate whether cheaper prosthetics could be made using the design they've been working on, combined with 3D printing.

Owen searched Google for historic examples of body-powered hand designs. This led him to the Health Museum of South Australia's record of the Coles Hand. This record, while useful, lacked detail he needed to complete the design. Further searching led to the Trove record, which included crucial details about the hand's material and mechanism.

Owen and the carpenter built a prototype, based on their own work and refined by the descriptions of the Corporate Coles hand. They shared their design on an open source platform called [Thingiverse](https://thingiverse.com).



This means anyone can download the pattern for this hand, and if they have access to a 3D printer, create the parts for their own prosthetic.

A number of parents of children in need of prosthetics have done just that. Instead of paying tens of thousands of dollars for an expensive prosthetic with a limited shelf life, they pay less than a dollar for the plastic to 3D print the parts, and buy elastic, Velcro, screws and fishing line from a hardware store.

It's an activity that the parent and the child can do together – re-size the design, change the colours, and learn how to use a 3D printer to create and build their own hand.

The team at Questacon, next door to the National Library, have a 3D printer and printed the parts for the Trove team, which we assembled together on a fun afternoon.



Trove and Questacon's version of [The Raptor](#).

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trove.nla.gov.au



This is the Raptor hand we assembled. It has a body-powered mechanism - the fingers contract when you flex your wrist in one direction, and release when flexed the other way.

The designers intentionally put the plans in the public domain, with the hope that not only could the hands be made for a low cost, but that other people would contribute to and enhance the design. This is exactly what happened.



<http://enablingthefuture.org/2016/11/05/cams-3d-printed-hand-journey/>



A community called [Enabling The Future](http://enablingthefuture.org) has grown around the design, with a view to using 3D printing to literally give the world a helping hand. Primary school children have become involved in building the hands, which involves downloading the plans, resizing them and using the Youtube video to assemble them.

One hundred and sixty-nine years after Corporal Coles first used his prosthetic hand, Liam from South Africa and hundreds of other children are now able to [pick up coins](#) with their body-powered three dimensional hand.

The record of the Corporal Coles hand has even been used to defeat a patent challenge in the US. Its existence proved the design was historical and therefore couldn't be patented and would remain open source for free download.

This story demonstrates that you never know what people will do with your collection. Did the Health Museum in South Australia ever think that preserving this hand, and making the record available, would lead to thousands of 21<sup>st</sup> century children having prosthetic hands? Likely not, but by making their collection more widely available, they made sure Ivan Owen, the monster hand designer, could find that record.

Read more about the Corporal Coles hand on [our Trove blog](#), including a [follow-up post](#) with descendants of Corporal Coles and Robert Norman.



- Trove is visited by more than 60,000 people per day.
- Trove is indexed by all the major search engines.
- Trove provides context: your collections are discovered alongside the records of nearly 1200 libraries, university repositories, museums and government departments.



This discoverability is one of the reasons to be in Trove.

Trove is visited by more than 60,000 people per day, is indexed by all the major search engines and trusted as an authoritative source. In these search engines, Trove ranks highly. We already know that many people use Trove as a starting point to begin research into Australian history.

These users may not even know your organisation or collection exists, but they'll look for information on their local bridge or post office or the history of mining. What they're looking for might be in your collection, and they don't even know it yet. So Trove provides that context for finding out about your collection.

When users click through to view an item on your website, they're likely to stay and look around, finding related items. This will give you the ability to find new audiences and increase website traffic. Trove gives you the opportunity to reach people you may not know how to find, and that might not know how to find you.

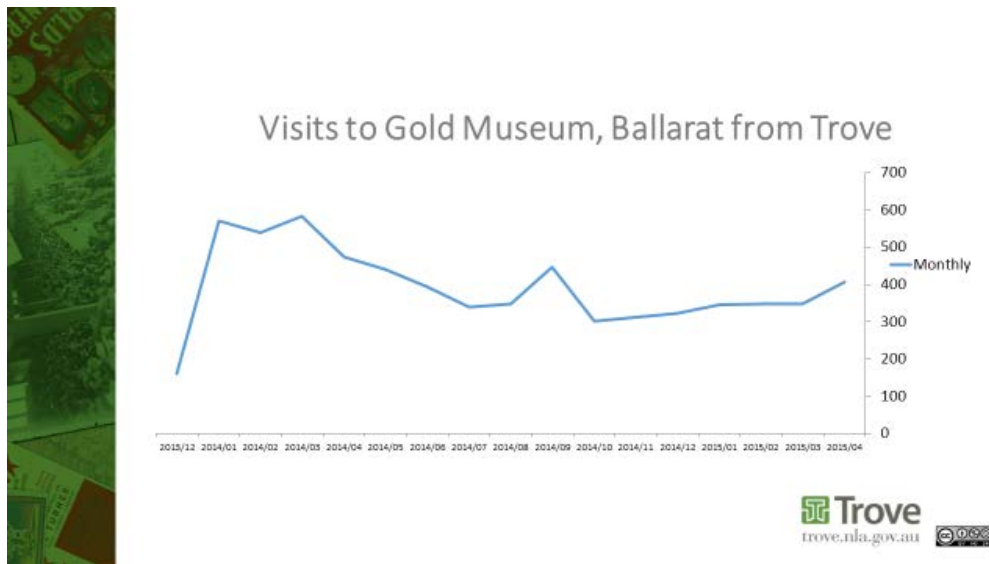
Your collections are discovered alongside the records nearly 1200 libraries, university repositories, museums and government departments. For example, Trove not only has the record from the SA Health museum of the Corporal Coles hand, but also digitised newspaper articles in the newspapers zone about the gunpowder incident, and a biography on Corporal Coles in the books zone.



Trove also gives you the opportunity to sell copies of your images – you can link to an online shop, order form, or a set of instructions for how members of the public can buy copies.

We already know that Trove users are keen to buy images. When someone finds an image of the station they grew up on, or a pair of shoes like those their grandmother wore to school, they're regularly asking Trove where they can purchase a copy. In fact, the reason Ivan Owen originally contacted Trove was to ask for a higher resolution image of the Corporate Coles hand so he could see details of the mechanism.

As you can see here, the State Library of New South Wales has enabled this function, which comes up under the 'Buy' button in a Trove record.



We already know being in Trove will encourage more visits to your organisation. Here is an example from the Gold Museum in Ballarat.

The Museum joined Trove as a content partner in December 2013 and added over 59,000 records. The graph above shows a spike in the Museum's website visitor numbers just after the records are initially loaded, resulting from publicity and promotion done when a new content partner joins Trove. Between December 2013 and April 2015, there have been around 7,000 'click throughs' or visits from Trove to the Museum's website, or around 400 additional online visitors every month. The Museum also let us know that inclusion in Trove has increased physical visits to their museum.

Increased visitor numbers sound like good news, but can be a scary thought for some organisations, given the extra resources required to accommodate this. It's possible to include information about your organisation's opening hours and availability in your metadata. You can also indicate that your organisation is 'Not open to the public' or 'May not be open to the public' – in fact Trove already has a traffic light system to indicate this.

It's also fine to say 'this item is too fragile and is not out on public display', or to admit you don't know an item's full provenance. The public may even be able to offer up more details on the item's background.

Publicising valuable items in your collection can also be a potential risk for smaller organisations, but don't let that stop your entire collection being in Trove. Talk to us - we're able to suppress certain items so they don't appear in Trove, if you wish.



We've now provided an introduction to the "what" and "why" of Trove - what it is, what's in it and why you might consider sharing your collection in Trove. We'll now talk about the "how" of actually getting your collection into Trove.



Now we'll talk about different pathways into Trove, including how the Trove team works with and displays your data.

## *Is my stuff good enough for Trove? (Probably!)*



Unidentified (1954). An anxious moment as the chief judge of cookery examines a fruit cake to see if it is good enough to eat, 1954.  
**John Oxley Library, State Library of Queensland**



This is a question we are often asked - is my stuff good enough for Trove?

The simple answer is that if your collection is online, in a format that Trove's harvesting software can access, it is very likely that your collection can be made available in Trove.

However, this only covers one of the ways that collections come into Trove, and we will discuss these options in more detail.



 Cooloola Farms; Amcor/Orora; 26.057131



As to whether your content will be suitable for Trove, we like to use the above example to illustrate the wide variety of content that Trove is interested in.

This is a record from one of our favourite small collections, called Cartonographer.

Cartonographer, aka Sean Rafferty, is aiming to build a detailed, vernacular map of Australia using images of fruit cartons collected from all over the country. This collection emphasises that the humble stuff of everyday life tells a valuable story, as does the most prized museum collection. They all have a place in Trove.



Some of your first considerations when thinking about sharing your collections online will involve copyright, and how to present any sensitive material contained within your collections.



# Copyright

"Copyright owned by Swinburne University of Technology. Some re-use permitted (Creative Commons BY-NC-ND)."

"All images in CSIRO ScienceImage are free to the public under a Creative Commons Attribution licence. More information is at <http://www.scienceimage.csiro.au/pages/about/>"

Copyright Status

**Copyright Undetermined**


Reason for copyright status:  
Unable to determine type of work



You may order a copy or use the online copy for research or study; for other uses contact the holding library.

Copyright status was determined using the following information:

Material type:  
Undetermined

Copyright status may not be correct if data in the record is incomplete or inaccurate. For more information please see: [how copyright status is determined](#).



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trove.nla.gov.au 

Copyright and usage statements are the ways we tell Trove users what they can do with your collection once they've found it.

Here are some questions you should ask yourself about your collection:

- Do you want people to be able to look at your collection – or not be able to look, and simply know the items exist?
- Do you want them to be able to download a digital object and re-use it in a blog post?
- Do you want a teacher to be able to download a digital object and use it in their classroom to demonstrate something?
- Do you want someone to take a photograph of your item and using various tools, create a derivative work that becomes art in its own right?

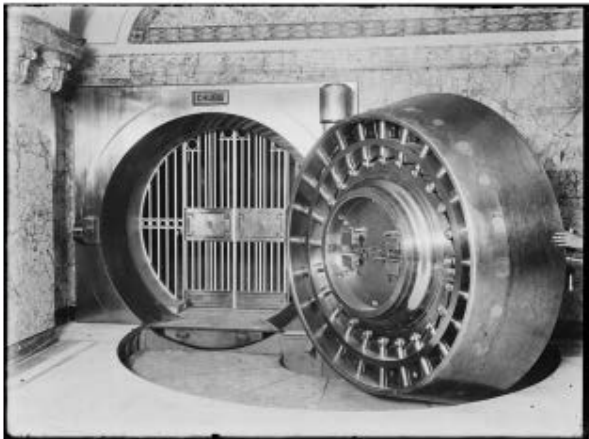
Ultimately, it is up to your organisation what permissions you attach to an object. Providing clear and simple guidance in your Trove records about how people can interact with your content will encourage greater usage of your collection, increase its profile, and get more value from the effort of digitising your collection.

If you feel confused by this topic, you are not alone. Copyright is complex, and rules apply differently to items depending on their format, year of creation, and whether there are contractual obligations attached to items you've received.

We have included links to some websites later in the presentation that cover not only copyright, but other rights statements that you may wish to apply to items in your collection. We are also happy to provide assistance on how to include this data in your records.

We strongly encourage you to think about these questions and then convey them with clarity through your metadata.

## *Sensitive material*



Entrance to the vault at the Commonwealth Government Savings Bank at Martin Place, 1920, **Fairfax Media**.

Collections contain a range of material, and some may be sensitive for a variety of reasons. The most obvious of these is Indigenous content, but there may be other content that could contain personal or legally sensitive information, or be considered offensive to particular groups within society. Trove has a general disclaimer that covers all content in Trove, but you are able to add more specific disclaimers to your content.

You have complete control over what you provide to Trove, so if you don't want particular records included, you can add a field that flags these records as ones you don't want in Trove and let us know what that field is – it could be something as simple as including a rights field saying 'not for sharing'. We can then use our harvesting software to identify these records and exclude them from what we ingest into Trove.

You can even remove records after they've been loaded into Trove – although depending on how your system is set up, you may need to contact us to ensure that they are removed.



**Australian Institute of Aboriginal and Torres Strait Islander Studies  
(AIATSIS)**

**Aboriginal and Torres Strait Islander Biographical Index  
(ABI) Entries**

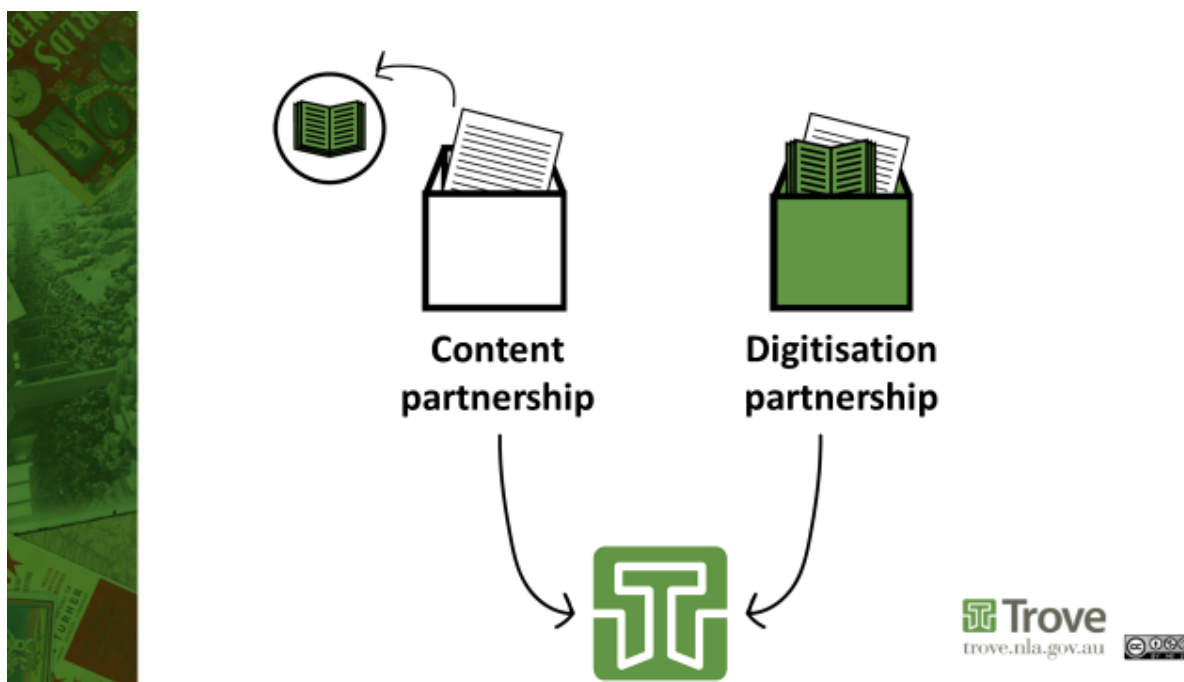
Please be aware that some ABI records contain language, words or descriptions which may be considered offensive or distressing. These words reflect the attitude of the period in which the item was written and/or that of its author. Please also be aware that ABI records may contain references to deceased people which may cause sadness or distress.

Names of people mentioned in this source may or may not be Indigenous.



As there are organisations already partnering with Trove that have significant volumes of sensitive content, we would recommend taking a look at their disclaimers as a basis for developing an appropriate one for your content.

The above example is a disclaimer AIATSIS provides for their Indigenous content.



There are two main methods for your content to come into Trove – content partnerships and digitisation partnerships.

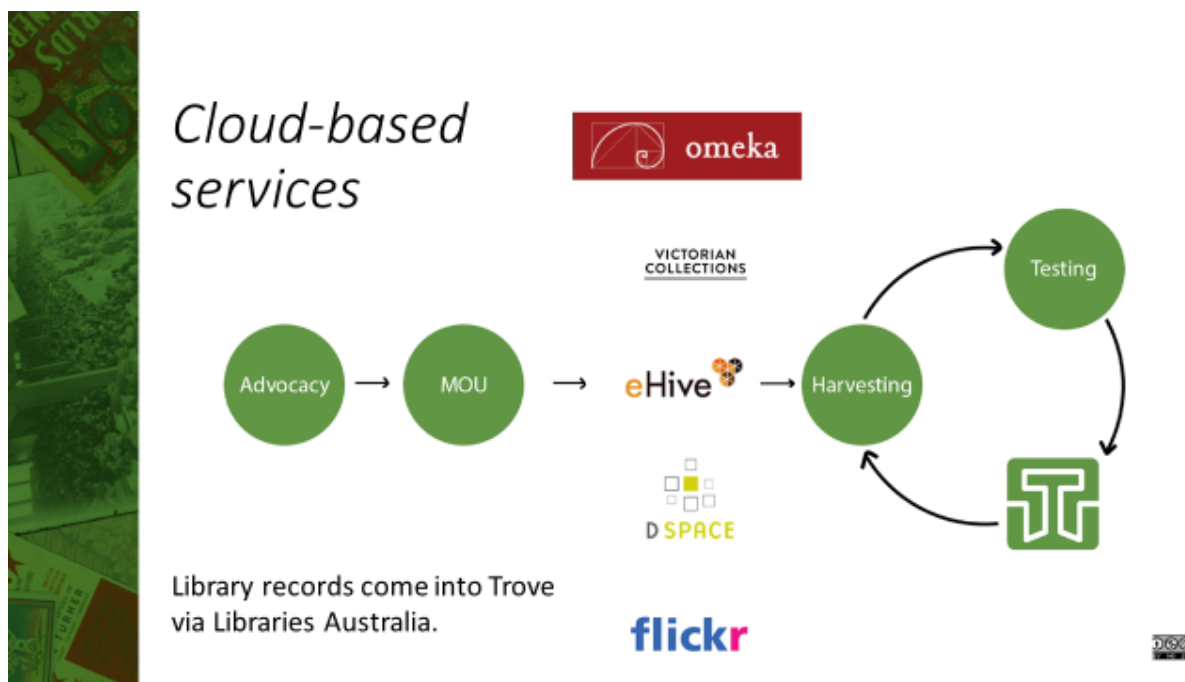
There is also a third option, edeposit, which we'll provide information on later.

**Content partnerships** are where you host the content (either on your organisation's website, or a third-party website) and provide the record of that content to Trove, so our record points back towards your content.

This is the kind of content accessed outside Trove, that we mentioned earlier when we discussed links to other collections.

**Digitisation partnerships** are where we work with you to digitise your content, often from a hard copy source. The National Library of Australia hosts and preserves a digital copy of the content, then provides access through Trove.

This is the kind of content accessed within Trove, that we mentioned earlier when discussing digitised items and born digital content.



The above example is a standard workflow for how content comes into Trove via a **content partnership**.

The basic steps are: we are contacted about your collection, a Memorandum of Understanding (MoU) is signed, your collection is made available online, we harvest using our software, test how the content looks, and make it available in Trove.


Not everyone has access to the resources required to create and manage a collection online, so there are a number of cloud-based services that can be used to organise and display your collections. Some examples are shown on this slide.

All that is required for us to harvest content from these services is simply for you to give us permission to do so. As long as your records remain in the same format and in the same system, they will be automatically updated in Trove. In consultation with you, we set up a schedule, which could be daily, weekly or monthly depending on your requirements.

It is important to emphasise that there is NO mandatory method for contributing data to Trove. There are only two requirements:

- That your records are available online, in a publicly accessible space; and
- An MoU is to be signed before we can start working with you. This is available on [our website](#).

For libraries, if your records are in MARC format, contact our sister service [Libraries Australia](#), who will work with you to include your records within that service and Trove.



# Websites

NSW Public Health Bulletin online

Motivating local action on pool drownings: A black spot approach for NSW

Geoffrey Sayer, Cait Lonie

## Author details


About the author(s)

Geoffrey Sayer

Cait Lonie

## Abstract

This article reports the most recent available NSW data on drowning and near-drowning of toddlers (aged 0-4 y) and intended to assist local government in determining priorities for remedial action.



English, Article, Journal or magazine article edition:

**Motivating local action on pool drownings: A black spot approach for NSW - PHRP**

Geoffrey Sayer; Cait Lonie



**Bookmark:** <http://trove.nla.gov.au/version/211629212>

journal article

English

## Edition details

<b>Cite this</b>	
Title	Motivating local action on pool drownings: A black spot approach for NSW - PHRP
Appears in	NSW Public Health Bulletin, v. 6, no. 12 (ISSN: 1034-7674)
Author	Geoffrey Sayer Cait Lonie
Physical Description	Journal article
Part Of	NSW Public Health Bulletin

If you already have your content on a website, then one of the easiest ways for us to get the data into Trove is through a sitemap – this is a standard protocol that major search engines use to crawl the internet, and our harvesting software can use it in the same way.

Sitemaps contain a list of all the pages on a website, and our harvesting software follows each link and attempts to create a record. Many web hosting platforms, such as WordPress or Drupal, include sitemap functionality either by default or as a simple plugin.



**1920-1929, English, No linguistic content, Photograph edition:**  
**Large crowd of spectators in the grandstand at the Royal Easter Show, Sydney, ca. 1920s [picture].**

Bookmark: <http://trove.nla.gov.au/version/206711791>  
 1 negative : glass, blue; 12.0 x 16.3 cm.  
 ca. 1920s.  
 English  
 No linguistic content

**Edition details**

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<b>Title</b>	Large crowd of spectators in the grandstand at the Royal Easter Show, Sydney; ca. 1920s
<b>Other Creators</b>	Farfax Corporation
<b>Published</b>	ca. 1920s
<b>Medium</b>	photonegative
<b>Physical Description</b>	1 negative : glass, blue; 12.0 x 16.3 cm.
<b>Series</b>	Farfax archive of glass plate negatives
<b>Part Of</b>	In collection: Farfax archive of glass plate negatives
<b>Notes</b>	This record has accompanying information where available: Part of the Farfax archive of glass plate negatives. Farfax number: 3854 Also available online: <a href="http://trove.nla.gov.au/trove/100001455">http://trove.nla.gov.au/trove/100001455</a> Acquired from Farfax Media, 2012.
<b>Series archive</b>	Parameters of publication work
<b>Language</b>	English No linguistic content
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- required
- very helpful!




Once you have your content available online, what information does a record need to have for it to be added to Trove? The good news is that there are **only three fields** that are compulsory for a Trove record. These are:






- A title or description
- The format- such as whether the item is a book, photograph etc.
- A unique identifier for the item (within your collection).

Having said this, the more information that can be included, the better the record will appear in Trove – so if you can also include a description of the item, the creator, dates and associated subjects, these all increase the likelihood of someone finding the item when searching Trove.

As with any search engine, Trove relies on words contained within a record to find the record. We are very happy to give advice on how your records will appear in Trove, and how to make them as discoverable as possible.

## NLA Harvester (processing steps)



<a href="#">Edit Production Processing Steps</a> <a href="#">Copy to test</a>					
Sequence	Step	Input	Output	Description	Restriction
Harvest	API		xml		
1	Check for Required Fields	xml	xml	Check for isoFormat for updates	 None
2	XSLT Translator	xml	xml	Transform VNMU API records	 None
3	Delete Field	xml	xml	Delete empty fields	 None
4	XSLT Translator	xml	xml	Detect cc licences and add a license_ref field	 None
5	Convert Value	xml	xml	Replace https:// with http:// in license_ref for cc	 None
Load	SBDS	xml			



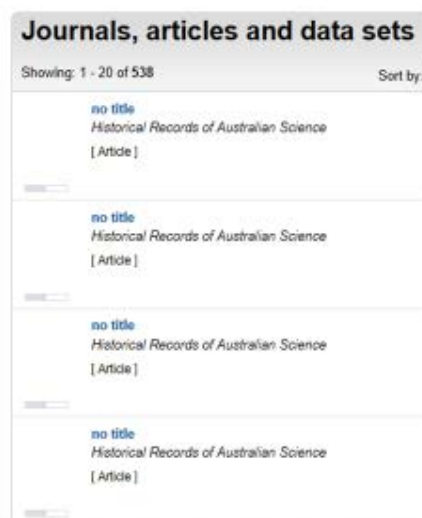
Here is an example of what the Trove team sees when using our harvesting software – the NLA Harvester.

In this example you can see the steps that a record from Museum Victoria goes through in order to appear in Trove. The very first step is our ‘Check for required fields’. This step checks to ensure that specific content is included in the record, including the three compulsory fields mentioned previously, and as long as the required information is there then the records are loaded into Trove.

This ability to check for required fields allows you complete control over which items from your collection are loaded into Trove; just discuss your requirements with us.



## System changes and upgrades



The final important issue to discuss about content partnership is system changes. We're aware that system changes and upgrades are very common in most organisations. But if we link to your records, and we're not informed of system changes, this can cause problems for Trove users.

In the example shown above, the field we were capturing title information from changed name on the host's system. This meant our harvesting software could no longer capture titles, and although these particular items do include citation data for the items described, we have no idea what the actual content is when we see it in Trove.

Depending on the changes made to a system we could lose anything – information like titles and the link to the object will have the most impact, but loss of any data that was previously being contributed has the potential to negatively impact the user experience of Trove or render your collection unfindable in Trove.

This includes something as simple as changing where your thumbnail images are stored. Trove doesn't make a copy of the thumbnail image, it simply looks to your website, so if you change the location and don't let us know, it is likely that thumbnails, and potentially links to your items, will end up broken.

If you change something about your content, let us know in advance so that we can make sure that everything continues to display in Trove as it should.

More information can be found on content partnerships on Trove's [Partners page](#). This includes more specific guidance for both [smaller collections](#) and [larger collections](#).



Before moving on to digitisation partnerships, you might be wondering how to find your collections within Trove, once you've begun sharing your collections with us.

## Advanced search

**Library**  
Return only items that are located at

There are no libraries defined for this search. Use the search box below to find and add libraries to limit your search:

Enter the name of a library or institution  
Australian National University   
Eg. State Library

**3 Matching locations**  
Select the locations you wish to limit your search to from the list below.  
Select: [All](#) [None](#)

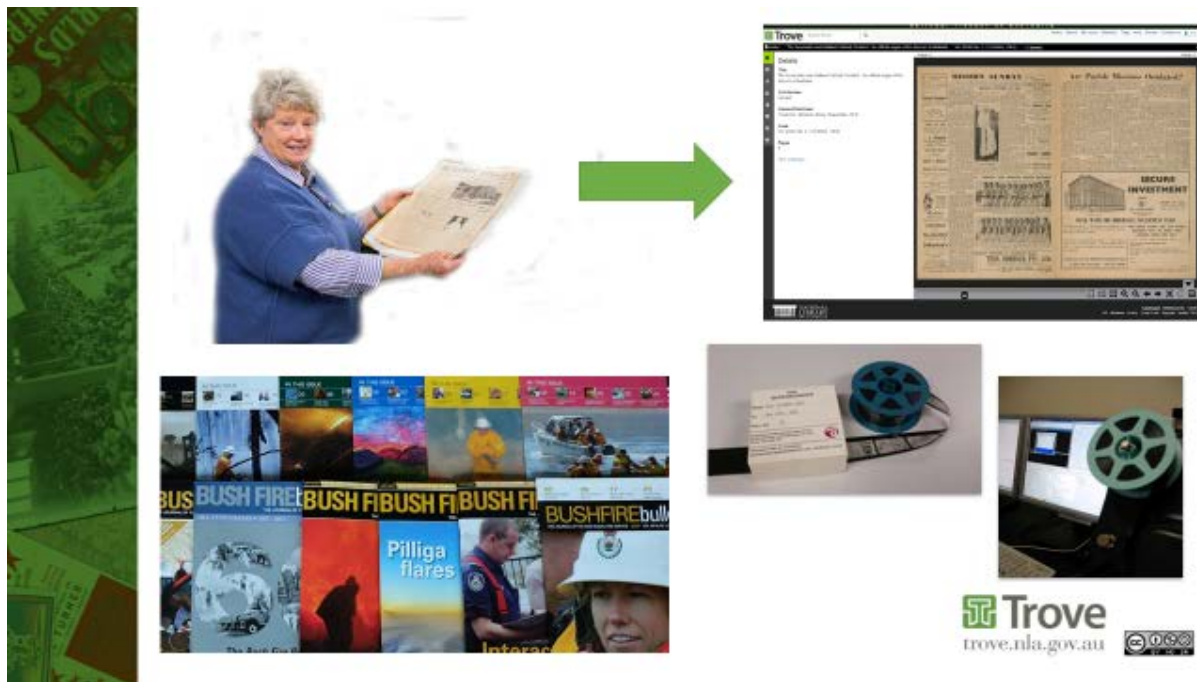
☐ Australian National University  
including: ☐ ANU Archives Program. [ANU:NB] [\[Open to the public\]](#)  
☐ Art & Music Library [AIA] [\[Open to the public\]](#)  
☐ Australian Dictionary of Biography Online. [ANU:ADBO] [\[Open to the public\]](#)  
☐ Australian National University Library. [ANU] [\[Open to the public\]](#)  
including: ☐ Astronomy Branch Library. [ANU:MS] [\[May not be open to the public\]](#)  
☐ Siding Springs. [ANU:SS] [\[Open to the public\]](#)

This information can be found in our [Advanced Search page](#).

Within the section that allows you to specify Library, you can search for your organisation and tick a box to limit your search to only your organisation's records in Trove. In some cases, you can limit searching to particular sub-collections of your organisation if they have been harvested separately, such as in the example of the Australian National University shown above.



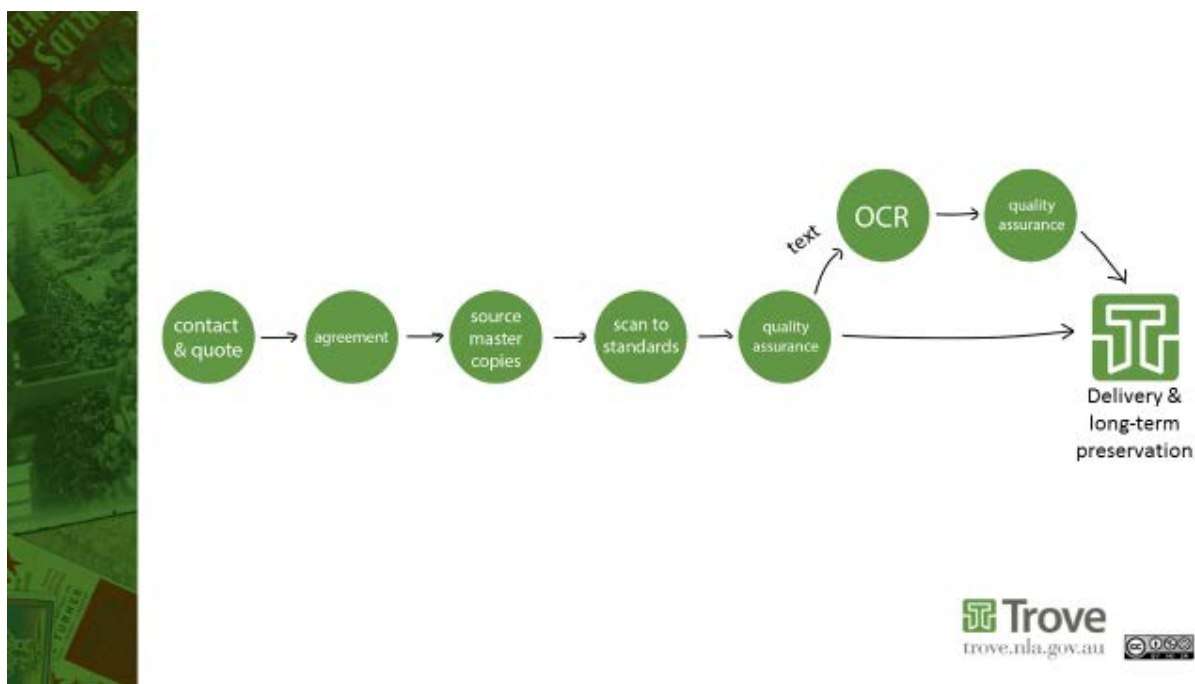
The second way into Trove is through a digitisation partnership – this is where we work with you to digitise your collections, so that they can be preserved within the National Library of Australia’s digital repository and delivered through Trove.



It's important to note that a digitisation partnership involves much more than scanning pages.

We provide end-to-end support for digitising, preserving and delivering Australian newspapers, journals and books, and since 2010 we have partnered with many organisations to digitise content.

One of the key things we offer is access to specialised equipment that captures digital images to the standards required for long-term preservation. This also give users the best possible experience of your collection. We use automatic book scanners, large format item scanners and microfilm scanners, all of which significantly improve the efficiency and quality of digitisation.



The process of a digitisation partnership is as follows – first we enter into an agreement with you to digitise the content. We then obtain the source copy – which may be hard copies or microfilm depending on the content.

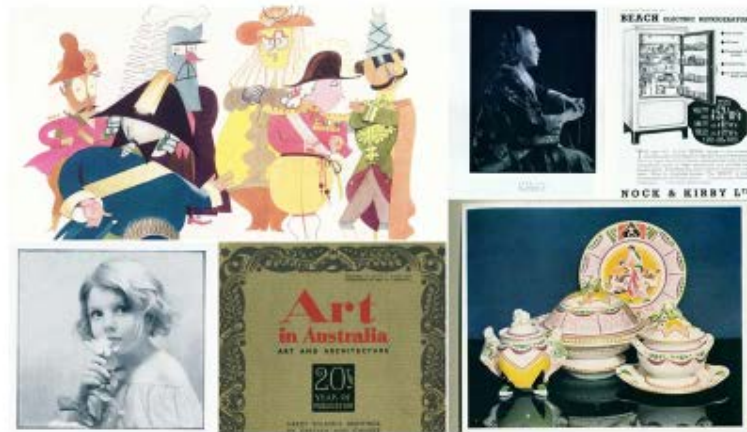
For some content, like newspapers, our preferred source is microfilm. There are two reasons for this. The first is that the fragility of historic newspapers means any additional handling can significantly reduce their lifespan, so by using microfilm we do not need to handle the newspapers. The second is efficiency – a single page from a broadsheet newspaper can take minutes to digitise. In comparison, a microfilm roll containing 1000 pages of a newspaper can be digitised in as little as 10 minutes.

Once we have the source copy, we use this to create the digitised items. Any content with text also goes through Optical Character Recognition (OCR) to make it fully text searchable. Once this has been checked, we can then make it available for discovery and delivery through Trove.

We also maintain a digital copy for long-term preservation, optimised to withstand inevitable future changes in standards and technologies for digital content.

Further information, including details on our pricing model for digitisation partnerships, is available on the [digitisation partners section](#) of our website.

## Digitising Art in Australia



 **Trove**  
trove.nla.gov.au 

One example of a recent digitisation partnership was in 2016 with the University of Wollongong and the University of New South Wales. Both partnered with the National Library to digitise *Art in Australia* – a significant early 20<sup>th</sup> century art magazine. For this project, the universities supplied the digital images, digitised to the National Library's specifications.

The University of New South Wales held almost a complete collection and contributed 47 issues to the digitisation project. Once the digitised images had been received, the National Library completed additional processing including OCR, allowing this significant resource to be full-text searchable. Overall, the digitisation project took three months to complete, and 9,960 pages of *Art in Australia* are now being delivered through Trove.



The final pathway to Trove is through our edeposit service.



Items contributed through the [edeposit service](#) are delivered through Trove, and can be made available immediately, or at a future time.

Further information about the kinds of content that can be deposited through this service, and options for delivery through Trove can be found in the [legal deposit section](#) of the National Library's website.



Last of all, once we've worked with you to add your collections to Trove, we like to promote these collections to our communities.



Spin me a yarn sailor, 1946,  
**The Argus.**

 Trove shared Cumberland Library Service's photo  
17 February · 

If you're in the Cumberland area of Sydney this coming Monday, you might be interested in the session on Trove at the Merrylands Library.

**Holroyd Family History Group**  
**FINDING A FAMILY MEMBER ON TROVE**

 **MONDAY 20 FEBRUARY**  
**10:00AM TO 1:00PM**  
**MULTIPURPOSE ROOM,**  
**MERRYLANDS LIBRARY.**  
**EVERYONE WELCOME**  
**TO ATTEND**

Looking for information involving your family that might have been reported in newspapers? Bring along a photo of the person you were researching, with the article you found using Trove and discuss with the Holroyd Family History Group.

Cumberland Library Service  
16 February · 

Looking to discuss & learn about family history research? Come along and join the Holroyd Family History Group this month to discuss Trove!

 Like Page



Promoting your collections allows our Trove community to find out about the wonderful new collections that we have in Trove, but also helps to find new audiences for your collections. We love to know what impact a collection has had on a community and to share that impact – to inspire and delight, recognize your contribution, and to report on the success of these partnerships with our broader community.

If you have a significant story about your experiences with Trove, your collections and communities, we welcome guest blog posts to help spread these stories.



- Digitisation partnerships: [andp@nla.gov.au](mailto:andp@nla.gov.au), (02) 6262 1005
- Content partnerships: [trove.nla.gov.au/contact](http://trove.nla.gov.au/contact)
- [twitter.com/TroveAustralia](https://twitter.com/TroveAustralia)
- [nla.gov.au/blogs/trove](http://nla.gov.au/blogs/trove)
- [facebook.com/TroveAustralia/](https://facebook.com/TroveAustralia/)
- General news elist: To subscribe email [sympa@nla.gov.au](mailto:sympa@nla.gov.au) with the subject 'subscribe trove-announce'
- Content partner elist



Here are the details on how to contact the Trove team regarding anything we've mentioned in this presentation:

- Digitisation partnerships: [andp@nla.gov.au](mailto:andp@nla.gov.au), (02) 6262 1005
- Content partnerships: [trove.nla.gov.au/contact](http://trove.nla.gov.au/contact)
- Twitter: [twitter.com/TroveAustralia](https://twitter.com/TroveAustralia)
- Trove Blog: [nla.gov.au/blogs/trove](http://nla.gov.au/blogs/trove)
- Facebook: [facebook.com/TroveAustralia/](https://facebook.com/TroveAustralia/)

The photo on the right is our current Trove team – making a “T” for Trove.

Here is a list of external resources, including the copyright information that we mentioned earlier, that you may also find useful:

### **General Resources**

- GLAM Peak resources – [www.digitalcollections.org.au](http://www.digitalcollections.org.au)
- Trove Content and Digitisation partner information - <http://help.nla.gov.au/trove/content-partners>
- Libraries Australia - <http://www.nla.gov.au/librariesaustralia/>
- Keeping up to date with Copyright - <http://www.digital.org.au/>
- Australian Copyright Council - <http://www.copyright.org.au>
- Rights statements - <http://rightsstatements.org/>
- Creative Commons - <http://creativecommons.org.au/>
- Sitemaps - <http://www.sitemaps.org/>

### **QLD-specific links (from Brisbane and Toowoomba Roadshows)**

- Digitisation Toolkit - <http://www.slq.qld.gov.au/resources/qld-history/connect/connected-collection-of-queensland-memory/digitisation-toolkit>
- Community Heritage Digitisation Offer - <http://www.slq.qld.gov.au/resources/publishers/community-heritage-digitisation-offer>
- Sign-up for *Queensland Memory* e-newsletter - <http://www.slq.qld.gov.au/resources/qld-history/jol-collections/queensland-memory-enewsletter>