

# MARKETING EXCELLENCE AWARDS 2017

## Entry form



CELEBRATING AND REWARDING  
MARKETING EXCELLENCE IN WELSH  
LIBRARIES, ARCHIVES AND MUSEUMS  
[#marketingawards](#)



## ENTRY FORM FOR CATEGORY 1: DEMONSTRATING MARKETING EXCELLENCE AND CATEGORY 2: JOINT MARKETING PROJECT OF THE YEAR

Please complete this section if you are entering Categories 1 and/or 2 only. Please note these details will be used for all future correspondence regarding this specific entry. All fields are compulsory. This information will be used for publicity, therefore please ensure all sections are completed accurately.

**Title**  Mrs  Ms  Miss  Mr  Dr  Other

|                      |   |
|----------------------|---|
| First name           | Andrew  |
| Surname              | Dulley  |
| Job title            | Assistant County Archivist                          |
| Organisation name    | West Glamorgan Archive Service                      |
| Organisation address | Civic Centre, Oystermouth Road,                     |
| Town                 | Swansea   |
| Postcode             | SA1 3SN   |
| Email address        | westglam.archives@swansea.gov.uk                    |
| Twitter account @    | @WestGlamArchive (English); @ArchifGorllMor (Welsh) |

### Organisation profile/overview 100 words maximum

West Glamorgan Archive Service is a joint service for the Councils of the City and County of Swansea and Neath Port Talbot County Borough. It collects documents, maps, photographs, film and sound recordings relating to all aspects of the history of West Glamorgan.

Our mission is to preserve and develop our archive collections, to safeguard our documentary heritage and to enable research in order to further our collective knowledge. We are committed to providing information and the opportunity to engage with archives to everybody.

### CATEGORY ENTERED (please tick):

Category 1 – Demonstrating Marketing Excellence

- Public libraries  Further education libraries  
 Health libraries  Archives

- Higher education libraries  
 Museums

Category 2 – Joint Marketing Project of the Year

- Joint Marketing Project of the Year



The total word count for the section below must not exceed 2500 words. A maximum of two additional documents may be submitted to support your entry not exceeding 5MB in total or provided as a ZIP file. Alternatively please provide relevant links.

### Project title

Enter the title or name of the marketing project – this will be included in all relevant publicity.

Building and promoting the West Glamorgan Screen and Sound Archive

### Context

Describe the background/reason for this project. What challenges or opportunities were you faced with?

In recent years we have noticed an increased interest in historic films and oral history. Social media gives a platform for showing media clips, while the way history is currently taught and understood leans towards exploring the lives and experiences of ordinary people.

West Glamorgan Archives has some fascinating films and oral history recordings. There are films showing important events in the history of Swansea, and civic events in Swansea and Port Talbot. There is a wealth of oral history from the 1970s onwards, some including rare recordings of the Gower dialect, which has now all but disappeared, and the distinctive Welsh of the Swansea Valley. In them, men and women describe school, church, home and social life, agriculture, industry and the experience of living through two World Wars. In an area which has experienced immense changes over a century, these are invaluable resources that will only appreciate in value as time goes by.

The main problem has been how to make them available. Audio tape stretches and wears out with use; films are equally vulnerable, and both media need obsolescent equipment that is difficult to maintain. Plainly put, making them available in their original form will ultimately destroy them, so the best way to ensure their long-term survival is, ironically, not to make them available.

Here, technology comes to our rescue. With care, practice and adherence to the appropriate standards, it is possible to digitise sound recordings, and in some cases to improve considerably the quality of the original. Films create more problems, but there are ways to create or obtain digital copies of these as well. The challenge we faced was how to do this in a structured and effective way, and, as importantly, how to ensure that the content was truly discoverable: oral history interviews may typically take a while to get going – there may be a particular nugget of information that is hidden within a long story. Simply describing it as “a conversation about steel” is not good enough: we need to know what is talked about and when. Similarly with films, the mayor’s civic service may not attract the viewers, but it will if they know that there is a brief cameo of an iconic street or building at an identifiable point in the film.

In planning this project, I was aware of the work of other repositories that hold film and sound material, and the varied approaches they take to make their holdings available. However, given the need to come up with a solution that was cost-neutral, I realised that anything that required bought-in external expertise would not be feasible. This gave the opportunity to come up with an idea that is, I believe, unique. It is sustainable, made in-house, requires no budget and is an effective tool for collecting, storing, promoting and discovering oral history and film material.

## Aims and Objectives

State the aims and objectives that were set for this project – where possible these should be SMART objectives – for example, how many new users or people attending the event were you hoping for? If possible, include budget and timescale information.

What is a SMART objective? Specific, Measurable, Achievable, Realistic, Time-bound

### **Our aims: what we wanted to do.**

- Digitise the oral history and film/video recordings we hold
- Index the recordings to enable people to find references to specific places or topics within the recordings and films
- Create an easy-to-use public interface, available in both English and Welsh, to facilitate access to the digitised content.
- Devise a programme of marketing the resource to widen knowledge of the collections and encourage their use
- Use the resource to encourage the creation and deposit of new oral history recordings
- Given the current local authority funding levels, keep any financial outlay to an absolute minimum.

### **Our objectives: how we intended to do it.**

1. Digitise the tape recordings: to do this we would play them on the relevant tape recorder and take a line out into a computer, using Audacity, an open-source software programme, to digitise the signal and save it in the file formats specified by archival guidelines.
2. Use volunteers to index the recordings to form the basis of a searchable subject index.
3. Create the public interface as an off-line website held locally on external hard drives
4. Market the collection in a variety of ways and to various audiences, including potential depositors, remote users (through social media), students and local history groups with specific interests, and to researchers in general.
5. Use existing staff expertise and open-source, freely-available software, to ensure the costs are minimal and that the only financial outlay would be the purchase of the hard drives.



## Strategy & Planning

Outline the strategy taken to achieve your objectives and justify your marketing approach – did you undertake any research for example; have you developed new or existing partnerships; did you target a new audience or try a new approach to promoting your services?

### Building the Screen and Sound Archive

- In 2013 I attended a CyMAL training course on issues connected with oral history, such as digitisation, preservation and copyright. This provided the basis of much of the strategy for creating parts of the resource that involved oral history recordings.
- I learned from the course that we do not own copyright of any of the oral history recordings we hold. This means that the way we make them available must be in an environment where they cannot be copied and disseminated. They cannot be put online, but have to be made available on-site only.
- I had plenty of experience with using Audacity at home, so could confidently use it to digitise oral history recordings. This is a very long job, but it can be done alongside other work, so a production-line technique was developed to digitise, check and save each recording to a good standard, whilst doing other things.
- Our cine films were deposited at the National Screen and Sound Archive of Wales in Aberystwyth, with the proviso that digital copies be made for us on DVD. I researched and acquired software to rip films from DVD, and another package to digitise videos. These are digitised in the same way as tape recordings, played on a video machine with a line in to the computer, then checked and saved.
- With my existing web-design knowledge, I had an idea that I believed would work for the public interface (see appendix 1), so I made a small-scale mock-up to test it in practice. After that I researched HTML techniques and experimented to ensure that all the required functionality was there. Then it was simply a case of setting up templates and going through, piece by piece, to write the content, translate it and ensure that the bilingual element worked in an intuitive way.
- Crucial to the success of the indexing part of the project was a standard approach. Volunteers were recruited with the relevant skills and stamina to do the indexing work, trained and set to work. The results were saved into an Excel spreadsheet.
- I worked out how to use mail merge to turn the spreadsheet into two different things: HTML content for the public interface, complete with all the relevant tags, and DScript Natural, the import language that enables us to import descriptions into our online catalogue (see appendix 2). This enabled us to make the same content available in two places simultaneously; the one a locally-held index that could be directly associated with the content to which it refers, and the other an online catalogue that is available to anyone with an internet connection.

### Marketing the resource

One of our aims was to promote use of the films and recordings for research, so we decided that marketing the resource should be ongoing and varied, rather than a brief and finite blaze of glory:

- The index terms created by volunteers are included in the online catalogue (see appendix 2) so that researchers will find references to films and recordings along with everything else.
- We planned to target groups with an interest in using the films and recordings. This includes students at our two universities, using talks to student groups as an opportunity to promote the resource. This has resulted in its use for art projects, social history assignments and dissertations.
- We would also use them in our service to schools, particularly with reference to the bombing of Swansea in 1941, which is widely studied. This gives further opportunities to promote the use of oral history.
- Similarly, when giving talks to local history groups, we would promote the films and recordings as an integral part of our holdings. As well as stimulating interest in the resource, this is also to promote the creation of new oral histories and encourage the deposit of new and existing recordings.
- We decided to use social media campaigns to raise awareness of our film and sound collections. The aim is to target new audiences who do not currently use the service through uploading brief online content.

## Tactics and Implementation

Set out the plan of activities undertaken to implement the strategy and evidence these over time and against budget. Include examples if appropriate – you may append or link to two additional pieces of supporting evidence – if internet links are included please ensure these will remain live until March 2017. What promotional activity did you undertake; did you use social media and/or traditional media?

There were four strands of work associated with the project: digitising original media, indexing content, creating the public interface and marketing the resources:

### Digitising original media

- Digitisation is by nature a long process, and began in earnest in summer 2013. A survey was done of our collections to identify all the tape recordings, and these were digitised systematically as time permitted. The acquisition of a major new tape collection in 2014 drew out this process longer than was expected.
- Digital versions of films deposited at the National Screen and Sound Archive of Wales were received in summer 2013 and ripped to MPG files.
- The tape recordings were completed by Autumn 2015.
- Video tapes were digitised between Spring 2015 and Spring 2016.

### Indexing content

- Indexing work began in Summer 2013. Methodology was tested by Archive Service staff before volunteers were recruited. As with the digitisation strand, this is a long and laborious process, and the acquisition of new material lengthens the project.
- The majority of the work was completed by three volunteers, working half a day a week each, but overall fourteen people worked on the indexing project in total.
- The indexing work is finally finished by our volunteer in Dec. 2016. However, new material is expected during the current calendar year.

### Creating the public interface

- Trials take place in Summer 2013 and a basic, draft version of the interface is created for testing. Two PCs are set aside for exclusive use with the Screen and Sound Archive, and external hard drives are bought, one for each, and two more for development and backup storage.
- During 2014-2015 this is completely redesigned, with new branding and the addition of extra features. The indexes are added on bit by bit as each collection is completed.
- January 2017 sees the resource complete for the first time. The recordings are all digitised and indexed, and the various elements all brought together for the public to use.

### Marketing the resources

- In 2015, once the interface is complete, it is demonstrated to the other staff, who make a point of directing researchers to it wherever appropriate.
- Low-level marketing of the screen and sound resource is built into our programme of outreach. For example, at the annual lecture to 2<sup>nd</sup> year Swansea University history students, part of it is set aside to explain the importance and ease of use of the resources.
- As part of Explore Your Archive campaign 2016 we featured clips extracted from our films, which were uploaded onto our Facebook page ([www.facebook.com/WestGlamorganArchives](http://www.facebook.com/WestGlamorganArchives)). These were extremely popular, particularly (demonstrated by the analytics) among the 25-54 age-group, who are the least represented group among our general searchers. Over the course of the week of the campaign our Facebook likes rose from 101 to 627, and although the majority were local, our reach was worldwide, including people from Australia, Canada and Hong Kong.
- Following on from the success of the films, we instigated a #FilmFriday feature, posting a weekly film clip, which ran until May 2016 and attracted positive feedback and extra likes.
- Explore Your Archives 2016 was used to build on the success of 2015. The focus was on raising awareness of the Screen and Sound Archives. The aim was to showcase our holdings and to encourage people to record their own oral histories. Over the course of the campaign, our Facebook likes grew by 32% from 1088 to 1423.
- Marketing the resource to local history groups has resulted in the receipt of 6 new collections of oral histories and several more one-off recordings. We have given assistance and advice to three more projects that are currently ongoing.

## Results/Measurements/Outcomes

Present the results of the project, state whether your aims and objectives were achieved and if they were delivered on time and within budget. Evaluate the project using measurements where possible, such as number of new members/visitors, added value to the organisation and digital marketing metrics where applicable (Google Analytics, Facebook insights, Tweetreach). Reflect on what could have been done better; is the project sustainable, could it be rolled out to other user groups or organisations?

The results of the project are as follows:

- All the tapes, films and videos we hold are now available in digital form.
- They have been indexed in a consistent way by a number of volunteers to facilitate access
- A fully bilingual public interface has been constructed to enable researchers to access them whilst not compromising copyright material.
- We have run successful marketing campaigns based on the content, and have a policy of taking every opportunity afforded by our outreach programme to promote it.
- Helped by the use of film material from the collection in social media campaigns, we have seen our Facebook likes rise from 101 to 1423 over the course of the past 15 months.
- The success of the project can be measured in part in the way it is growing. When the work began, there were five collections on the list. Now there are twenty-four, with more to come
- We have been able to provide assistance to several groups who either have done, or are in the process of doing, oral history recording work. I know of three oral history recording projects that are currently being undertaken, which benefited from advice and encouragement we were able to provide, and which intend to deposit the resulting recordings with West Glamorgan Archives.
- The project is entirely sustainable in the long-term. It requires no cost to continue. It began as a methodology to capture, digitise and mount films and oral history recordings, and as it is demonstrably successful in its current form, in theory it can continue to grow to many times its current size.

## Date of Project

Provide the start and (if appropriate) finish dates of the project.

Summer 2013 to present. The project is ongoing, but it has been put forward at this stage because all the indexing work is finally complete. Although we are confident that our holdings will continue to grow, for the first time everything we hold is indexed and available.

## Summary

Provide a brief summary of your project (approx. 150 words) to be used for promotional purposes on the website, social media, etc.

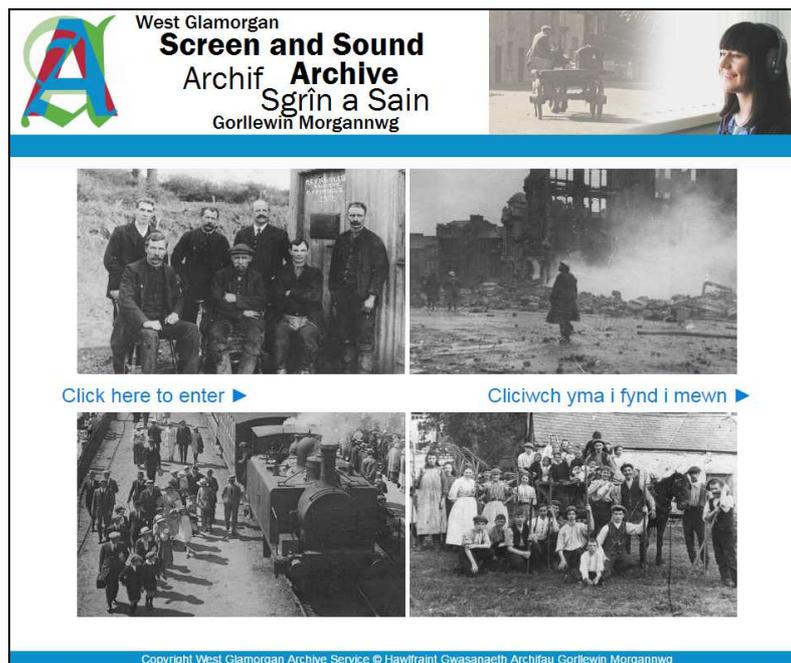
Among the collections at West Glamorgan Archives are some fascinating and unique collections of films and oral history recordings. Being on fragile and vulnerable media, a solution was necessary to make them available safely and in a secure environment.

West Glamorgan Screen and Sound Archive is the solution we came up with. It is a project that has used in-house staff expertise and volunteer involvement to digitise and index the audio visual material we hold and create a unique public interface, based on offline web pages, to enable researchers to find what we have and access it easily, effectively and in an intuitive way. The interface is bilingual (Welsh and English).

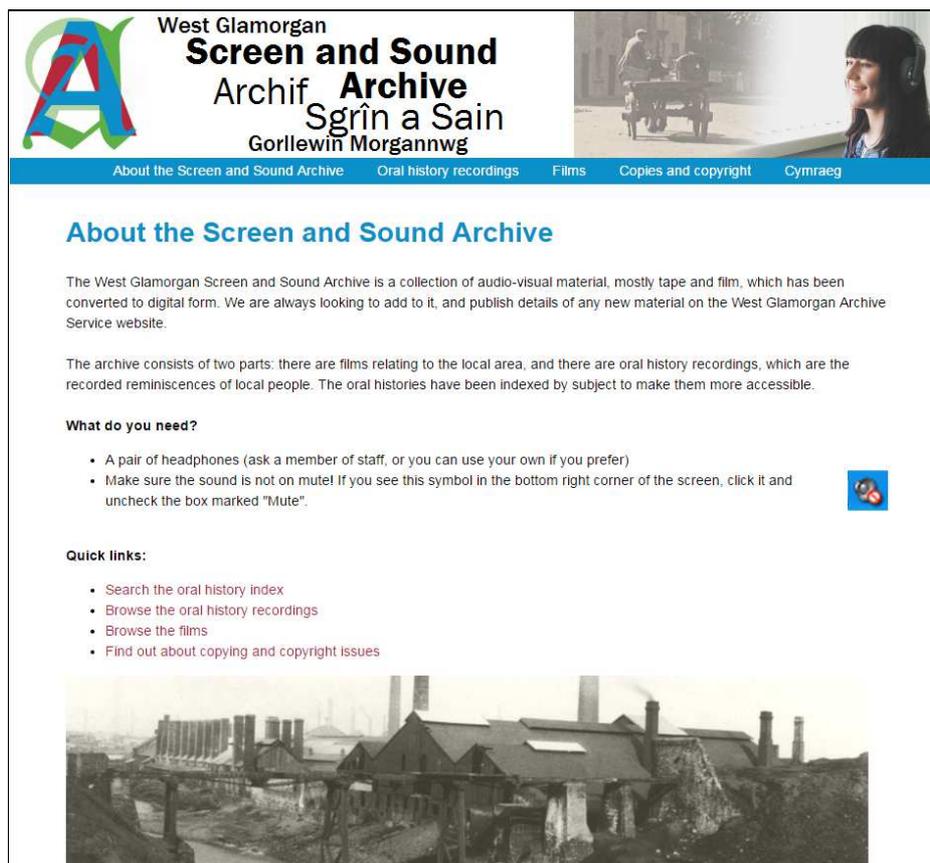
An important part of the project has included marketing the collections, through a variety of means including social media, to promote their use and encourage the donation of more material of a similar kind.

## Appendix 1.

Screen shots showing how the Screen and Sound Archive public interface works in practice:



This is the first page that appears, giving a choice of languages.



This is the next page. It gives some information about what the archive consists of, with quick links to progress to the lists of content. Among these is a page on copyright, explaining what the restrictions are.

West Glamorgan  
**Screen and Sound**  
 Archif **Archive**  
 Sgrîn a Sain  
 Gorllewin Morgannwg

Am yr Archif Sgrîn a Sain    Recordiadau hanes llafar    Ffilmiau    Copiau a hawffraint    English

### Am yr Archif Sgrîn a Sain

Mae Archif Sgrîn a Sain Gorllewin Morgannwg yn gasgliad o ddefnyddiau cywled, yn bennaf ffilmiau a recordiadau, a drosgwyddwyd yn ffurf digidol. Rydym yn bwriadu ychwanegu at yr archif, ac rydym yn cyhoeddu manylion am unrhyw ddeunydd newydd ar wefan Gwasanaeth Archifau Gorllewin Morgannwg.

Mae'r archif yn cynnwys dau ran: mae yna ffilmiau ynglŷn â'r ardal lleol, ac mae recordiadau hanes llafar, sef atgofion pobl lleol wedi'u recordio. Mae'r recordiadau hanes llafar wedi cael eu mynegelo gan bwnc i'w gwneud yn haws i'w defnyddio.

**Beth sy'n ei angen?**

- Ffonau pen (gofynnwch i aelod staff, neu gallwch defnyddio eich ffonau pen chi os mae'n well gennych)
- Gwnewch yn siwr bod y swm ddim yn fudl Os y gwelwch chi'r symbol hwn yng nghornel de isaf y sgrin, cliciwch arno ac anhicwch y bwch "Mute".

**Dolenni cyflym:**

- Chwllwch y mynegai hanes llafar
- Porwch y recordiadau hanes llafar
- Porwch y ffilmiau
- Darllenwch am gopïo a hawffraint

...and you can toggle between the languages by clicking “English” or “Cymraeg” on the menu bar.

West Glamorgan  
**Screen and Sound**  
 Archif **Archive**  
 Sgrîn a Sain  
 Gorllewin Morgannwg

About the Screen and Sound Archive    Oral history recordings    Films    Copies and copyright    Cymraeg

### Oral history recordings: search the index

Press Ctrl + f on the keyboard to search the index. The search box will appear at the top of the screen. Click "Reference" for more information about a recording. Click "Time" to listen to a recording. You will need to make a note of the time, then fast-forward the recording to that point in the recording to listen to the topic.

The recordings are in the language of the index term.

| Reference | Time    | Description   |
|-----------|---------|---|
| I 3-34a   | 12m 36s | surrounding farms. Interviewee: Norman Tucker   |
| T 3-26a   | 35m 22s | Farming: Dairy Classes etc. available to the farming community. Interviewee: Ruth and Jack Richards   |
| T 3-26a   | 32m 06s | Farming: Dairy Work 1927 took up farming and sold milk transportation started and altered the style of farming. Interviewee: Ruth and Jack Richards |
| T 3-27a   | 19m 58s | Farming: Damage caused by the rabbits to the land. Interviewee: Jack Tanner   |
| T 3-8b    | 17m 20s | Farming: Description of general work on farm. Interviewee: George and Gwen Beynon   |
| T 3-9a    | 46m 25s | Farming: Description of how sheep fall of The Worm.. Interviewee: Wilf Beynon   |
| T 3-8b    | 32m 50s | Farming: Description of Ploughing.. Interviewee: George and Gwen Beynon   |
| T 3-8b    | 16m 00s | Farming: Description of working hours / week.. Interviewee: George and Gwen Beynon  |
| T 3-26b   | 10m 35s | Farming: Details of a TB epidemic at their dairy, visits from the Ministry if there was a TB outbreak. Interviewee: Ruth and Jack Richards          |

Most people will go on to search the index. Here it is. To play a recording, they need to click “time”, making a note of the time it says. The recording will start from the beginning. Then they need to fast-forward to the time shown in the index. This takes them to the place where the subject is first discussed.



## About this recording

### Recordings by Elizabeth Jones

This is a recording by Mrs Elizabeth Jones of Rhydyfro, a native of the Swansea Valley and first-language Welsh speaker. As part of a personal project, she interviewed several long-term Swansea Valley residents about their memories of the area.

The interviews were conducted in 1979-1981. Two are in English and three are in Welsh. They were recorded on cassette tapes, which were digitised in-house in 2013 and 2014.

The recordings were indexed by Catrin James, 2013.

[See a list of all the recordings in this series](#)

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If you want to know more about a particular recording before listening to it, click in the "Reference" column. This brings up a popup screen like this one with contextual information about the recording.



[About the Screen and Sound Archive](#)

[Oral history recordings](#)

[Films](#)

[Copies and copyright](#)

[Cymraeg](#)

## Oral history recordings



You can [click here to search the index](#), or browse the collections from the links below:

### Swansea residents

- [The Swansea Tape Recording Local History Project](#)
- [Catrin James's recordings](#)
- ["All Our Histories": members of Swansea's Chinese community](#)
- [Friends of White Rock recordings](#)
- [Llansamlet Historical Society recordings](#)

### Gower and Oystermouth residents

- [The Gower Society oral history project](#)
- [Recordings by J. Mansel Thomas for his book "Yesterday's Gower"](#)
- [Bill Curran's recordings](#)
- [Oystermouth Historical Association recordings](#)
- [Radio Mumbles oral history interviews](#)

### Swansea Valley residents

- [Mrs E. Jones's recordings](#)
- [Swansea Canal Society recordings](#)

If a researcher prefers to start with an overview of what is available, they can click "Oral history recordings" in the menu bar. This is what they see: the various projects are listed, grouped together by area or subject type. You can then click a title to find out more.



## The Gower Society oral history project



Following on from the work of their founder-member J. Mansel Thomas, the Gower Society began an oral history recording project in 1997, its Jubilee year. A team of volunteers recorded the reminiscences of a number of older Gower residents, many of whom were Gower Society members. The project ran for the next eight years.

This series of recordings complements the recordings of Bill Curran and J. Mansel Thomas, as well as the Swansea Local History Tape Recording Project recordings that relate to Gower.

Follow the links below to listen to the recordings:

**Amy Hore and Jeanette Maund**  
Interviewed 1997

- [Listen to track 1 \(28 min 24 sec\)](#)
- [Listen to track 2 \(19 min 59 sec\)](#)
- [Listen to track 3 \(04 min 03 sec\)](#)

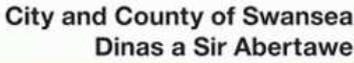
**Isobel Thomas**  
Interviewed by Betty Lowe, 1999

- [Listen to track 1 \(34 min 39 sec\)](#)

This is what you find when you choose one: there is contextual information about the recording project, and a list of all the individual recordings. Where it is available, biographical information is given too. Under each name, the individual recorded tracks are listed, with details of their length. Click one of these, and it starts to play.

## Appendix 2

An example showing Screen and Sound Archive index content appearing in the online catalogue



City and County of Swansea  
Dinas a Sir Abertawe

West Glamorgan  
Archive Service  
Gwasanaeth  
Archifau  
Gorllewin Morgannwg

Text only - Testun yn unig

Record - Cofnod

[Back to overview](#) -- | -- [Yn ôl i arolwg](#)

\* A record at series- or sub-fonds level is a section heading rather than a description of an individual document. Click "reference no" to see a list of its contents.

Click on 'Archive collections' on the left for links to information about where you can consult this document.

[Cymraeg ar droed y tudalen]

◀ [First](#) ◀ [Previous](#) 4 of 8098 [Next](#) ▶ [Last](#) ▶

|   |  |
|---|--|
| Held at:<br>Cedwir yn:                  | Screen and Sound Archive, West Glamorgan Archives  |
| Reference no.:<br>Cyfeiriad:            | T 33/2 track 1   |
| Title/description:<br>Teitl/disgrifiad: | Oral History Archive: Robert (known as Roy) Williams (born 10 Apr. 1929) is being interviewed by an unidentified interviewer. The following subject is discussed beginning 04m 59s through the recording: Evacuees from London to Clydach: Remembers evacuees from Finsbury, London. Ronnie Thompson stayed with Roys family: he didnt stay, his mother took him home when London wasnt bombed. Also Freddie Wilson, who stayed after the war was over. Although they were Welsh speakers, all the children spoke English to evacuees in school. Many of them were 11 years old and so went to the senior school in Clydach. |
| Date:<br>Dyddiad:                       | 2014   |
| Access Status:<br>Statws<br>mynediad:   | Reference only   |

◀ [First](#) ◀ [Previous](#) 4 of 8098 [Return to search results](#) [Next](#) ▶ [Last](#) ▶

\* Mae cofnod ar lefel "series" (cyfres) neu "sub-fonds" (is-fonds) yn benawd adran yn hytrach na disgrifiad dogfen unigol. Cliciwch ar y cyfeirnod i weld restr o'i gynnwys.

Cliciwch ar 'Casgliadau archifau' ar y chwith am gysylltiadau i wybodaeth am ble gallwch chi edrych ar y ddogfen hon.

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