# #CrowdCymru: Project Handbook



*Image: Newport Rugby & Athletics Club Photographic Collection / Gwent Archives*

Approved:

# Contents

## 1.  Introduction

#Crowd Cymru is a digital archives volunteer project funded by the **National Lottery Heritage Fund** and run jointly by **Gwent Archives**, **Glamorgan Archives** and **Cardiff University Special Collections & Archives**. Archive services across Wales hold millions of irreplaceable records, but many are only minimally catalogued and therefore difficult to identify and find. This project is harnessing the knowledge of individuals in communities across Wales and beyond, to enrich our collective heritage for the benefit of current and future generations - locally, nationally, and globally.

Accessed via a crowdsourcing platform established by **National Library Wales**, this bilingual digital system enables remote volunteers to transcribe and tag the digital heritage collections held within these repositories. All data associated with this platform is stored securely on an external system within the EU by **Digerati** in compliance with international standards and best practice for information security management.

As well as the platform, National Library Wales also supply full technical support and extensive liaison with the Project Officer.

This project is entirely digital, and available to anyone, anywhere with online access.
Volunteers contribute as much or as little time as they are able and choose what collection they wish to work on.
Of special interest to those who might have wanted to volunteer with South Wales archives but have been unable to travel or live too far away.
Online training is available including one-to-one where required.

**Main tasks:** Transcribing text / Tagging people, places, events, etc. / Enriching data.
**Essential:** IT skills / The ability to follow online guidelines / Attention to detail.
**Desirable:** An interest in Welsh history and culture.

# 2. Platform Handbook

Before volunteers can begin working, they need to register on the platform, this allows them to create a username and password.
An invite to register will be sent by email, to request a link please email one of the contacts listed on the last page.
Only by this process are volunteers able to access the collections.

Here is a link to the home page: https://torf2.llyfrgell.cymru/s/crowd-cymru
In the top right corner, you can see a volunteer already logged in as a transcriber under their chosen username of **JenEva.**
To the left of this is a drop-down menu to access the Welsh version
The BELL icon will alert you to messages or updates

Currently, only the first collection added to this platform [the Edward Thomas Project, now completed], appears on the homepage.
To view all collections relating to this project listed together click the **Projects** button at the top of the homepage.
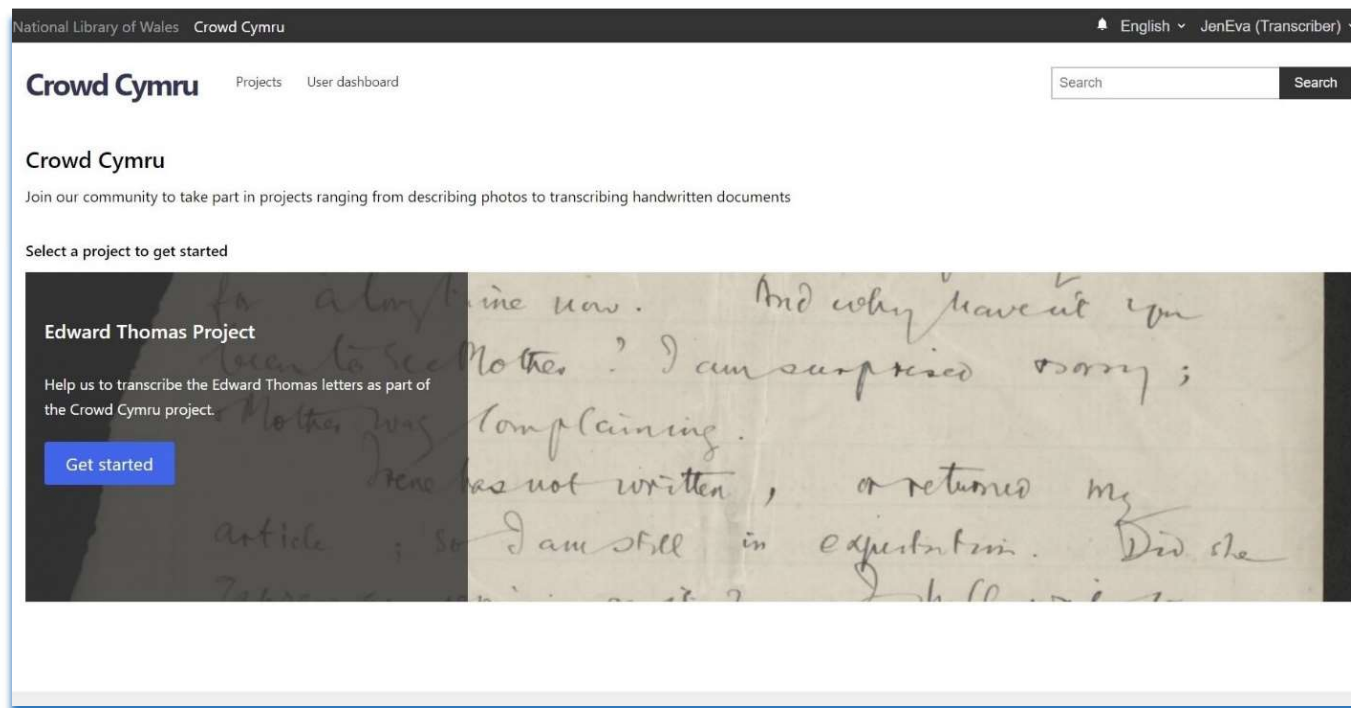
### 2.1. Getting started transcribing

To choose a collection to begin work on, click the PROJECTS button at the top of the homepage and select from the list by clicking GO TO PROJECT.

One the home page of each project [collection] you will see four boxes showing statistics relating specifically to it :
- The NOT STARTED box shows the number of documents within the collection that have not yet been worked on
- The IN-PROGRESS box shows how many documents are currently in the process of being worked on
- The IN-REVIEW box shows the number of documents completed and currently waiting to be reviewed
- The COMPLETED box shows the number of documents that have been completed and reviewed

**PLEASE NOTE!**
**This system refers to individual documents/images as CANVASES and a collection of related documents/images as a MANIFEST.**
**For example, a diary would be referred to as a manifest while its individual pages would be referred to a canvases.**

A new starter might begin by clicking **GO TO RANDOM MANIFEST** [the system will select a canvas for you] or, they may wish to browse and select their own canvas by scrolling down the page to see all manifests relating to a collection [in this case, nine diaries].
The number of "images" beneath each thumbnail indicates the number of canvases [in this case, pages] contained within that manifest [in this case, diary].
For example, in the second manifest, the number is 154 which indicates there are 154 pages relating to that diary.



Collections
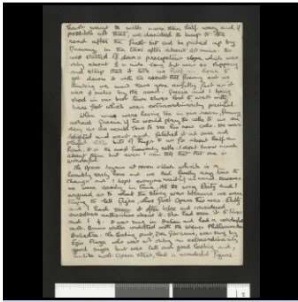
Diaries of Priscilla Scott Ellis
Collection with 10 manifests

Held at Cardiff University Special Collections and Archives

view collection

Manifests

Diary, 16 Aug 1934-22 Aug 1934
7 images

Diary, 1 Jan 1937-20 Sep 1937
154 images

Diary, 21 Sep 1937-12 Mar 1938
169 images

Diary, 19 Aug 1938-14 Jan 1939
297 images

Diary, 15 Jan 1939-12 Jun 1939
297 images

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Once a manifest has been selected, all the canvases relating to it appear as thumbnails.

Be aware that most volunteers click on the first manifest and then select the first canvas to work on.
Therefore, if a large number of volunteers are working on a collection, it might be wise to choose a manifest further down the list and then select a canvas from it a few pages on. This will save you searching for available canvases that will become less and less as the project progresses.

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Click on to your selected canvas and then click the blue <mark>CONTRIBUTE</mark> button on the left to make the page live and editable, showing the image and related fields on the right for you to work on. However, if the canvas is already being worked on by someone else, a <mark>MAXIMUM NUMBER OF CONTRIBUTIONS HAS BEEN REACHED</mark> message will appear in place of the CONTRIBUTE button. If this occurs, you will need to select another canvas to work on.

This document is a diary page with fields on the right to work on: **date, transcription, place names** and **notable mentions**.

🔒 Use the PADLOCK icon on the left to open a free text field for your PERSONAL NOTES relating to this canvas.
These notes can only be seen by you.

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Before starting work on any collection for the first time, be aware that there may be different rules relating to specific collections.
For the purposes of this project, we have added a section titled *Supplementary information relating to specific collections*.
However, here are some general rules that cover all transcription work.

## 2.2 General transcription guidelines

**Handwriting can be difficult to read**
Compare similar letters in the document to help confirm that you are reading the text correctly.
Letters will often appear similar or standard throughout a handwritten document by the same scribe.
However, if you can't make out a word, use **[illegible]** in place of it.

**If there is a mistake in the text**
"sic" can be used in brackets after a word that appears incorrect to show that you have quoted the word exactly as it stands in the original.
For example, *A hero of antient [sic] Rome.*
SIC is an abbreviation of the Latin phrase "sic erat scriptum" - which means "thus was it written".

**As you transcribe, be sure to save your work frequently.**
Click the **SAVE FOR LATER** button to save your progress and all your hard work.

**Try and remember to press the return button when you come to the end of a line or a paragraph.**
Where your subject begins a new line, you do too.
The transcription box looks like it is doing this automatically, but it isn't, and, to a reviewer, your transcription will show as one continuous line.

**The goal of transcription is to enhance searchability.**
Therefore, when transcribing, do not worry too much about matching the format of the original document like line/paragraph breaks, hyphenated, underlined, capitalized, or italicised words.

**Do not worry if you can't complete the entire transcription of a document, every word you transcribe helps improve search results**

## 2.3 Saving your work

The general save function on this platform is the **SAVE FOR LATER** button, use this to save your work until you wish to begin again.
It is recommended to use this button regularly as you type, just as you would do working on a WORD document.
It will save work being lost if there is an interruption to your Wi Fi network signal and the page freezes.
Only click SUBMIT if you have completed transcribing a document and wish to send it for review.
If you click SUBMIT by mistake do not worry, email one of the contacts listed on the last page and they will return it to you to complete.

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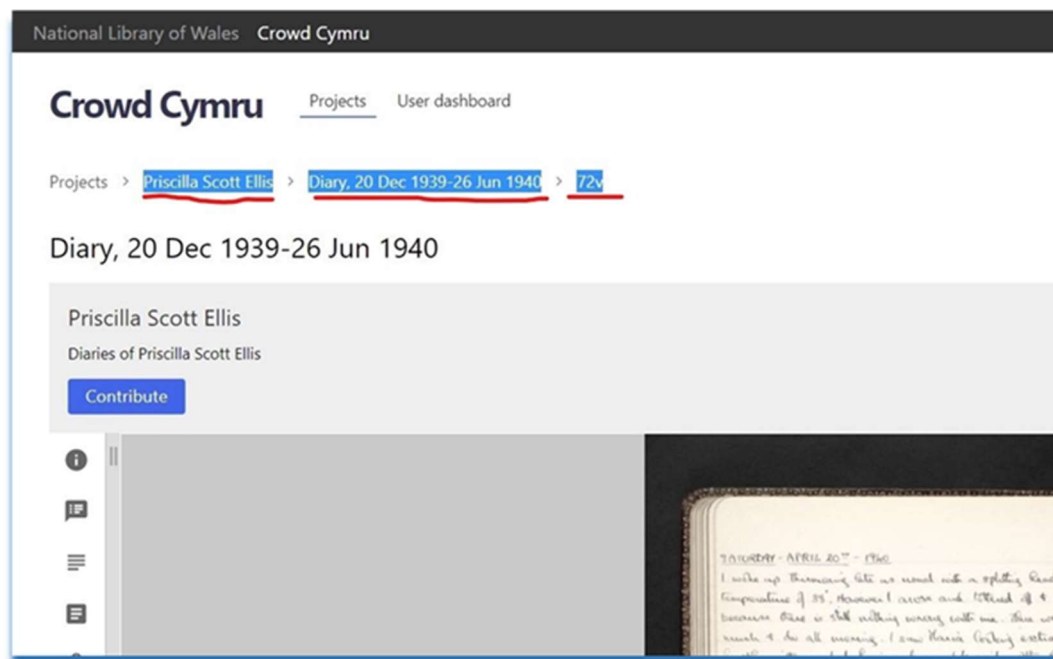
If you are transcribing a series of related canvases, it can be frustrating when someone else begins to work on the next one before you get to it and therefore interrupt your flow. There are two ways you can take your time working through a series of related canvases safe in the knowledge that no-one else will begin working on it before you are finished.

Firstly, you can go into each separate canvas [by clicking the CONTRIBUTE button] and enter a few words into the transcription field then click save for later – this will automatically save the canvas to you.

Secondly, you can request to have a selection of canvases [or a complete manifest] assigned solely to you.
Just make note of what you wish to assign to yourself and send the details in an email to Technical Support requesting they be assigned to you.

Make sure that the following information is contained in your email:
**Name of collection, details of the manifest and canvas [page] number**
You can easily copy and paste this from the platform [see image above].

## 2.5 Getting started tagging photographs

Not all collections are transcription based, there are also photographic collections that require tagging.
**Tagging simply means adding words to images to make them more searchable**.



Begin by choosing a photograph you would like to work on.

To add your first tag, click <u>the</u> DEFINE REGION button that appears to the right of the tag field.

You will then see a message stating NO REGION HAS BEEN SELECTED. DRAW A BOX AROUND THE IMAGE TO DEFINE A REGION.

Click DEFINE REGION in the black box.

Now place your cursor anywhere on the image and drag it to create a box around an object or element of the photo.
You will then see two messages appear, click CONFIRM to proceed or DISCARD SLECTION to start again.
Once you click to CONFIRM, your box will turn red.

Now enter a single word that describes what is in your red box by typing it in the box on the right.
Once you begin typing, you will see a list of words appear from the dropdown menu.
Select the tag that best represents the contents of your box.

We are using **Wikidata tags** - using a standard, controlled vocabulary will always place some limits on what can be tagged, but it means the content will be much more searchable. In most cases, tags are already in the vocabulary, but under a slightly different name.
If your tag is not found, or the description doesn't match what you're seeing, then rephrasing or rewording the tag should help you to find what you're looking for. E.g., for 'cottage interior' you should use 'building interior' and 'cottage' as two separate tags.

Also trying a broader search [including accessing Wikipedia article on the item you wish to tag] may help.

Please try and tag everything you see in the photo.

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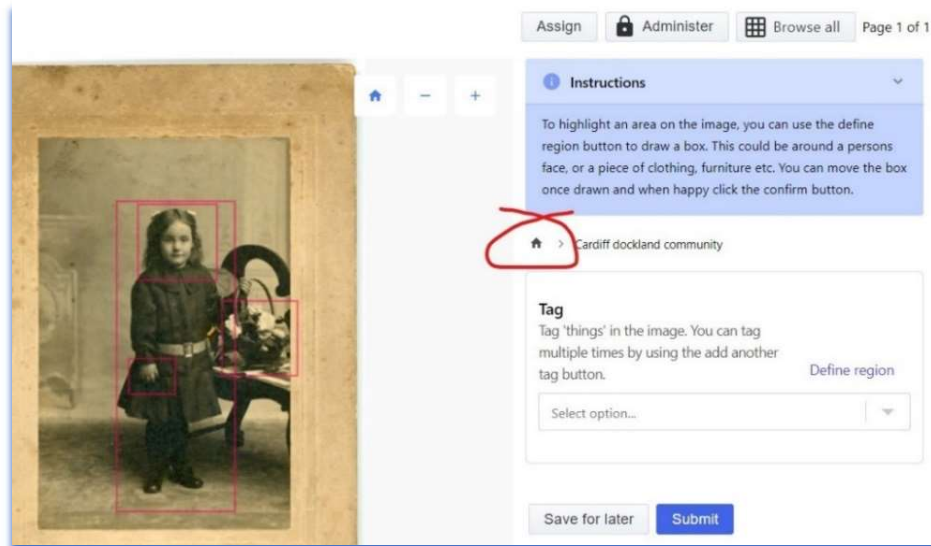
As soon as you have entered your tag, the ADD ANOTHER TAG box should immediately become live again for you to add another.

If this doesn't automatically happen, try clicking the little black HOUSE icon that appears above the tag box [circled here in red] or, click the SAVE FOR LATER button, come out of the image, then go back in and the ADD ANOTHER TAG box will be live.

.
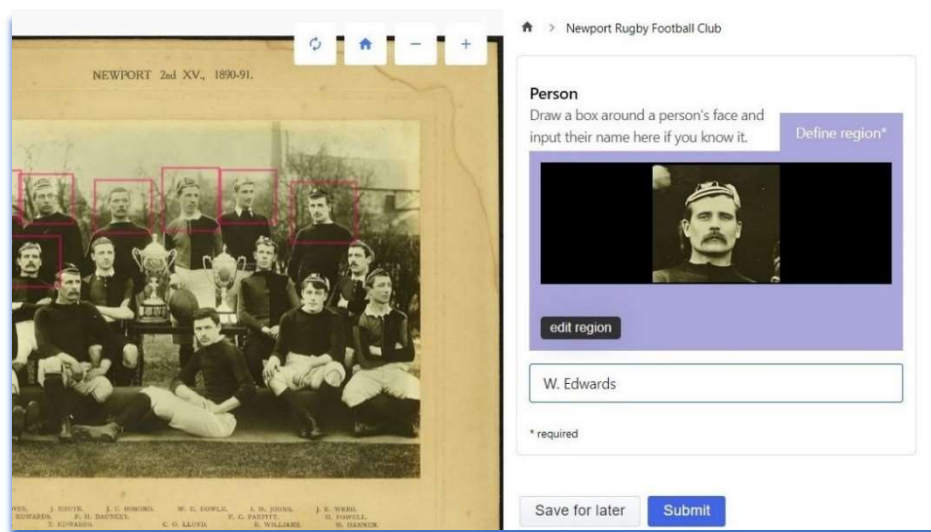


Below the tagging fields you may be asked to add a PERSON [name]

To do this, click DEFINE REGION.

Draw a box around a person's face.

Your selection will appear in the person field, if you are happy with it, click CONFIRM.

A field will appear below for you to enter the person's name

Click the ADD ANOTHER PERSON button to save your entry and begin on another.

Only fill this field if you know a person's name, or if a list of names is printed on the image [as in this image].

You may also be asked to add a CAPTION or DESCRIPTION

The caption is any text that appears on the image – here you can see the title, sub-titles, and below the image, a list of names.
This would all go in the caption field.

The description is entering exactly what you can see in the image.
For example, here you could enter the following: *Framed and mounted colour photograph showing the Newport First XV team for the season 1992-93. The whole team plus five officials in suits are posed in front of a red brick building with a giant plaque on the wall showing a crest and the date 1875. All members of the team are wearing orange and black striped jerseys and black shorts*…etc.

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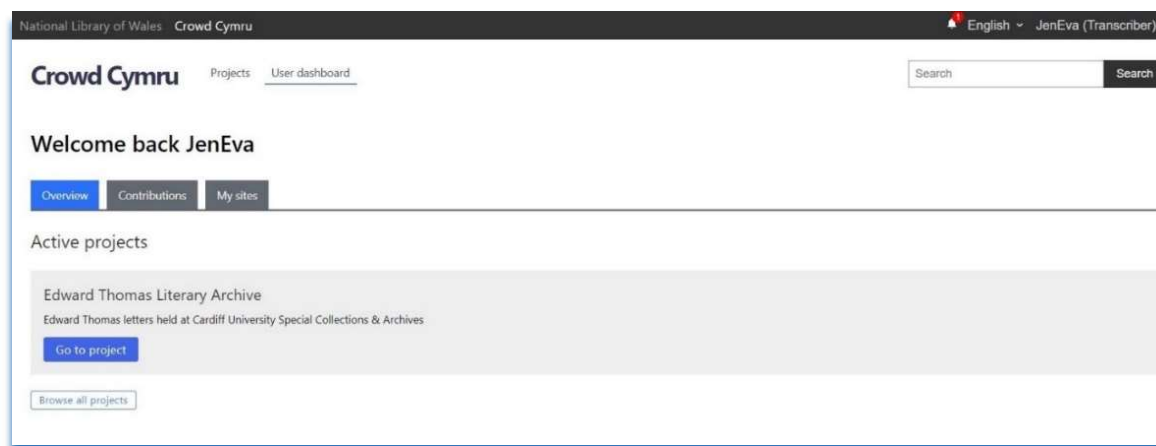
## 2.6 User Dashboard



You can view your work in progress by clicking on the **User Dashboard** button at the top of the screen.

The **Overview** tab shows all the collections available to work on while the **My sites** may show other links but please only use the Crowd Cymru site
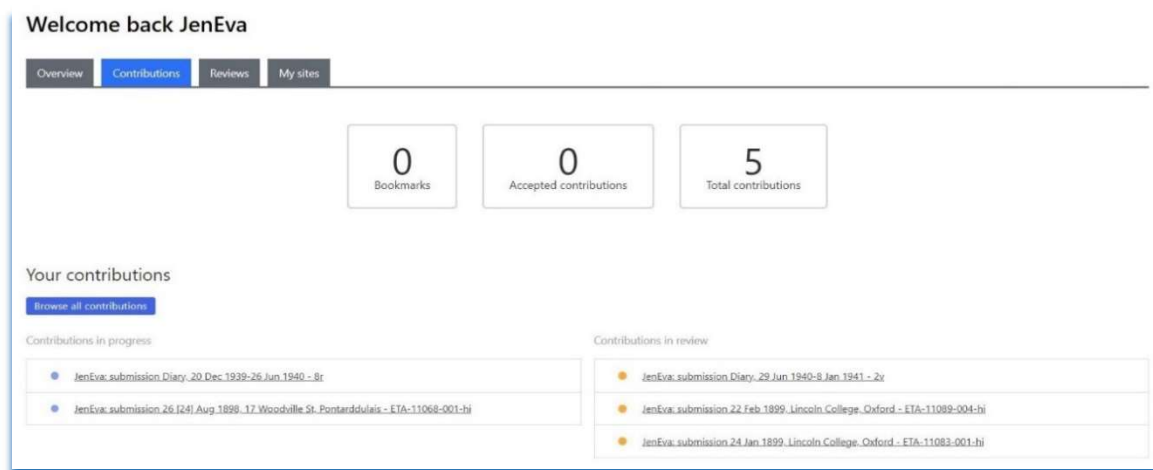


The **Contributions** tab is personal to you.

The three boxes show your statistics.

YOUR CONTRIBUTIONS lists those canvases you currently have *in progress*, anything completed and *submitted for review* or *reviewed and accepted*.

Please note that the **Reviews** tab will only appear on dedicated reviewer accounts; if you would like to be considered as a Reviewer, email your Project Officer or Technical Support.

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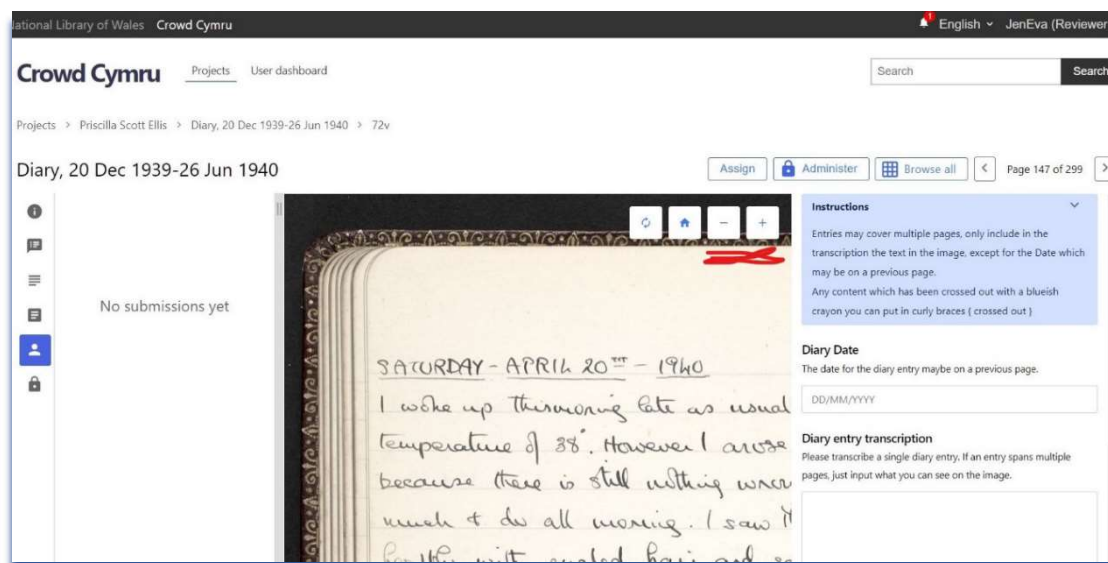
### 2.7 Make the most of the ZOOM buttons

This platform features IIIF enabled viewer zoom function which means that, using the plus and minus buttons [underlined in red here], you can zoom in and move the image around. Click the HOUSE icon at any point to resume normal view.

### 2.8 Recording volunteer's work hours on the platform

Due to funding obligations, you will most likely be required to record an overall figure of hours worked on the platform.
Ensure that volunteers are aware that you have no interest in their individual numbers but, in order to get an accurate overall figure, you need their input.
We sent out a weekly email [see italicized text below] to remind them and kept the process as easy as possible by using a simple Microsoft Office form:
https://forms.office.com/e/mYHSfB2KVJ

*"Each Monday you receive an email with a prompt to record your work hours*
*Click the link to open a form titled **Crowd Cymru Time Checker***
*Click the **Start now** button to begin*
*Enter your name*
*In the box, **date you worked on the platform** enter the previous Monday's date*
*In the box, **please enter the amount of time spent in hours on Crowd Cymru**, enter the number of hours worked during that week.*
*You do not need to be 100% accurate, just round up your time to the nearest 15/30 mins*

***However, if you prefer you can fill in the form each time you use the platform – it really is up to you. Please note that if you haven't done any work, you do not have to fill out the form."***

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### *2.9* Reviewing

Once you have completed a transcription and clicked SUBMIT it will be sent for review.
If the reviewer notices an error, the canvas may be returned to you to correct.
Check the title bell icon at the top of the homepage, if something is returned to you it will show in here as a notification.

However, small errors inc. typos most likely will be corrected by the reviewer on your behalf.
Images may or may not need to be reviewed.

As stated previously, it is easy to accidentally click SUBMIT instead of SAVE LATER.
If this happens just let someone know, the document can easily be returned for you to complete.

Some projects recruit volunteers as reviewers.


# 3   Project management:
## Notes to aid development of future projects by other archive services.


### 3.1 Recruiting volunteers

For the #CrowdCymru Project we began by creating two basic lists, one of history and heritage organizations in the UK and one of non-heritage organizations like Adult Learners Week, Age Cymru, Digital Communities Wales, U3A, Women's Institute, and local council wellbeing groups.
We felt these large organisations would be a rich ground for an initial influx of willing volunteers and, as hoped, this did kick-start our volunteer list.

We were also keen to recruit two more specialized demographics, those who would not otherwise think of engaging with either volunteering or heritage organisations and those from around the world [with an interest in Welsh history and/or culture].

To attract those who would not otherwise think of engaging with volunteering or heritage, we began with Digital Communities Wales which led to a number of presentations to groups associated with digital inclusion and community regeneration schemes. We also reached out to community wellbeing schemes which have become more prevalent since the negative impacts of the COVID-19 pandemic such as mental health challenges, social isolation, and loneliness and anxiety around leaving the home. We also reached out to a number of creative writing groups as the project's digital collections included letters and diaries.

To attract a global contingent, we targeted Welsh heritage groups around the world, using as a starting block, the comprehensive list on the Fly2Wales website. We were fortunate to receive replies from a number of these organisations including the Welsh Society of Western Australia, Red Dragon America, Welsh North American Association, Manitoba Welsh Society, and Welsh Society of Western New England [Massachusetts].
They kindly shared our project with their members, resulting in volunteer sign-ups from USA, Australia, Canada, and one from South Korea!

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**3.2 Registration**

All volunteers were obliged to complete a registration form, ours was created following a template supplied by the National Library Wales.
The following data requirements were included:
- Age [must be 16 or over], name, email address, country of habitat, employment status,
- Why the interest in volunteering?
- Are you able to speak Welsh and English? Are you able to write in Welsh and English?
- What would you like to get out of this project?
- Where did you hear about volunteering with us?
- *In line with our Equality and Diversity policy, we are monitoring applications to ensure that all applicants are treated fairly, regardless of their gender, age, race, ethnic/national origins, colour, disability, region, or belief.*
  *However, please note that you are under no obligation to answer any of the following three questions*
  Gender: multiple choices
  Ethnic Group: multiple choices
  Do you consider yourself to have a disability? Yes No

Scans of the first two main pages appear on page 17 - a third page completes the form with the following declaration, signature, and date boxes:

***By completing the following box, you confirm that all of the information in this form is true and correct to the best of your knowledge***.

Beneath this is the following GDPR declaration along with links to two separate GDPR notices; one concerning the volunteers personal details retained on the Torfaen County Borough Council [Gwent Archives] secure server and the other covering their personal details retained on the digital platform hosted by the National Library of Wales.

***Your personal data is collected and used solely for the purposes of the #CrowdCymru volunteering project.***
***We will process the data on the basis of your consent, and it will not be shared with 3rd parties.***
***Your personal data will be kept for the duration of the project plus 6 years.***

***For more information see:***
***https://www.torfaen.gov.uk/en/AboutTheCouncil/DataProtectionFreedomofInformation/DataProtection/Privacy-Notice/Service-Area-PNs/PN143-Gwent-Archives-Volunteers-Privacy-Notice.aspx***

***https://www.library.wales/about-nlw/about-us/governance/information-management/general-data-protection-regulation***

We were advised on both notices by the Information Governance Coordinator at Torfaen County Borough Council.

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# #CROWDCYMRU

## Confidential Remote Volunteering Application Form

### Personal Details

Are you age 16 or over?          **Yes** ☐          **No** ☐

If 'No', unfortunately you are not old enough to volunteer on this project but thank you for your interest.

| | |
|---|---|
| Surname | |
| Forenames (in full) | |
| Email address | |

**Age Group:** ☐ 16 – 24     ☐ 25 – 34     ☐ 35 - 44     ☐ 45 - 54     ☐ 55 - 64     ☐ 65+

| | | |
|---|---|---|
| In which country do you live? | | |
| Employment status (please tick) | Not in employment, education, or training | ☐ |
| | In work for less than 16 hours per week | ☐ |
| | Unemployed | ☐ |
| | Employed | ☐ |
| | Retired | ☐ |
| | Other (please state) | ☐ |

### Supporting Information

Please tell us why you are interested in volunteering and provide information on your experience, competencies, skills, or knowledge.

### Languages

Are you able to speak Welsh and English?          **Welsh** ☐          **English** ☐

Are you able to write in Welsh and English?          **Welsh** ☐          **English** ☐

Please note that this project is available in both languages.

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**Please tell us what you would like to get out of this project**

☐ New skills          ☐ Improve knowledge          ☐ Better career prospects          ☐ Health & wellbeing
☐ Meet new people     ☐ Take on a challenge          ☐ To make a difference          ☐ Would rather not say

Other

_____

_____

**Where did you see/hear about volunteering with us?**

_____

_____

In line with our Equality and Diversity policy, we are monitoring applications to ensure that all applicants are treated fairly, regardless of their gender, age, race, ethnic/national origins, colour, disability, region, or belief.

**However, please note that you are under no obligation to answer any of the following three questions**

**Gender:**          ☐ Female          ☐ Male          ☐ Transgender          ☐ Non-binary

[                              ] Prefer another term

**Ethnic Group:**

**Asian or Asian British**
(please specify if you wish)

.....................................................

**Chinese or another Ethnic Group**
(please specify if you wish)

.....................................................

**White**
(please specify if you wish)

.....................................................

**Black or Black British**
(please specify if you wish)

.....................................................

**Mixed**
(please specify if you wish)

.....................................................

**Do you consider yourself to have a disability?**

☐ Yes          ☐ No

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### 3.3 Bilingualism

We are a fully bilingual project as all three partners, **Gwent Archives**, **Glamorgan Archives** and **Cardiff University Special Collections & Archives**, are Welsh Local Authority organisations and therefore come under the legislation of the Welsh Language Act.

All public organisations in Wales must follow this legally binding framework to ensure that the Welsh language is treated no less favourably than English. Therefore, everything created, published, and posted is done in Welsh first.

### 3.4 Supporting volunteers

One of the most time consuming but vital responsibilities is to ensure that your volunteers feel supported and valued throughout the life of the project.
The key here is consistency, try not to break a regular timetable of contact and always try to keep the group talking.
Even an insignificant slip can result in a considerable drop in productivity.

We used the following methods:

- **Weekly email** – for the first twelve months of the project, the role of Digital Volunteer Project Officer was full time. During this period the emails were more like newsletters containing the following sections: time checker reminder, platform news, volunteer shares [a number were historians and published articles, blog posts etc.] and websites and other volunteer projects that might be of interest. However, during the extension period her hours were reduced by half, therefore content was reduced to a minimum.

- **Private Facebook Group** – this was the best method for the volunteers to communicate with each other in a closed and safe space. During quiet times it is important to keep posting content, look for anything that might be of interest and always add a question with your post to generate conversation. If the group administration doesn't keep an active and visual feed going, volunteers may lose interest to even login in. Another method to promote dialogue is to create specific "group chats" – we chose four subjects, *Platform* [for practical, technical talk], *Holidays*, *Pet's corner*, and *Welsh folklore*.

- **Online socials** – our online training sessions could be seen as social, we always kept the groups small, and the attendees were encouraged to talk amongst themselves. However, our first actual social events were carried out to mark Volunteers Week, we scheduled a number of slots and sent out a Doodle poll asking the volunteers to choose one. Even though the uptake was rather low, they went very well, fortunately there was always that one volunteer who had the confidence to lead the rest of the group. We always began by talking about the project [of course] but then made sure that the group moved on to other subjects before the end.

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## 3.5 Promotion and marketing

Always begin this process with a solid communications plan, ours included the following:

**Setting up a [Twitter account](#)** to promote progress, highlight our collections and foster support for other archive, library, museums, and heritage accounts.

**Finding national and international sector events that complimented our project and use our celebration of them to promote our content.**
During our project we were able to connect to a number of events including: [International Women's Day](#), [Explore Your Archives](#), [Local History Month](#), [Dementia Action Week](#), [Volunteers Week](#) and [World Mental Health Day](#).

We also applied to get the project listed on event website listings for [Adult Learners' Week](#), [Black History Month](#), and [DPC/Digital Preservation Coalition](#).

**Shout about it!**
Whenever and wherever possible, speak to as many people as you can, you can do this by asking to present to organisations or by applying for a table at complementary events. Highlights of our efforts include speaking at the Archive and Records Council of Wales [ARCW] Annual Forum [both at the outset and close of the project], multiple talks to Aberystwyth University students, inclusion in the partner organisations' public lecture series, and several workshops conducted in collaboration with Cardiff Wellbeing Support Service.

**Write about it!**
Blog posts are an excellent way to tell your story and the more the better. We were fortunately asked to contribute a series of posts to the [Archives and Records Council Wales](#) blog charting our projects progress. To read our posts, enter Crowd Cymru in the home page search box.

**Submit entry to publications**, ranging from full articles to brief mentions [examples on pages 20 and 21].



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# Crowdsourcing project for Welsh archives

#CrowdCymru is a digital volunteer crowdsourcing project funded by the National Lottery Heritage Fund and run jointly by Gwent Archives, Glamorgan Archives and Cardiff University Special Collections & Archives.

Accessed via a crowdsourcing platform established by the National Library of Wales, this bilingual digital system enables remote volunteers to tag, annotate and describe the digital heritage collections held within these exceptional repositories.

Archive services across Wales hold millions of irreplaceable records, but many are only minimally catalogued and therefore difficult to identify and find. This project harnesses the knowledge of individuals in communities across Wales and beyond, to enrich its collective heritage for the benefit of current and future generations - locally, nationally, and globally.

This project is completely digital, and available to anyone, anywhere with online access and volunteers control how much or how little they wish to contribute. It is hoped to engage the interest of those who might have wanted to become involved in volunteering with South Wales archives but are unable to travel to the sites, or live too far away.

The partners have made an exciting variety of collections available for the project. These include a collection of Cardiff Dockland Community Photographs taken between 1900-1920; the Edward Thomas Archive, a detailed personal archive of one of the lesser-known war poets; and the diaries of Priscilla Scott-Ellis, written while volunteering as a nurse during both the Spanish Civil War and WWII. More collections will be added as the project progresses.

For more information visit Twitter or contact Jennifer Evans (jennifer.evans@gwentarchives.gov.uk), Digital Volunteering Project Officer.

Edward Thomas Archive. © Cardiff University Special Collections & Archives

Cardiff Dockland Community Photographs Collection. © Glamorgan Archives

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**ARCHIVES AND RECORDS COUNCIL WALES**

Into the Archives

**A CELEBRATION OF ARCHIVES IN WALES**

Archifau Cymru Archives Wales

Arlennir gan Lywodraeth Cymru
Funded by Welsh Government

# #CrowdCymru

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The partners have made an exciting variety of collections available for the project. Glamorgan Archives have put forward the Cardiff Dockland Community Photographs. These are portraits of individuals and groups, from Cardiff dockland community, taken between 1900-1920. Many of them were taken by Fred Petersen of Bute Street, a Danish man who settled in Cardiff some time at the end of the 19th century. Cardiff University Special Collections & Archives have put forward three collections. Two for transcribing; The Edward Thomas Archive (an unusually broad and detailed personal archive of one of the war poets killed in action during WWI) and the wartime diaries of Priscilla Scott-Ellis (written while working in a military hospital during the Spanish Civil War, and in London during the Blitz). Gwent Archives have put forward a collection of nostalgic photographs from the earliest days of the Newport Rugby & Athletics Club dating back to 1891). The partners intend to make more collections available as the project progresses.

#CrowdCymru uses an active Twitter account (@CrowdCymru) to promote progress, highlight collections and foster support for other archive, library, museums, and heritage accounts.



To participate or hear more about the project, please contact:
Jennifer Evans, Digital Volunteering Project Officer
jennifer.evans@gwentarchives.gov.uk
01495 742450
@crowdcymru



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### 3.6  Branding

We designed our own promotional material using Microsoft Publisher.
All printing by Cardiff University Bute Building Print Services
Bilingual flyers, pop-up banner and thank you certificate below.

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End of project certificate of thanks.

### 3.7 Working on a National Lottery Heritage Funded project

All projects funded by the National Lottery Heritage Fund are granted a high level of support and guidance. A dedicated officer, allocated to our cohort [of around 20 digital related projects], arranged **Monthly project meetings** to provide peer support**,** and an opportunity for all members to see and speak to one another. Projects were invited [in advance] to share case studies and insights or briefly update on progress and insights, share questions and challenges. The meetings also provided more detail on NLHF requirements where needed, specifically on reporting, and licensing. Plus, **121 Check Ins** were always available, especially if a project might be experiencing significant challenges, changes, or delays.

This support is well placed as a number of detailed reports are required throughout the life of the project to chart the progress and to act as learning resources for future projects. These reports include:
**Quarterly data engagement tracking sheets** to capture the number of people, and organisations engaged.
**Resource log** to capture all digital resources.
**How To Guide**, a practical step-by-step guide describing how your project delivered its digital volunteer activity.
**General end of grant report**, a standard template form for all projects
**Project evaluation** bespoke to each project.
**Digital Skills for Heritage** initiative, provide images for this database

### 3.8 Feedback survey

Back as early as June 2023, we began to think about reviewing the project from the perspective of the volunteers.
Project reviews and post-project evaluations are essential for the success of any project. They provide valuable insights into the project's effectiveness and help identify improvement areas. They are ways to learn from the past and implement changes for a better future. Moreover, they provide valuable insights into the project and help identify the gaps that may have occurred during the project. It is an opportunity to analyse the project and determine what went well and what could have been done better.

Our survey was compiled by the Project Officer and Partners who then sent it to the Data and Information Analyst for Torfaen County Borough Council. He advised a number of tweaks then built the survey into a digital form using SnapSurveys making it suitable to email to all volunteers as a simple link.

**The link was emailed in early August 2023 with the following message:**
*CrowdCymru is currently reviewing its quality of administration and volunteer experience, and how successfully we are delivering both to you. We are interested in learning what we are doing right and, where we are falling short, how we can improve. The results of the survey will only be used to help us improve your volunteer experience. The information that you provide in completing this form will be treated as confidential and only be processed for the purposes of this survey in compliance with Data Protection Law (UK GDPR/Data Protection Act 2018). #CrowdCymru will only collect sensitive personal data if you wish to receive further information, advice, or assistance from us. We need your basic personal data to be able to contact you.*
*For further information on how we process your information and your Rights please click here and here.*

Thirty-one volunteers responded [just under 35%] with generally positive results, as you can see below.
Although, as always, it does highlight areas that could be done better.

## #CrowdCymru volunteer feedback survey results

**How would you rate your #CrowdCymru experience so far?**
Very good (15) 50.0%
Good (11) 36.7%
Neither good nor bad (4) 13.3%

**How likely are you to recommend this project to others?**
Very likely (13) 43.3%
Likely (11) 36.7%
Neutral (6) 20.0%

**What would you say is the main reason you volunteered with us?**
Learning something new (9) 30.0%
Making a difference (8) 26.7%
Taking on a new challenge (6) 20.0%
Improved knowledge (5) 16.7%
Other (2) 6.7%
Meeting new people (-)
Better career prospects (-)

**Have you learnt new skills?**
Yes (17) 56.7%
No (13) 43.3%

**Which skills have you improved so far?**
Improved knowledge of digital archives (15) 53.6%
Improved knowledge of history of South Wales (12) 42.9%
Improved IT skills (1) 3.6%
Improved literacy (-)

**Do you now feel more confident at using IT?**
No (15) 51.7%
Yes (14) 48.3%

**Has your sense of wellbeing improved?**
Yes (19) 63.3%
No (11) 36.7%

**Have you felt adequately supported by the Project Officer since registering?**
Yes (29) 96.7%
No (1) 3.3%

**How often do you use the platform?**
Monthly (10) 34.5%
A few times a week (9) 31.0%
Weekly (8) 27.6%
Daily (2) 6.9%

**How easy has it been to use the platform?**
Easy (10) 33.3%
Neither easy nor difficult (10) 33.3%
Very easy (5) 16.7%
Difficult (5) 16.7%
Very difficult (-)

**Have you felt adequately supported using the digital platform?**
Yes (25) 83.3%
No (5) 16.7%

**Would you be willing to attend an online focus session?**
Yes (21) 70.0%
No (9) 30.0%

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### 3.9 Lessons learnt

- **Do not run out of content**
  A series of technical issues coinciding with staff sickness on more than one occasion resulted in periods of time with no content on the platform. These periods require extensive working to keep the volunteers feeling engaged and valued. There is never a shortage of great volunteer projects going on elsewhere and they can easily jump ship before you know it. We attempted to combat this by longer, more engaged weekly emails and extra posts on the Facebook page as well as chat threads to encourage conversations.

- **Do not promise what you have no control over delivering**
  On a number of occasions, our volunteers were promised that certain collections would be available before knowing for sure that this was the case. This resulted in profuse apologies and back tracking which the volunteers found frustrating.
  Over enthusiasm and excitement aside, this could [and should] have been avoided.

- **Never assume that volunteers know more than you think they do**
  A lesson learnt first-hand through numerous training sessions. A fear of patronising resulted in a few subsequent emails requesting another session or asking very basic questions that had not been covered. It is therefore better to assume a volunteer knows nothing and begin from there, even if certain high functioning volunteers might feel frustrated at having to sit through the basics. It is far worse to lose volunteers who don't feel adequately supported or up to the job.

- **Always give the volunteers plenty of opportunity to socialise together**
  The role of project officer is very social, plenty of correspondence with a large database of friendly volunteers who all want to chat. However, it wasn't long before realising the volunteers were not given the opportunity to socialise with one another. This was partly resolved creating the Facebook Group but quite a number of our volunteers did not wish to engage on any social media platform. Therefore, as already mentioned above, a series of online socials were organised. The uptake to participate wasn't high and the groups were small, therefore we weren't planning on holding more. However, a number of comments on a feedback survey mentioned the lack of talking to one another so we reconsidered and organised more. The lesson here was that even if you don't get a big attendance, this is no reason to dismiss the needs of those few who show up.

- **You won't get everything you want but take the small wins**
  From the outset, we were keen to engage those who might not otherwise consider volunteering or using the archives and heritage sector. Therefore, we contacted a number of organisations that ran digital inclusion, community regeneration and community arts schemes, and were invited to present to several groups. However, not one sign-up was generated from any of them. This is not to say that the attendees didn't enjoy themselves, on the contrary, these sessions were lively and entertaining but, their interests simply did not involve volunteer work in any capacity. Therefore, instead of coming away frustrated at a waste of time and effort, we acknowledged the fact that the groups were now more informed about the sector and might be more likely to use the services in the future.

## 4   Supplementary information relating to specific collections

## Edward Thomas Literary Archive

<u>Warning re sensitive content</u>: This collection contains distressing content which may act as triggers for those dealing with mental health and emotional issues.
Please consider choosing/waiting for another collection if you think you might be affected.

Please note that because of the way the paper has been folded and written on by Edward Thomas, the scans might not be in exactly the correct reading order. This should make sense as you read on – you can normally pick out the first page [dear….] and the last [sincerely…] but the order of other pages might only become clear on reading.

Generally, with the folded letters in this collection, the last page of the letter is on the left and first on the right

Further information on E.T. can be found here:
https://www.cardiff.ac.uk/special-collections/explore/archives/edward-thomas-archive
https://edward-thomas-fellowship.org.uk/edward-thomas-life/
https://www.library.wales/discover-learn/digital-exhibitions/manuscripts/modern-period/the-war-diary-of-edward-thomas
https://www.poetryfoundation.org/poets/edward-thomas


## Priscilla Scott-Ellis War Time Diaries

<u>Warning re sensitive content</u>: These personal diaries include content of a sensitive and, at times, explicit nature.
Please choose another project if you think you might be offended/affected.

Specific to this collection are three additional fields:

DIARY DATE
On some of the diary pages, there are several dates.
The aim is to transcribe <u>one diary entry [date] per submission</u>, even if that means submitting the page multiple times
You do one diary entry at a time, one date and its associated text
You then submit and go back in and do the other date/section
If a diary entry runs over multiple pages, just transcribe what you see on the page bearing in mind you may need to look back on a previous page for the date
You might have several entries for one date, but you shouldn't have multiple dates in the same entry

PLACE
Please add any place names mentioned in the text
Only add one placename at a time
Use the ADD ANOTHER PLACE button to add more

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NOTABLE MENTIONS
Feel free to add people and events mentioned in the text
Only add one name or event at a time
Use the ADD ANOTHER NOTABLE MENTION button to add more

Any content which has been crossed out with a blueish crayon you can put in curly braces {crossed out}

Further information on P.S-E. can be found here:
https://en.wikipedia.org/wiki/Priscilla_Scott-Ellis
https://spartacus-educational.com/SPscottE.htm
https://www.npg.org.uk/collections/search/person/mp72748/hon-esyllt-priscilla-pip-hanson-nee-scott-ellis
https://www.oxforddnb.com/display/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-76869;jsessionid=34D9C06A228F1C8EB83E4381267EE544


# Cardiff Dockland Community Photographic Archive
This collection contains images showing a variety of people from different ethnic backgrounds.
It is important that we describe the images as accurately as possible to help people to find relevant information.

The following is the project's accepted way of describing people in the images:
**Black** (capitalised)
*Example: Photograph of young Black man, seated, alongside young White man, standing.*
**White** (capitalised)
*Example: Photograph of group of young White men, seated and standing.*
**Multiethnic** (capitalised; all one word; use instead of mixed-race when someone is obviously of mixed ethnicity)
*Example: Photograph of Multiethnic woman holding a small child.*
**Other ethnic minority background** (not capitalised; use for people of other ethnic minority background or use when the race of the people pictured is not clear). *Example: Photograph of young ethnic minority woman, seated.*
**Possibly a Black, Asian or Minority Ethnic individual** (capitalised in parts; use when the race of the people pictured is not clear)
*Example: Photograph of man, possibly a Black, Asian or Minority Ethnic individual, standing next to a tree*

Further information on this collection can be found here:
https://glamarchives.gov.uk/cardiffs-docklands-community-photographs/
https://www.historicdockproject.co.uk/
https://en.wikipedia.org/wiki/Cardiff_Docks
https://www.cardiffharbour.com/history/

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# Newport Rugby & Athletics Club Photographic Archive

New with this collection are CAPTION and PERSON fields.

The caption field is for any printed or handwritten text that appears on the photograph or, most likely, the mount.

On many of these photographs the players' names are listed and therefore you are invited to place a box over an individuals head and add their name. In this way, their names are tagged not only to the image as a whole but to their actual faces.

Further information on this collection can be found here:

https://en.wikipedia.org/wiki/Rodney_Parade
http://www.historyofnewport.co.uk/
https://www.welshathletics.org/en/page/welsh-athletics-history-timeline
https://mbact.org.uk/wp-content/uploads/2021/01/Fourteen-locks-past-present.pdf
https://mbact.org.uk/wp-content/uploads/2021/01/Fourteen-locks-booklet-2017.pdf
https://www.britishlibrary.cn/en/articles/the-history-of-womens-football-in-the-uk/
https://sites.duke.edu/wcwp/2016/01/22/the-forgotten-early-history-of-womens-soccer/

# Poor Law Letters Books relating to the Abergavenny Board of Guardians

Presentation by Paul Carter [National Archives] "The Voices of the Victorian Poor" https://bit.ly/3dJEwak
Blog post by Paul Carter: https://blog.nationalarchives.gov.uk/record-linkage-across-19th-century-poverty-and-pauperism/
He mentions that some content in this collection can be distressing
https://www.nationalarchives.gov.uk/education/resources/workhouse-voices-creative-writing/
https://www.nationalarchives.gov.uk/education/resources/victorian-homes/
https://www.nationalarchives.gov.uk/education/resources/victorian-industrial-towns/?show=all#more

## 5    Useful Resources

For those who wish to add a little research to their work

**Glamorgan Archives research guides**: https://glamarchives.gov.uk/collection/research-guides/
**Gwent Archives research guides**: https://www.gwentarchives.gov.uk/en/our-services/resources-and-guides/
**Cardiff Uni. Spec. Coll. & Archives research guides**: https://www.cardiff.ac.uk/special-collections/subject-guides
**National Library Wales Reader's ticket:** https://www.library.wales/visit/before-your-visit/readers-ticket
**Help with reading the terminology of the past in a different way to search for LGBTQ+ content**
https://lgbtqcymru.swansea.ac.uk/
https://glamarchives.gov.uk/wp-content/uploads/2018/08/Queering-Glamorgan-28Aug2018.pdf
https://www.routledge.com/A-Practical-Guide-to-Searching-LGBTQIA-Historical-Records/Shopland/p/book/9780367564582
https://www.open.edu/openlearn/history-the-arts/history/unlocking-the-diversity-the-past

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**Help with searching out Black, Asian, and Minority Ethnic histories**
https://cdn.nationalarchives.gov.uk/documents/education/bame-finding-aid.pdf
https://libguides.hull.ac.uk/diversity-in-archives/ethnic-minorities
https://www.racearchive.org.uk/collections/

# 6   Contact details

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[Research Projects Manager / National Library Wales]
paul.mccann@llyfrgell.cymru
Tel/Ffôn 01970 632423

## Online project links:
https://gwentarchives.gov.uk/en/partnership-and-projects/crowdcymru/
https://padlet.com/jenniferevans17/crowdcymru-english-coosqh7qbgpq1n6t
https://twitter.com/crowdcymru

**This report is accurate and correct at the close of the #CrowdCymru pilot project on 30 November 2023.**
**However, please note that the crowdsourcing platform will be subject to continual development based on user feedback.**

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