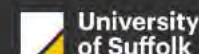


A Suffolk Archives Service for the 21st Century



Project sponsors



With fundraising support from The Suffolk Archives Foundation



HG-014-08167 The Hold
15. Digital Strategy

REIMAGINING AN ARCHIVES SERVICE FOR THE DIGITAL ERA

A DIGITAL STRATEGY FOR THE HOLD



NOVEMBER 2017



VISSCH+STAM
STRATEGIC SERVICES

ONE-PAGE SUMMARY: REIMAGINING AN ARCHIVES SERVICE IN THE DIGITAL ERA

Vision

The Hold will use digital media and technology for building better communities and individual identities.

Ambition

Digital media and technology open Suffolk's archives to its local, national, and international communities. Digital helps to reach out to them, involve them, and give them ownership of their history and heritage, easily, accessibly, brightly and brilliantly, and with an eye on the future.

Objectives

- Reach and attract new audiences
- Engage existing audiences and develop their relation with The Hold (community building)
- Expand and develop the online (accessible) collections
- Optimise processes
- Increase revenue generation
- Develop digital capacities (in the team, network, county, and beyond)

Digital programmes

1. The Hold's Personal Digital Assistant
2. Open up the online collection to the world
3. Create a citizen archive of contemporary Suffolk life
4. Build digital capacity to train digital-savvy citizens
5. Develop and optimise digital-first processes and revenue generation
6. Make the building digitally welcoming and engaging

Supporting technology and processes

- A. Suffolk Record Office website
- B. Social media
- C. Customer Relationship Management
- D. Wi-Fi and internet in the building
- E. Audience development and community building
- F. Digitisation strategy
- G. Monetisation and revenue generation of digital services
- H. Data collection and analysis
- I. Data security and privacy

GLOSSARY

App

A digital application dedicated to a specific purpose, typically used on smartphones.

Content

Content is all the media that can be shared digitally. I.e. text, photos, videos, PDFs, etc.

Digital (media, processes, technologies)

Digital is an adjective to describe everything that uses 0s and 1s to transmit information. This allows things to be transmitted easily. In the context of this digital strategy, digital is therefore typically used to describe things that share information easily and widely ('digital media', 'digital service').

Digitisation

The process of turning analogue data into digital data.

Intuitive (interface)

Easy to understand, without a lot of need for explanations. Especially non-users of archives appreciate intuitive interfaces to simply having access to all data at once.

I(C)Ts

Information and communication technologies. The technologies underlying most digital services and products.

Online

In the context of this strategy: everything that happens on the Internet, especially websites and social media.

Platform (social media, website)

A platform is a generic technology or service that allows for the sharing of content. Facebook is a platform, as is the software underlying a citizen archive.

Social media

Media that emphasise the interaction between people, almost exclusively online. Examples include Facebook, Twitter, and Instagram.

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PART 1

CONTEXT



A SUFFOLK ARCHIVES SERVICE FOR THE 21ST CENTURY

The Hold aims to be a 'Suffolk Archives Service for the 21st Century'. The 21st century is also a digital century. This digital strategy initiates the process of reimagining what an archives service for Suffolk can be in a digital age.

The Hold has three core project aims: Heritage, People, and Communities. Each aim has a digital component:

- **For heritage:** to provide an enhanced online offer and allow visitors anywhere in the world to interact with Suffolk's collections
- **For people:** to remove barriers to engagement and increase our reach to diverse audiences
- **For communities:** to empower communities in undertaking their own heritage activities.

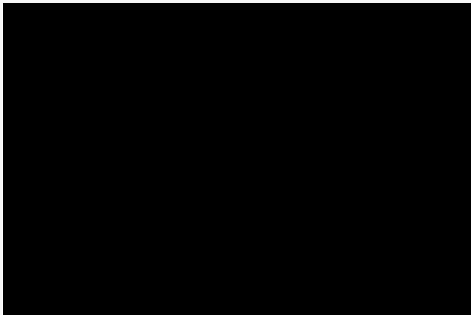
Three overarching objectives (or focus areas) have been identified for the digital strategy: digital inclusion, audience engagement, and a digital organisation. Together they outline a digitally savvy archives service that connects with and engages a wide variety of audiences.

As a word, 'digital' has multiple interpretations. Within this strategy document, digital implies those services and activities that are enhanced by or only possible because of technology and online tools and services. This includes websites, social media, and interactives, but also audience development and supporting technologies.

REIMAGINING HERITAGE SERVICES FOR THE DIGITAL ERA



The [Public Library in Amsterdam](#) rethought libraries in a digital age. They replaced books with community services in their central venue while creating a network of neighbourhood venues that target specific community needs. This is complemented with digital access to the library's services. Part of the digital service is monetised using a subscription service (e.g. reservations).



The [Derby Silk Mill](#) in Derby redefined the role of a local museum in the 21st century by collaborating with its audience. Together they developed many of the elements of the new institution, using the audience's knowledge and skills to complement those of the organisation. remakemuseum.tumblr.com

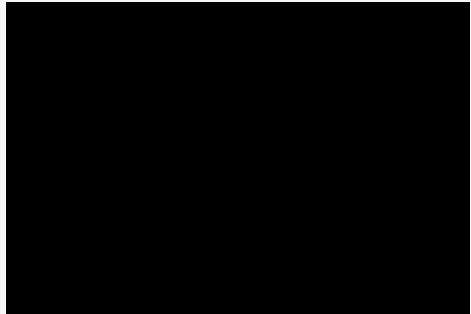


Image: the Pug Father on Flickr

In their stores, [Apple](#) reimagined retail spaces when they replaced cash registers with iPhones-equipped staff. They moved their stock out of sight and added services such as a Genius Bar to help users make sense of their devices, often at a premium. The Hold can learn from Apple but adding digital services to the building, and transforming the help desk into something akin to a Genius Bar.

“With a theatre, people immediately know what it is, with a restaurant, people know what it is. With an archive, not everybody would rush to visit it.”

– Paul West (in an interview for the digital strategy)

TRENDS AND DEVELOPMENTS AFFECTING ARCHIVES IN THE DIGITAL ERA

The transition towards a digital economy affects all elements of society and organisations. This affects what an archives service in the digital era will look like.

The National Archives highlight four trends shaping the future of archives: confidence in data and information, technological change, user expectations and a focus on digital capacity. These trends impact the digital strategy of The Hold.

Apart from national trends, The Hold is also expected to be a partner in the digital development of Suffolk, and a player in its digital creative industries. The Manifesto for Growth of the Digital Creative Industry in New Anglia highlights the digital skills gap as a barrier to growth for the region. This is one of the areas where The Hold can make a difference.

Four keywords stand out with regards to trends in Suffolk and beyond, and related expectations of The Hold's audiences:

- **Accessibility.** The expectation of easy access to the collections, the building and the services of The Hold, for all audiences, also internationally.
- **Distributed.** The Hold has one central location, but its services are available everywhere. Likewise, the services of others (such as the University of Suffolk) play a role in the

success of The Hold. Additionally, visitors will use the building for their own purposes.

- **Collaborative.** The Hold works together with partners, volunteers, and its audience.
- **Digital capacity.** People look at The Hold as an opportunity to develop their digital skills, and The Hold may look at its network in Suffolk for help in becoming an archives service for the digital era.

All these trends combined are used to shape The Hold's digital programming and services.

“There are creative people who are competent end users of tech, but cannot use it to create, and coders who lack creative ability.”

- Digital Creative Industry in New Anglia: A Manifesto for Growth

DIGITAL AUDIENCES AND USER EXPECTATIONS

The digital world and the Internet have long since stopped being the domain of young people and early adopters only. 89% of UK adults have recently used the Internet, with 41% of people 75 years and over reporting the same.

The digital statistics for Suffolk and the East of England region are on par with most of the UK, and well above the European average. 93% of households has internet access, (92% has a broadband connection, although speed is not always satisfactory). 89% of individuals uses the Internet daily, 69% participates in social networks, and 71% uses online banking. 84% of individuals uses the Internet “on the go”, such as on their smartphones and tablets. Only 3% of individuals has never used a computer (2015 data).¹

Digital audiences interact with heritage differently, and digital technologies have transformed how archives are accessed and used by these audiences. Some observations from the rich body of scientific literature and blog posts that has relevance for The Hold:

- [REDACTED], County Archivist of the Dorset History Centre, shared that their audience research² has shown that their

users appreciate place-related information and curated online content, rather than mass information. They also appreciate support in how to use an archive.

- Increasingly, archive users go to the website to prepare for their visit, and conduct online research (although users in Suffolk lag behind the national average).³
- Non-users primarily want online material to help them understand more about using and accessing the archive. They are overwhelmed by the amount of material held in an archive and don't know where to start.²
- The key to engaging people with archives is through the stories objects tell. This includes storytelling on social media. Likewise, raising the profile of an archive will help to engage more people with the collection.²
- Online collections should not be organised only for researchers, but be accessible for less goal-oriented users as well.⁴ Online video and audio can facilitate this.²

1 [Eurostat](#)

2 Digital Content Research Findings Report July 2017

3 [National Survey of Visitors Headline Report 2016](#)

4 [Rethinking the museum collection online](#)

DIGITAL AUDIENCES AND USER EXPECTATIONS (CONT.)

To understand the digital audiences of The Hold for this digital strategy, we have used the insights from the audience research presented in the Activity Plan (4.3) and other documents, as well as our general experience with digital heritage audiences. Where specific knowledge about the digital needs of audiences is unavailable, we have used general audience needs and translated them into digital needs. E.g. the stated desire for activities that are “interactive and fun” is used in the recommendations for the website and other digital programmes.

Key observations about user expectations that helped shape the digital strategy are:

- The Hold’s offer must be **fun** and **interactive** to attract new visitors.
- The programming aims to be **enjoyable** and **fun**, as well as **informative** and **rewarding**.
- The organisation should be **audience-focused** and **engaging**.

- And all archives should focus on **trust**, **enrichment**, and **openness** (National Archives).

A majority of The Hold’s audiences will also be its digital audiences. Like digital audiences anywhere, their expectations of the organisation and the building will be reflected in their digital expectations. Ideally, there is not a large gap between the physical experience of visiting and interacting with The Hold and the associated digital experience.



CORE ASSETS OF THE HOLD

The Hold's assets are its core strengths and qualities. The digital strategy leverages these assets to create a convincing and consistent user experience that attracts and engages audiences.

The assets of The Hold are:

- The collection: Suffolk's history and stories
- A destination with a great atmosphere
- Responsive and customer-friendly service
- Knowledgeable about the collection
- A team of skilled archivists
- Good at building partnerships, also with volunteers
- A provider of work placements

The Hold:
“The best digital archive
possible
for the people of Suffolk.”

– Activity plan

METHODOLOGY USED TO DEVELOP THIS DIGITAL STRATEGY

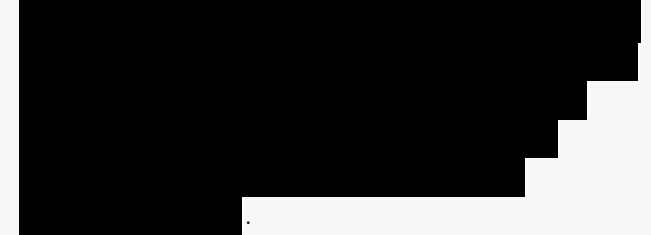
The digital strategy for The Hold is based upon desk research, interviews, two design workshops, and developed using the Digital engagement framework.

For the desk research, amongst others the following documents have been considered:

- Various versions of the Activity Plan
- Draft marketing framework
- Various versions of the Architectural plans
- Various versions of the Exhibition and interpretation plans
- Existing digitisation strategy
- Sharing Suffolk Stories Concept
- Training plan

This has been complemented with strategic documents and recommendations from the National Archives, the good practice guidance from the HLF (December 2012).*

The workshops brought together archival professionals, end users, and potential users, including:



In the interviews have participated:



Various stakeholders have provided their feedback on the draft digital strategy, including the HLF and the interviewees mentioned above.

* A selection of the sources used in the desk resource is presented on the next page.

SELECTED SOURCES AND FURTHER READING

Bhaskar, M. (2016). *Curation: the power of selection in a world of excess*. London: Piatkus.

Charatzopoulou, K., Hagedorn-Saupe, M., & Prehn, A. (2016). *D6.1 Access, Participation, Learning: Digital strategies for audience engagement with cultural heritage in museums and libraries* (Rep.). RICHES Project. Retrieved September 2, 2017, from <http://resources.riches-project.eu/d6-1-access-participation-learning-digital-strategies-for-audience-engagement-with-cultural-heritage-in-museums-and-libraries/>

Giaccardi, E. (ed.), *Heritage and Social Media: Understanding Heritage in a Participatory Culture* (Oxford: Routledge, 2012).

Guetzkow, J. (2002). How the Arts Impact Communities. Retrieved September 2, 2017, from <http://www.mvgeorgia.org/wp-content/uploads/2015/07/art-and-community.pdf>

Jeannotte, M. S. (2003). Singing alone? The contribution of cultural capital to social cohesion and sustainable communities. *International Journal of Cultural Policy*, 9(1), 35-49. doi:10.1080/1028663032000089507

King, L., Stark, J. F., & Cooke, P. (2016). Experiencing the Digital World: The Cultural Value of Digital Engagement with Heritage. *Heritage & Society*, 9(1), 76-101.

doi:10.1080/2159032x.2016.1246156

Sanderhoff, M. (Ed.). (2014). *Sharing is caring: openness and sharing in the cultural heritage sector*. Copenhagen: Statens Museum for Kunst.

Simon, N. (2016). *The art of relevance*. Santa Cruz: Museum 2.0.

Srinivasan, R. (2017). *Whose global village?: rethinking how technology shapes our world*. New York: New York University Press.

Using digital technology in heritage projects - Good practice guidance (Rep.). (2012). Heritage Lottery Fund. Retrieved October 8, 2017, from <https://www.hlf.org.uk/digital-technology-heritage-projects>

Visser, J. (2014). Strategies for a Heritage Revival in the Digital Age. *Companion to European Heritage Revivals*, 73-93. doi:10.1007/978-3-319-07770-3_4

SRO is good at

Providing
knowledge
of the archive

A peaceful atmosphere

Capitulum
in
1890

Giving customers 1:2:1 help

PROVIDING
QUIET
WORK
SPACE

Dealing
w/ the
customers

The detail!

Macroeconomic +
Sustainable +
+ accessible

UNDERSTANDING
INTERESTS
OF EXISTING
USER BASE

Represent quickly.

Understanding
the
collections
they have

Caring for
the
collections/
conserving

organization
to achieve:

giving
tower

ACCESS TO
UNIQUE
LOCAL
COLLECTIONS
(+ Books)

attracting
volunteers

Partnership
workshop

201
beefy again

GIVE WORK
PLACEMENTS TO
STUDENTS ✓

rebalancing
volutions

UNIT OF
Sulfur
work
A. J. J. J. J. J.

Forward Thinking

TWITTER
Account
@Lauryn Hill

PART 2

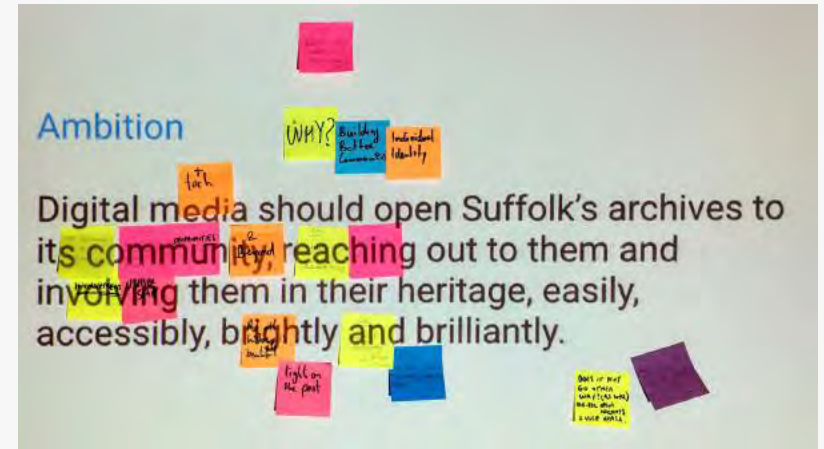
A DIGITAL VISION FOR THE HOLD

AMBITION OF THE DIGITAL STRATEGY

The Hold will use digital media and technology for building better communities and individual identities.

Digital media and technology open Suffolk's archives to its local, national, and international communities. Digital helps to reach out to them, involve them, and give them ownership of their history and heritage, easily, accessibly, brightly and brilliantly, and with an eye on the future.

To achieve this, The Hold needs to reimagine what an archives service can be in the digital age.



Co-created ambition statement during the second workshop.

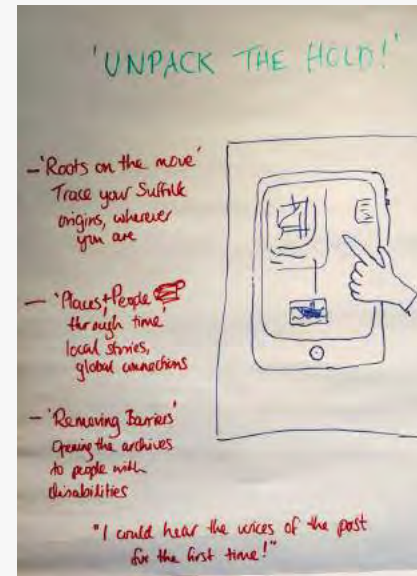
THE HOLD AS A DIGITAL-FIRST ORGANISATION

The Hold will be a digital-first organisation. Digital-first implies that digital is a dimension of (almost) all activities of The Hold, its building, and its team and organisation.

As an archives service, The Hold focuses on heritage, people, and communities. The priorities of the digital strategy are therefore on creating a digital-first organisation with accessible online collections (heritage), audience engagement (people), and digital community building (communities). Furthermore, digital will be used to make the organisation's processes more sustainable.

Within The Hold, digital is not a department. Rather, it is part of everyone's job description. When a new activity is initiated, The Hold will identify whether this activity is primarily a digital activity, how digital media and technology can support it, and how it can contribute to the digital ambition of The Hold.

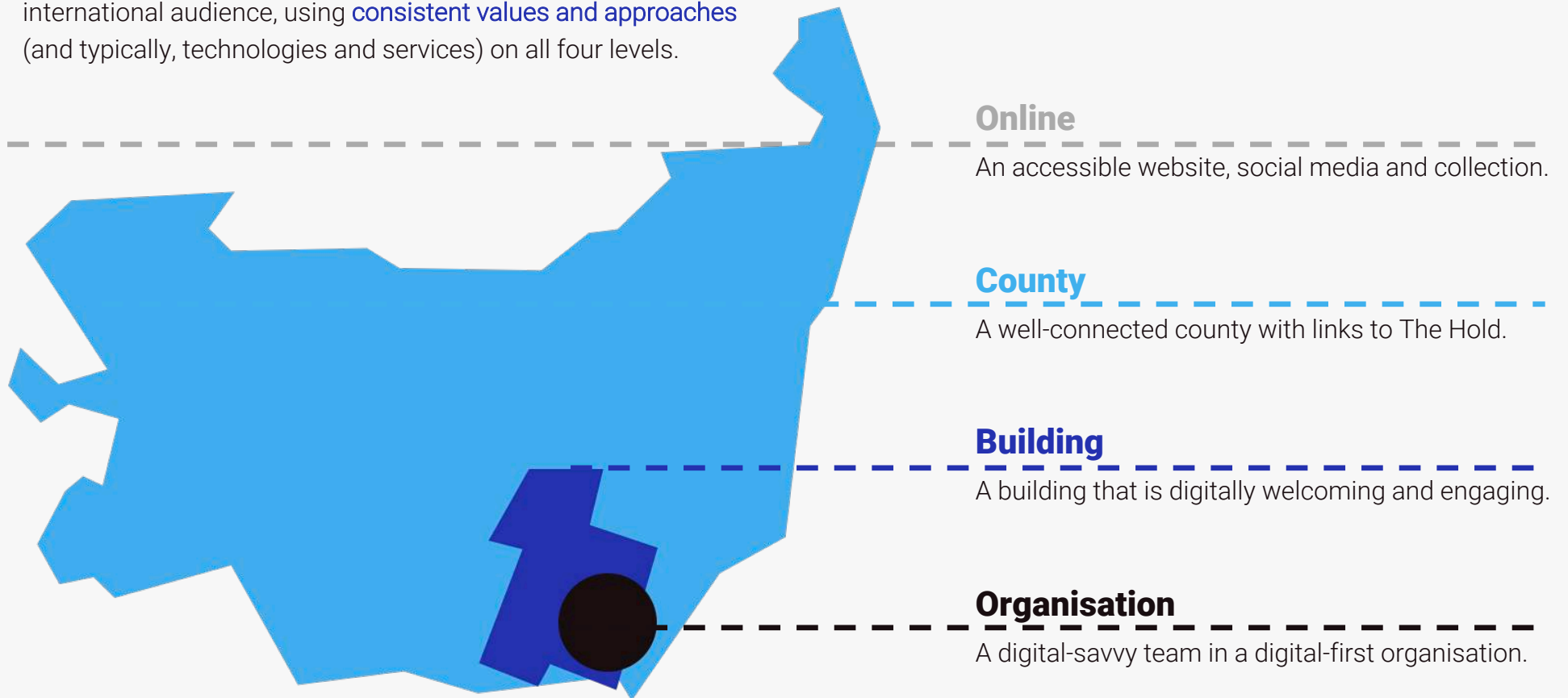
The Hold is the central hub in the record office's network in the county. In the future, "satellite offices" (other branches of the SRO) and "access points" complement the physical presence. All these points share the same digital infrastructure.



Visions on the future of The Hold from workshop participants.

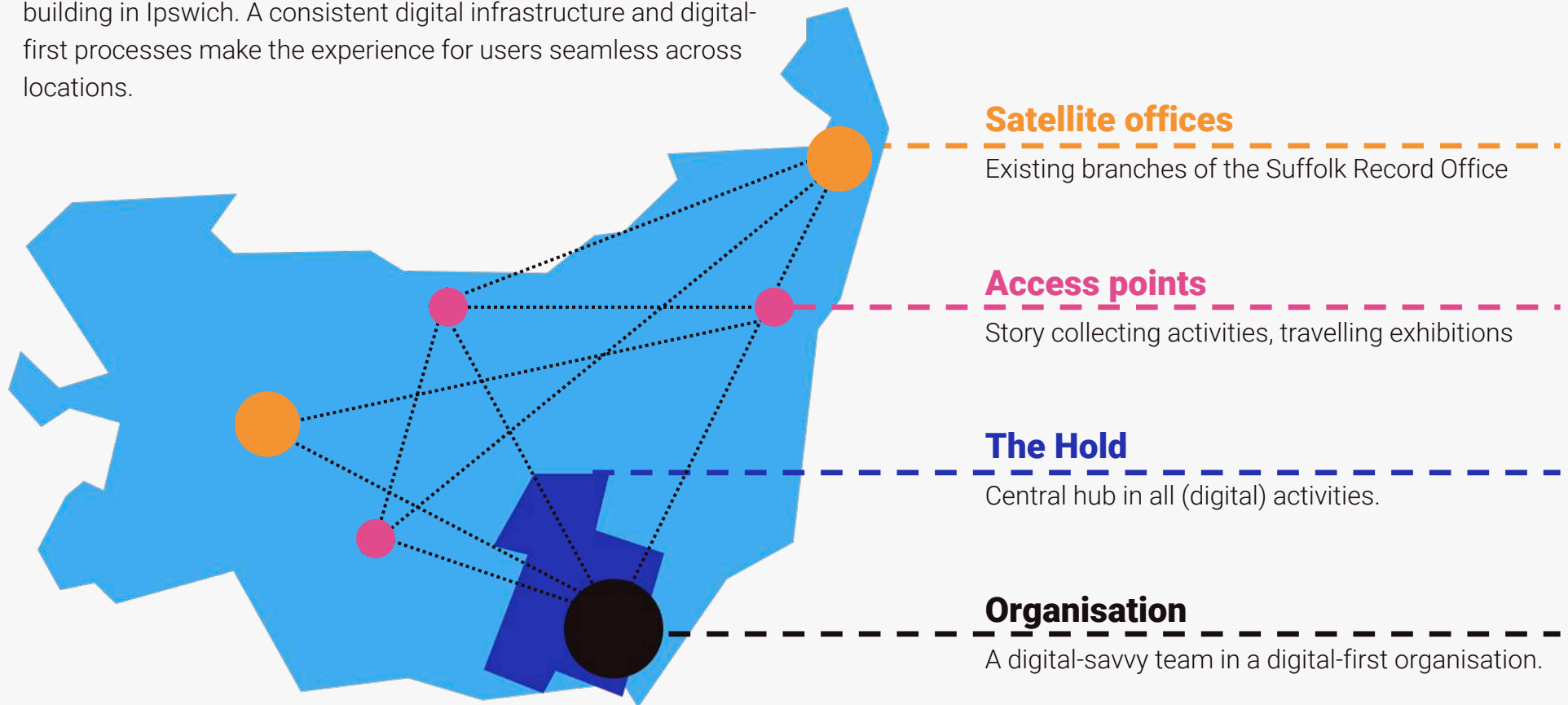
DIGITAL TO CONNECT THE HOLD ON FOUR LEVELS

Digital media and technology link the organisation and the building with the county and the online world, making the **collections** and **expertise** of the team available to a local and international audience, using **consistent values and approaches** (and typically, technologies and services) on all four levels.



A CONSISTENT DIGITAL INFRASTRUCTURE AND PROCESSES

Ultimately, it doesn't matter where and how a user connects with The Hold. The experience is consistent across its website, the various branches of the SRO, (temporary) locations, and the building in Ipswich. A consistent digital infrastructure and digital-first processes make the experience for users seamless across locations.



DIGITAL INFRASTRUCTURE ACROSS LOCATIONS

Digital element	The Hold (Ipswich)	Bury (Satellite office)	Lowestoft (Satellite office)
1. The Hold's Personal Digital Assistant	✓	Online elements only	Online elements only
2. Online collection opened up to the world	✓	✓	✓
3. Citizen archive of contemporary Suffolk life	✓	✓	✓
4. Digital capacity and digital-savvy citizens	✓	Online elements only	Online elements only
5. Digital-first processes and revenue generation	✓	✓	✓
6. Digitally engaging and welcoming building	✓		
A. Suffolk Record Office website	✓	✓	✓
B. Social media	✓	✓	✓
C. Customer Relationship Management	✓	✓	✓
D. Wi-Fi and internet in the building	✓		
E. Audience development and community building	✓	Online elements only	Online elements only
F. Digitisation strategy	✓	✓	✓
G. Monetisation and revenue generation of digital services	✓	Online elements only	Online elements only
H. Data collection and analysis	✓	✓	✓
I. Data security and privacy	✓	✓	✓

OBJECTIVES FOR THE DIGITAL STRATEGY

The digital strategy has three overarching objectives (focus areas): Digital inclusion, Audience engagement, and a digital organisation. These are translated into six objectives for the digital strategy:*

1. Reach and attract new audiences
2. Engage existing audiences and develop their relationship with The Hold (community building)
3. Expand and develop the online (accessible) collections
4. Optimise processes
5. Increase revenue generation
6. Develop digital capacities (in the team, network, county, and beyond)

* For each objective and programme some indicators of success are shared on page 40.

“Digitisation of the collections, a new website and effective use of social media will be vital to creating access to the collections, sharing information, creating a dialogue with people, promoting and marketing the new service.”

– Activity plan

DIGITAL AUDIENCE SEGMENTS

This digital strategy distinguished between three audience segments :

- **First-timers** have no or very limited prior experiences with The Hold. People can have many first experiences with the service: the first visit, an initial like on Facebook, the first time they visit an event.
- **Advanced users** feel at home, both online and in the building. They know what they can expect from The Hold and how to get it. They interact with The Hold digitally.
- **Professionals** are people whose relationship with The Hold is not based on usage of the building and the collections: the organisation itself and its volunteers, university students and staff, heritage professionals, local businesses.

Each group has different expectations from The Hold and its digital programmes. First-time users will expect The Hold to be like Google or an Apple Store, easily accessible, hospitable, supportive, and aimed at quick experiences. Advanced users will expect The Hold to go above and beyond what they currently expect from the SRO, especially better access to more records online.

Among the identified audiences, most likely to be first-timers will be:

- low income older adults
- families
- diverse communities
- university students
- young people 18 – 24
- school children
- visitors to the Waterfront and to Ipswich

Most likely to be advanced users will be:

- older adults
- interest groups
- independent researchers
- university students

Professionals include heritage professionals, university staff and students, local businesses and organisations, etc.

PART 3

DIGITAL PROGRAMMES

The digital programmes describe the main digital activities of The Hold.
They make The Hold a dynamic digital organisation.

PROGRAMME 1: MAKE THE ARCHIVES ACCESSIBLE WITH THE HOLD'S PERSONAL DIGITAL ASSISTANT

A series of digital services ensures that the archives are accessible for users and non-users, explains how to use the service, and takes care of digital hospitality for all its audiences, from first timers to advanced users.

Together, these services are The Hold's Personal Digital Assistant (PDA).*

The PDA will initially be created with off-the-shelf tools, such as WhatsApp for live chat and a login screen on the public Wi-Fi in the building with an introductory video. In time, with dedicated funding, it can evolve into a dedicated service (an app or mobile website).

* We recommend giving this PDA a name and personality, such as Apple's Siri.

The Hold's PDA brings together a series of digital services:

- **Live chat** between audiences and members of staff on the website and via an app (Whatsapp, iMessage) onsite.
- An **explanatory login screen** on the public Wi-Fi in the building, including:
 - **Introductory videos** for specific audience needs, such as "my first visit", "using a catalogue", and "accessing a digital surrogate."
 - An **excellent user experience** on the (mobile) website, which addresses different user needs.

When a staff member is available (e.g. at the help desk in The Hold) s/he can use elements of the PDA to enhance the visitor experience. When no staff member is present, the PDA offers a reasonable alternative for The Hold's customer service.

Links with the activity plan

2.2 Upskilling primary and secondary teachers

2.3 Young Archivists

2.8 A special relationship with Clifford Road Primary School

2.23 Locate a volunteer- supported family history help desk within The Hold

3.3 Archives for families

3.6 Archives online

3.7 Social media to engage new audiences

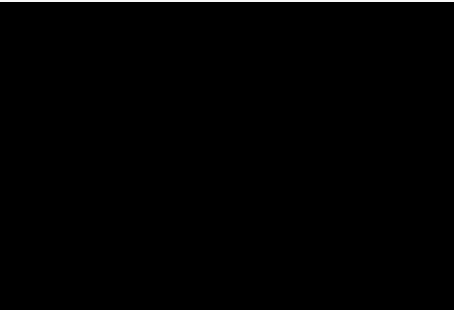
EXPLAINING HERITAGE SERVICES WITH TECHNOLOGY



Live chat: ASK! is an app of the Brooklyn Museum that connects visitors with a collection-related question anywhere in the building with trained staff that can help. To create the app, the museum developed a series of evolving prototypes of a Q&A mechanism for visitors, using onsite support and iMessage as early versions of the app and learning from these for the final product.



Login screen: Wi-Fi login screens are a great way to connect with casual visitors. Consider including the events that are happening that day, an invitation to explore the collection, and a short video explaining what visitors can do in The Hold and what their first visit may look like.



Introductory videos: The museums in Bruges created a short YouTube video explaining how to visit their museums, and what is not allowed in the galleries. They created the video in response to regular questions from visitors. Unfortunately, the video focuses mostly on discouraging bad behaviour, rather than encouraging good behaviour, which is a better approach for the Hold.

Be responsive and conversational

- Recommendation from first workshop

Responsive and customer-friendly service

- Core asset of the SRO

PROGRAMME 2: OPEN UP THE ONLINE COLLECTION TO THE WORLD

The Hold will make more of its collections more easily online accessible to (international) audiences to encourage and facilitate discovery, and to entice online visitors to start their own research.

The Hold will continue digitising collections and making them accessible online. Search, *as is*, will remain an important entry into the collection for advanced users.

The existing online collection will be complemented with an intuitive user interface for first-time visitors. This interface consists of:

- **Tutorials** that are guaranteed to show the added value of the collections.
- **Alternative** entry points into the collection, such as highlights, contemporary events, people, places, time, etc.
- **Online exhibitions** that link directly into the online collection. The focus is on representations of the exhibitions in the building.* Other online exhibitions can focus on highlights from the collection selected by staff.
- **Expanded use of GIS and maps** for access to the collections.

Digitisation continues according to the digitisation strategy for advanced users, with an emphasis on records that are fragile and can be monetised (see “G. Digitisation strategy”).

For first-timers, special emphasis will be placed on creating digital surrogates of audience favourites and objects displayed in the physical building. Audience favourites are the objects that are part of the various highlights tours given by record office staff.

* We recommend including interactive links between the online collection and the onsite exhibitions, for instance by showing recently used records, or by showing records with contemporary relevance both online and onsite.

Links with the activity plan

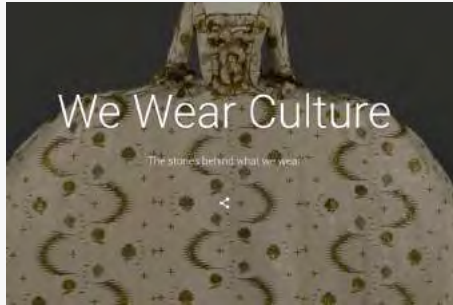
1.3 Displays and exhibitions at The Hold

1.5 Exhibitions online

1.6 Walk and talk

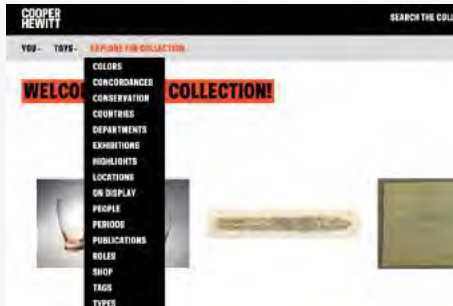
3.6 Archives online

MAKING ONLINE COLLECTIONS ACCESSIBLE



We wear culture is an archive of fashion and art, initiated by Google. It tells the stories behind what we wear in a variety of ways, connecting 185 collections from different institutions. One of the most prominent features are the 'stories', which highlight a curated selection of objects and use them to tell a linear story.

www.google.com/culturalinstitute/beta/project/fashion



The online collection of the **Cooper Hewitt** offers a variety of alternative ways to explore the works in it, such as by geography, people, time periods, but also colours, objects that are available in the shop, etc. In combination with a friendly tone of voice and easy social sharing, the collection is highly welcoming and accessible.

collection.cooperhewitt.org



Know Your Place is a website that allows you to explore Bristol's neighbourhoods through historic maps, images and linked information. It brings together various collections and opens them up to the public using a combination of a contemporary and historic map, which encourages exploration.

maps.bristol.gov.uk/kyp

PROGRAMME 3: CREATE A CITIZEN ARCHIVE OF CONTEMPORARY SUFFOLK LIFE

The Hold’s storytelling and contemporary collecting activities will create a record of early 21st century Suffolk life, as well as complement the existing collections with stories and context. These activities will connect The Hold with specific communities in the county and beyond, to make sure everyone feels represented in the archives.

The citizen archive will primarily be accessible via the website, where a dedicated story platform will complement the online collection. This platform is integrated within the website and makes seamless connections with the online collection.

Parts of the citizen archive will be visible in the exhibitions in the building. The online and onsite presentation is such that communities can easily locate their own contributions, encouraging them to explore further and develop their relationship with The Hold (see “F. Audience development”).

The citizen archive builds on the existing oral history and contemporary collecting activities of The Hold and the plans for Sharing Suffolk Stories. Activities within the county are essential for success of the citizen archive.

The citizen archive is a collecting and a community building tool. The programme targets specific communities and encourages them to connect with The Hold. The activities that are part of the programme are developed to make this connection last, and ensure that the community stays involved with The Hold when the programme moves on to a new community.

The citizen archive will be a full part of the collections of The Hold. It will be searchable, maintained, and monetised as part of the online collection.

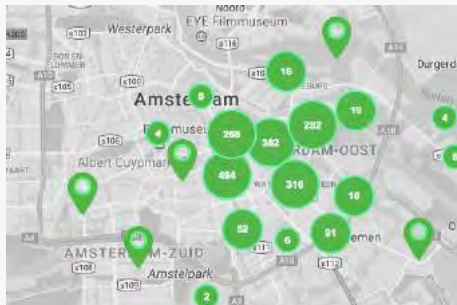
Links with the activity plan
1.3 Displays and exhibitions at The Hold
1.4 Archives on tour
1.5 Exhibitions online
1.7 Engaging community groups with archives: Sharing Suffolk’s Stories
1.8 Recording Suffolk’s memories
3.1 Co-created in the community
3.4 Diverse histories
3.6 Archives online
3.8 Music, rap, slam poetry, animation and story making events inspired by the collections

DIGITAL CITIZEN'S ARCHIVES



The [People's Collection Wales](http://www.peoplescollection.wales) is a citizen's archive of the history of Wales, created by people with a relationship with Wales. It brings together stories, photographs, recordings and documents, and offers support and training to people and communities who wish to digitise their collections and stories.

www.peoplescollection.wales



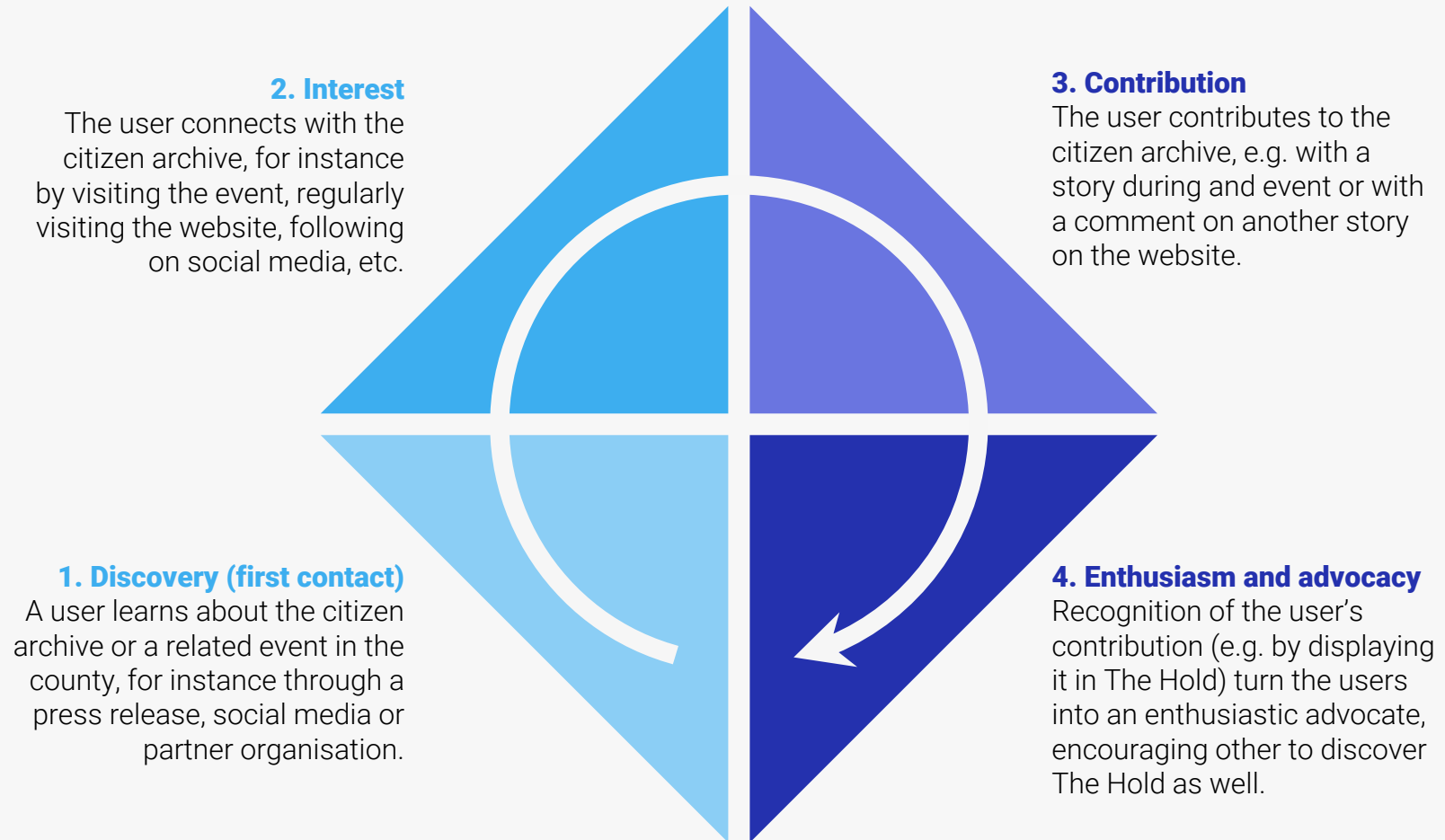
Amsterdam's [Geheugen van Oost](http://geheugenvanoost.amsterdam) (Memories of East) is one of the world's longest running story collection websites. Initiated by the Amsterdam Museum, it is now completely run by volunteers. Residents help each other digitise their memories of the neighbourhood and complement each other's stories with comments.

geheugenvanoost.amsterdam

“If we think about the next one hundred years, we have to ask: Are we capturing the stories of early 21st century life in Ipswich?”

– [REDACTED] (in an interview for the digital strategy)

THE DIGITAL CITIZEN ARCHIVE AS AN ENGAGEMENT TOOL



A digital engagement journey is the path a user may take from its first connection with The Hold ('discovery') to becoming a highly enthusiastic advocate. This journey shows how the citizen archive helps engage (non-)users with The Hold.

PROGRAMME 4: BUILD DIGITAL CAPACITY TO TRAIN DIGITAL-SAVVY CITIZENS

The Hold will facilitate an open digital training and exploration programme, in partnership with the University of Suffolk, specific communities, and local industries, to enhance the organisation's digital capacity and become a hub in Suffolk's digital creative infrastructure.

This programme targets professional users of The Hold, including the organisation itself, its volunteers, other heritage professionals, university students and staff, local businesses, and digital creative businesses. The programme will engage them in two ways:

- **Regular (biweekly/monthly) semi-public meetups** in The Hold around a specific digital topic, aimed at teaching attendants digital skills, and exploring how these can be used to develop an archives service for the digital era. Example topics can be photo editing, creating a podcast, Facebook for research, etc. The planning of activities will follow the training needs of The Hold.
- **Digital design challenges:** In collaboration with students from specific courses and other stakeholders, specific digital challenges from the organisation will be addressed. For

instance, computer science students may develop software for improved OCR of old records, and communication students may coordinate a hashtag campaign for The Hold.

In all meetups and challenges, The Hold will work closely together with the relevant departments and innovation labs of the University of Suffolk. Occasionally, this means that activities of The Hold may be organised in university spaces.

Each meetup and challenge will work with real content and collections of The Hold as much as possible. That way, while participants learn about photo editing, they are also improving some of The Hold's own digital files. Ideally, a partner funds part of these activities. For instance, local insurance companies may be interested in the improved OCR developed by the students.

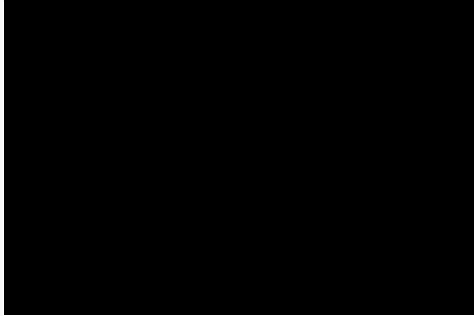
When the results are satisfying, once a year, The Hold organises a sector-wide digital archives conference to share the year's learnings with an (international) audience of peers.

PROGRAMME 4: BUILD DIGITAL CAPACITY TO TRAIN DIGITAL-SAVVY CITIZENS (CONT.)

Links with the activity plan

- 2.1 Upskilling staff and volunteers
- 2.2 Upskilling primary and secondary teachers
- 2.3 Young Archivists
- 2.4 Heritage traineeships for post 16s
- 2.5 Trainee Heritage Assistants for students
- 2.6 Summer internships for students
- 2.8 A special relationship with Clifford Road Primary School
- 2.15 Dynamic TED-style talks
- 2.18 Contribute to UoS Open Lecture Series
- 2.19 Organise joint conferences with the UoS
- 2.20 141 new volunteering opportunities
- 2.22 Teachers' Forum
- 3.2 Special exhibition events, activities and workshops
- 3.9 Events @ The Hold

BUILDING AN ARCHIVES SERVICE FOR THE DIGITAL ERA WITH COMMUNITIES



The annual [MuseoMix](http://www.museomix.org) events which are hosted in cities around the world turn a heritage organisation inside out. Digital creatives, makers, hackers, and other from the community are invited to develop prototypes of new tools and products for the organisation, all in one weekend, with operational products as a result.

www.museomix.org



The [Museum of Languages](#) in Leiden partnered with Avans University of Applied Sciences to encourage their students to come up with creative ideas for apps. With help from the museum and their teachers, students developed many different concepts. Unhindered by professional bias or old ideas, they managed to be truly creative and they generated highly original concepts.



In the second design workshop, John Royle brought a carefully 3D printed model of a steam engine based on documents from the SRO. His work shows how The Hold can become a place where new technologies are explored while making use of the collections.

“[W]e will enrich the user’s experience and by working with the university’s innovation centre and [with] course leaders we will explore opportunities for digital transformation, technological change, and the use of data and information in new ways.”

- Activity plan



EXAMPLE: A DIGITAL DESIGN CHALLENGE FOR INTRODUCTORY VIDEOS

“Learn how to make an online video that stands out at The Hold!”

In collaboration with the relevant departments of the University of Suffolk, The Hold organises a full-day event in which 30-40 participants learn about filmmaking, vlogging, editing, and all other skills required to make great online videos. The day combines workshops with a hands-on assignment for all participants: use their newly acquired skills to create a great video about The Hold that can later be used as an introductory video.

The event is targeted at students, young archivists (activity 2.3), volunteers and all others who are interested in the vlogging/YouTube hype. Professors from the UoS give workshops in videography, editing, light design, storytelling, etc.

The Hold contributes the space and gives the participants access to the entire building to enable them to tell stories about the

archive that matter. Participants are supported by employees and volunteers of The Hold in learning more about the service. The Hold also supplies all materials that may be needed for the workshop (cameras, sound, editing software, etc.).

At the end of the day, the participants show their videos to each other. The Hold can use the best videos as introductory videos for the service.

Participants pay a small fee to participate, which helps cover for some of the costs of the event (rental of hardware, etc.).

Example budget	
Lunch and refreshments	600
Equipment and hardware (rental)	1,200
Staff and workshop costs	In kind
Photography of the event	500
Contribution participants (20/pers)	800
Contribution The Hold	1,500
Contribution UoS	In kind

PROGRAMME 5: DEVELOP AND OPTIMISE DIGITAL-FIRST PROCESSES AND REVENUE GENERATION

The Hold will transform all its relevant internal and external processes to be digital first, and optimise these to ensure the organisation's sustainability and revenue generation.

All The Hold's everyday processes, including bookings, ticket sales, collection requests, etc. will be digital first and automated as much as possible. Processes that can't be automated, such as research support questions, will be optimised to reduce the workload of staff. This includes adding a self-support forum to the website. Revenue generating processes (including ticket sales and access to digital surrogates) will be optimised.

The Hold's digital processes and services will follow a 3-tiered approach:

1. Generic and recurring processes are digitised
2. Specific, simple processes (such as non-standard questions) are handled through the PDA or self-support forum. A self-support forum allows users to help each other. In combination with a good search engine or FAQ, this can address a significant number of user requests.

3. Specific, advanced processes (such as complex questions) are handled through email or the PDA by staff and when possible monetised.

For many digital processes, including event registration and ticket sales, self-support forums, bookings, and generic requests, off-the-shelf solutions are available that take away the burden of maintenance and are typically more cost-effective. We encourage The Hold to move to these services as much as possible.

The Hold can approach the process of transitioning towards digital-first processes opportunistically, beginning with the processes that create the greatest impact with the smallest amount of effort. More difficult processes can be optimised and digitised as part of digital design challenges (programme 4).

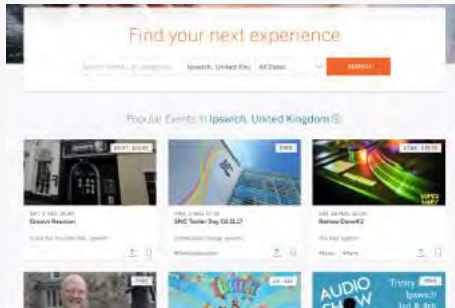
Links with the activity plan

2.13 Loans boxes of archival resources

2.23 Locate a volunteer-supported family history help desk within The Hold

3.5 Online resources for teaching English

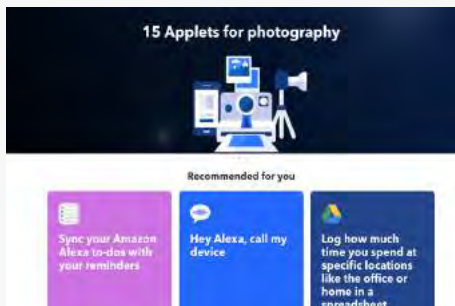
TOOLS THAT CAN MAKE ONLINE AND DIGITAL PROCESSES EASIER, CHEAPER, OR FASTER



The current online booking and ticket sales module of the SRO is under development. An easy alternative for online ticket sales are tools such as [Eventbrite](#), which automate the entire ticket sales process, help with promotion of events, and offer advanced options such as onsite check-in with tablets or smartphones. They charge a small service and transaction fee for each ticket.



Self-support forums or self-service helpdesks allow users to find answers to the most common questions online, and help each other with answers to more difficult questions. Almost every online business uses such tools to provide better user support, and make sure staff time is spent where it makes a difference.



Every repetitive task can be optimised with technology and digital services. A tool like [IFTTT](#) combines hundreds of services to make digital processes easier. For instance, it can send an email when a question is asked on social media, simplify digitisation processes, and many other tasks. Students can help set up these processes in digital design challenges.

PROGRAMME 6: MAKE THE BUILDING DIGITALLY WELCOMING AND ENGAGING

The Hold's building will be the Apple store of archives services: the focus is on the physical experience which is subtly supported by digital technology to make it more welcoming and engaging.

From a digital perspective, there are three levels of access to the building:

- **Public spaces.** These spaces support visitors to use their own devices (BYOD), low-level engagement with the exhibitions and collections (as detailed in the exhibition and interpretation plans), and deeper engagement through the PDA and website. All spaces have at least this level of digital support.
- **Spaces with limited access.** This includes the search room, auditorium, education room, etc. In these spaces, specific technology will support the core functions of the space. When needed, access to the space is controlled with handheld devices.
- **Office spaces.** In the offices, the digital support is complemented with dedicated technology and software to support daily operations.

The physical border between these spaces is hybrid. Staff can use handhelds (smartphones or dedicated tools) to verify tickets or sell access to events. We advise against physical barriers that are controlled by technology.

Links with the activity plan

1.3 Displays and exhibitions at The Hold

2.15 Dynamic TED-style talks

3.1 Co-created in the community

3.9 Events @ The Hold

A DIGITALLY WELCOMING AND ENGAGING BUILDING

Offices

Dedicated technology for daily operations

Search room

Limited public computers, existing hardware (microfilm readers etc.)

Auditorium

Equipped by university. Separate AV specification is available.

Public spaces

Open Wi-Fi with introductory login screen, power outlets, handhelds for staff (PDA, tickets, access)

Education room

Projecting equipment or smartboard

Sensory courtyard

Elements are explained online. Strong public Wi-Fi pulls people into the building

Port

Link to social media, hashtag, introduce PDA

Wonder

Presentation is replicated online. Audio benches link to oral history from citizen archive.

Exchange

Content is easily available online

News

Links with online agenda, and online collection

Mapping

Direct link with online content on story platform: what is visible online is visible in the building

Search

Multitouch table gives access to online maps and citizen archive.

DIGITAL ELEMENTS IN THE PUBLIC SPACES AND EXHIBITIONS

A connection between The Hold's online activities and its physical building helps users make the transition from online to onsite. Digital elements in the building help users to better use the archive and explore the collections.

Based on the latest draft of the exhibition and interpretation plan, we recommend the following links:

- The [public help desk](#) is equipped with the PDA. Likewise, any tablets or public computers in the public spaces direct by default to the PDA or 'how to' tutorial pages on the website.
- The shop and any associated cashier points will continue to use the current system (Civica) and also link to the website.
- All static content in the sensory [courtyard](#), [port](#), [wonder](#), [exchange](#), [news](#), and [mapping](#) exhibits is replicated online in an appropriate way (overview photo, introductory texts, links to collection). All media that is present in these exhibitions in the building is available online on the associated pages.
- The digital interactives in [exchange](#) can be linked with the introductory videos, tutorials, and other 'how to' content developed as part of the digital strategy.

- The multitouch table in [search](#) links directly to the maps on the website and the map-based entry into the collections and citizen archive.
- The oral history stories in [wonder](#) are directly linked to the citizen archive. A story that gets uploaded in the citizen archive can be heard in the exhibition almost immediately.
- The dynamic elements of [news](#) are directly linked with the associated parts of the website. The content can be presented as a widget on the website, in such a way that the content is consistent online and onsite.
- Contributions of visitors to [mapping](#) are digitised and made available in the citizen archive when relevant.

For temporary exhibitions and other digital elements in the building, as a rule of the thumb, all media will be made available online, and whenever possible impressions will be used to replicate experiences on the website.

Media and specific stories of all exhibitions will be used on social media to interest and involve audiences as part of the content strategy. This includes visitor contributions to the exhibitions (e.g. in [mapping](#)).

PROGRAMMES, OBJECTIVES, AND METRICS

	Reach and attract new audiences	Engage existing audiences and develop their relationship with The Hold	Expand and develop the online (accessible) collections	Optimise processes	Increase revenue generation	Develop digital capacities (in the team, network, county, and beyond)
Make the archives accessible with the Hold's Personal Digital Assistant	Social media demographics; # views on videos; live chat stats	Social media demographics; live chat statistics;		# Requests and questions via PDA	% requests and questions automated/addressed via self-support	% team using digital to work with users
Open up the online collection to the world	# online quests & tutorials followed; online collection stats	Online collection stats	# records online, # records searchable			
Create a citizen archive of contemporary Suffolk life	Event demographics; # contributions from new audiences	# contributions; # comments	# connections between new and existing collection			% team involved in collecting activities
Build digital capacity to train digital-savvy citizens	# students (etc.) engaged	# volunteers (etc.) engaged	E.g. # new tools developed	E.g. # processes improved	# tickets sold to activities	% team members engaged; skills analysis
Develop and optimise digital-first processes and revenue generation				% processes automated, digitised.	Additional revenue generated, costs reduced.	# (annually) improved processes
Make the building digitally welcoming and engaging	# connections to Wi-Fi; visitor stats.	Search room usage			# ticket sales onsite	

PART 4

SUPPORTING TECHNOLOGIES AND PROCESSES

Supporting technologies and processes enable the digital programmes and other ambitions of The Hold.

A. SUFFOLK RECORD OFFICE WEBSITE

The renewed website allows The Hold to inform and engage audiences. It combines three functions: an informative website, an online collection, and a story platform. All functions have the same values as the building: open, inviting, accessible, interactive, informative, and fun. These values are expressed in their design and functionality.

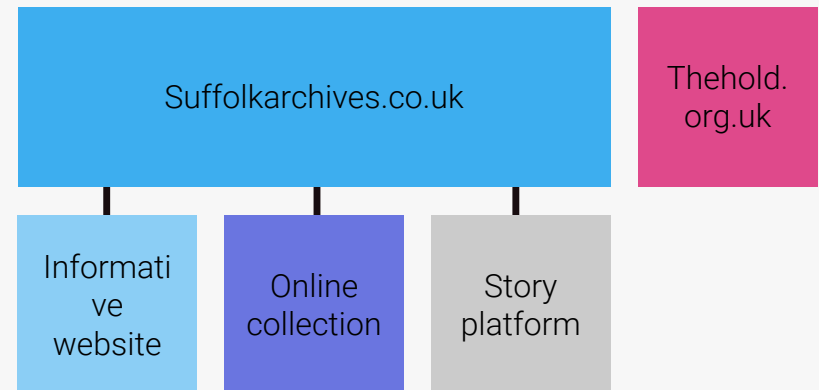
The main URL of the website will be suffolkarchives.co.uk. Each platform will have its own subdomain:

- **www.suffolkarchives.co.uk** for the informative website. This part of the website presents visitor information, static content, the (online) exhibitions, online calendar, organisational information, etc. This is also the part of the website where the PDA content will be presented (programme 1).
- **collection.suffolkarchives.co.uk** for the online collection with intuitive interface (programme 2).
- **stories.suffolkarchives.co.uk** for the story platform of the citizen archive (programme 3).

We recommend to use thehold.org.uk for B2B purposes (rentals etc.).

The website links to the content in the physical building through the content of the story platform, highlights from the onsite exhibitions, and the digital agenda. The website allows users to sign up for events and buy tickets, as well as make online bookings. Visitors can interact with The Hold's PDA and with each other on the self-support forum.

Within the website, there are various types of 'online exhibitions': the story platform, representations of the exhibitions in the building, special entries into the online collection, and (p)reviews of exhibitions using video, audio, and other media.



Structure of the various functions of the website



A digital strategy for The Hold

A. SUFFOLK RECORD OFFICE WEBSITE (CONT.)

Links with the activity plan

- 1.5 Exhibitions online
- 1.7 Engaging community groups with archives: Sharing Suffolk's Stories
- 1.8 Recording Suffolk's memories
- 2.9 History sessions on witches and war
- 2.10 Using the SRO collections to inspire cross-curricular activities for schools
- 2.11 Online cross-curricular resources for primary schools
- 2.12 Interactive online resources on the Black Death, witches and wars for secondary schools
- 3.5 Online resources for teaching English
- 3.6 Archives online

A1. INFORMATIVE WEBSITE

The informative website contains all information relevant for visitors, users, volunteers, partners, and other stakeholders of The Hold. It also contains the corporate information, educational content links to the other functions of the website, and links to the PDA.

The informative website has the following functionalities and elements:

- Learning environment:
 - *Tutorials (video embed from YouTube)*
 - Educational materials (activities 2.12, 2.13, 3.5)
- *Information about current exhibitions & (highlights of) objects on display in the building (hi-res images)*
- Self-support forum with well-designed search functionality and FAQ.
- *Digital agenda, digital ticket system, digital event registration, digital booking system*
- Registration form for newsletter, updates, activities, become a friend, volunteer, other ways to get involved (forms)
- Pages with information about past events
- Integration of Social Media channel or preview of Social Media channel

- Live chat as part of the PDA.
- *Webshop*
- Seamless integration of the online collection and story platform in design and functionality.

The informative website will have an alternative mobile version, which emphasises functionality which is relevant when a user plans to visit or visits the building. This content is marked in *italics*.

A2. ONLINE COLLECTION WITH INTUITIVE USER INTERFACE

The online collection is audience-focused, engaging, and inviting for first timers, without compromising its accessibility (and search engine) for advanced users. Access to the online collection happens directly from the main website, as well as directly from the public Wi-Fi login screen.

The basis of the online collection of The Hold will stay the same as the current online collection of the SRO.

The online collection offers different entry points into the collection. That means that there is not only a good search and filtering option available to find objects in the collection, but parts of the collection are thematically grouped and presented in the online collection. The Hold can invite volunteers and university students to come up with the thematic groups (such as highlights, people, places, time) in digital design challenges (programme 4).

An intuitive user interface ensures first-timers are guided in their use of the online collection. Searches with no results, for instance, will redirect to a page with suggested searches (tutorials) and suggested highlights from the collection.

Additions to the online collection involve:

- Presence on the Wi-Fi login screen
- Tutorials (including optional video embed)
- Thematic presentation of parts of the collection (hi-res images, interactive)
- Excellent search functionality, advanced search on metadata fields
- GIS and maps for access to the collections

A close-up photograph of a person's hand pointing at a tablet screen. The person is wearing a dark blue button-down shirt. The background is blurred, showing a wooden surface.

EXAMPLE: ONLINE TUTORIALS ABOUT HOW TO USE AN ARCHIVE

Almost every digital game starts with a tutorial. The tutorial teaches the user the most important interactions by giving real challenges. We recommend adding such a tutorial to the online collection to show first timers how to use the online collection of an archive in a successful way.

- You will find (as the quest will tell you) that a past relative of John Doe (Jane) was a wealthy landowner generations ago. Next time, John can invite you for a drink!
- The tutorial then suggests how you can use a similar approach to find your own family and explore your own history.

An example of a tutorial could be:

- You have made a new friend, 'John Doe' (with a name that will certainly give a result when searched for), and want to know about his family history.
- The quest will ask you to search for the name and find a specific document that establishes some family relations.
- You are then requested to explore these relations, with suggestions for specific searches and records to inspect.

A3. STORY PLATFORM FOR THE CITIZEN ARCHIVE

The third function of the website is the story platform that supports the citizen archive and contemporary collecting activities of The Hold. Access to the story platform happens from the main website, and its content is linked where possible to the online collection.

The story platform will look a lot like the online collection, and will have many of the same functionalities. However, the story platform allows for user contributions to a larger extent than the online collection, which is based on the physical records of the SRO.

Like the online collection, the story platform will have various entry points. Entry points can be shared. For instance, one map can give access to both the online collection and the geo-tagged contributions to the citizen archive, while the main search bar should return records from both collections.

The story platform should contain at least the following functionality and elements:

- The ability to create records. This can be opened to the public (everyone can contribute).
 - Records can be text based, audio, video, images, or a combination.
- Ability to add meta data to the records (date, location, etc.)
- Entry points to the records:
 - Map (linked with the online collection map)
 - Search (linked with the online collection search)
 - Curated selections (“this day in history”, “stories about love”, etc.)
- User profiles for contributions and comments.
- Links with the physical exhibitions in the building.

SHARED FUNCTIONAL REQUIREMENTS AND CMS

The three functions of the website are connected, but also have their differences.

The online presence of The Hold and the SRO starts with a well-designed CMS that supports the needs of all three platforms. The use of a single CMS reduces the costs of the overall development and also makes it easier for The Hold's staff to work with the backend of the platforms.

To make sure the platforms fulfill the needs of the users, The Hold can organise multiple design sessions with their audiences, first timers and advanced users alike. To structure such design sessions, they can make use of tools such as use cases.*

The content for the new website (texts, tutorials and all other types of content) should be written and developed while the website is being developed, following the content strategy. We recommend to develop and test the website with real content.

Development of a webshop is relatively expensive, and it is often more affordable to rely on an external service with a monthly/yearly subscription fee model. The costs of building a web shop can easily go up to £8000,- while a monthly subscription at a service such as Shopify will be around £30,- per month.

* More information on use cases: <https://www.visual-paradigm.com/tutorials/writingeffectiveusecase.jsp>

Functional requirements of the website

Good analytics & SEO

Integration with Preservica databases

Security: runs on HTTPS with an SSL certificate

Responsive (compatible with desktop / tablet / mobile)

Browser compatibility: Internet Explorer 8, Firefox 3.6, Safari 533 and Chrome 11.0.696 and higher

Good search

Resolution compatible, with logo and images also as hi-dpi for retina compatibility

Link to Social Media accounts

CMS requirements for the website

User account control

Manually add new pages (draft & publish) and structure the menu

Add media (images, video, audio) by use a drag 'n drop

WYSIWYG-editor & plain HTML editor

Manually overrule content

RISK ANALYSIS WHEN DEVELOPING A NEW WEBSITE

What are the risks involved in developing a new website for The Hold, and how to avoid these?

Risk 1: Budget, the total costs exceed the budget

- Agree on a fixed fee.
- Write a very clear design brief that is as detailed as possible.
- Let a designer design the look & feel as well as all the pages before starting to develop the website.
- Test the design with end users before starting to develop the website. That way, you already know beforehand if it adheres to users' expectations.
- Start developing all the content in an early stage.

Risk 2: The intuitive user interface is not intuitive enough

- Design the intuitive user interface together with first timers. Organise sessions in which you discuss the design and map naive users' needs.

Risk 3: Migration issues

When migrating content from the current website to the new

website, problems can occur. These include things like content that isn't migrated at all and broken hyperlinks.

There is not one model to solve migration issues. It is important that you discuss migration with the website developed before you agree to start building the website. Ask the developer to describe scenarios of what could go wrong and how they will solve any issues that may arise in migration

Risk 4: Hosting costs and service costs turn out higher than expected

Hosting costs are the costs associated the server on which the website runs and database that is needed to store all information. Service costs are costs that the developer makes to keep the website up to date and fixes issues that appear after its launch.

This can be avoided by discussing this with the web developer before you agree on the project. Discuss the type of contract you need, how often the developer updates your platform, and discuss troubleshooting: what to do when something isn't working.

B. SOCIAL MEDIA

Social media allows The Hold to develop its relationship with an existing audience and reach out to new communities. Each platform will have a different target audience and a different focus.

Initially, The Hold will focus on the following platforms:

- **Twitter** targets the professional user and to a lesser extent the advanced user. Twitter will be used to share organisational news and updates and industry news. Additionally, it is an alternative 'live chat' channel for users.
- **Facebook** targets advanced users with an established connection with The Hold. The collection will be used to engage knowledgeable users, and events to show The Hold is a lively, engaging place to visit and engage with.
- **Instagram** targets non-users and first-timers. A combination of collection highlights and images from the building and events with relevant hashtags lowers the threshold to connect with the organisation via other channels.
- **YouTube** will be used to share introductory videos for first timers, the TED talks, and videos for events.* Each type of video will have its own playlist.

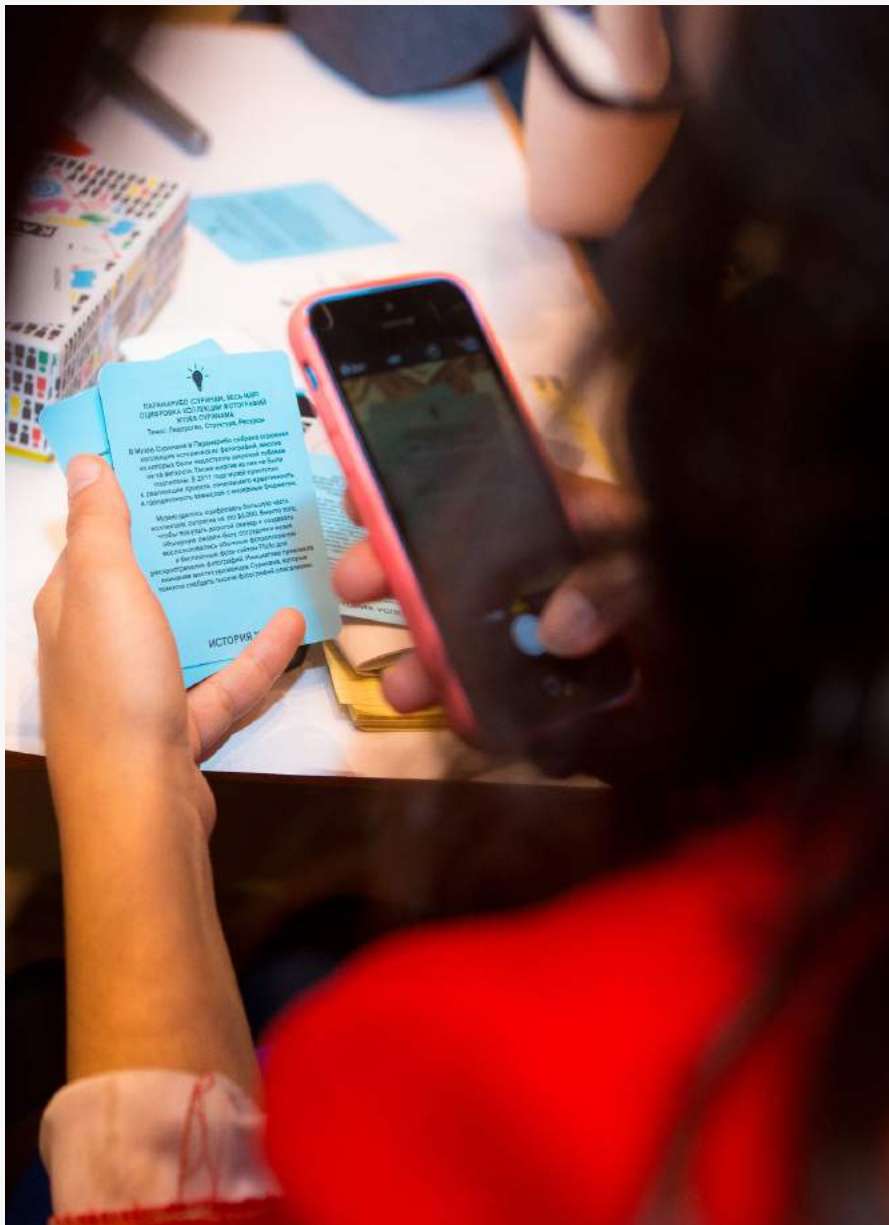
- **Newsletters** are not really social media, but benefit from a similar approach. Regular newsletters (weekly-biweekly) share the "best of" The Hold, ideally segmented for the various audience segments.

Social media and its platforms evolve rapidly. We recommend revisiting the selected social media channels every six months and make adjustments where necessary. One platform to explore in collaboration with university students is SnapChat for events and highlight tours.

An organisation-wide content strategy informs the social media content. Temporary exhibitions create continuous urgency for this content strategy.

A special focus in the social media activities should be on connecting with larger (national or international) campaigns, such as the hashtag campaigns #askanarchivist.

* The Hold can invite students from relevant courses in a digital design challenge (programme 4) to produce the introductory videos, or other videos that make The Hold and its collections more accessible. Their specific online language will help The Hold connect with other online communities.

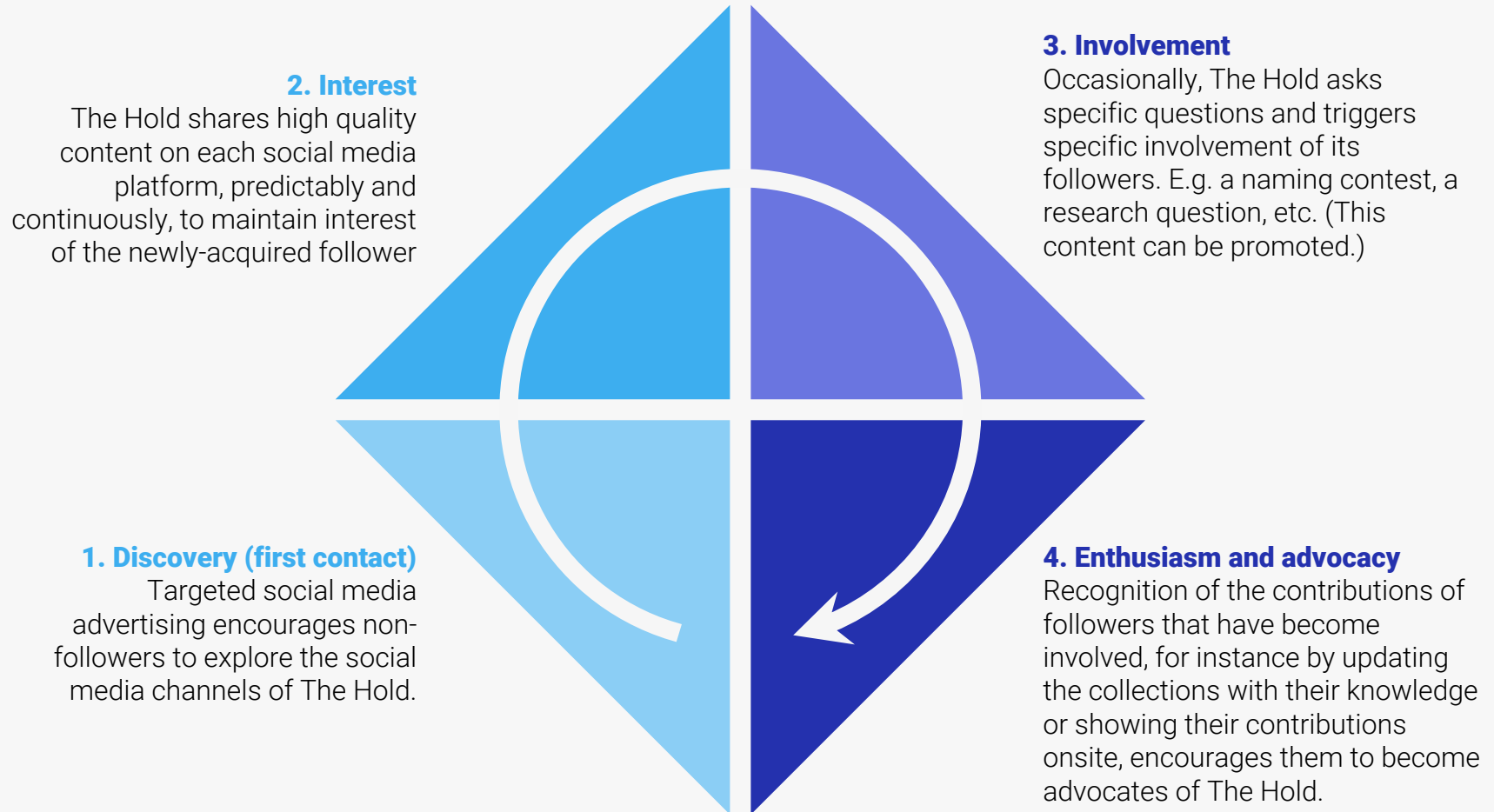


B. SOCIAL MEDIA (CONT.)

Links with the activity plan

- 2.14 An Arts Award Centre
- 2.15 Dynamic TED-style talks
- 2.17 WEA lecture series
- 2.18 Contribute to University of Suffolk Open Lecture Series
- 2.19 Organise joint conferences with the University of Suffolk
- 3.4 Diverse histories
- 3.5 Online resources for teaching English
- 3.7 Social media to engage new audiences
- 3.8 Music, rap, slam poetry, animation and story making events inspired by the collections
- 3.9 Events @ The Hold
- 3.10 Link with national initiatives
- 3.12 Develop a marketing and communications strategy

SOCIAL MEDIA AS AN ENGAGEMENT TOOL



C. CUSTOMER RELATIONSHIP MANAGEMENT

The Hold is a distributed organisation with satellite offices and access points in the county. All these physical locations and the online activities of the Hold share the same digital infrastructure and require consistent (online) processes for its key functions.

A Customer Relationship Management (CRM) tool is the gateway to a digital-first organisation. The CRM streamlines the digital processes and supports staff to replicate their onsite service online.

For The Hold, the CRM needs to contain at least the following functionalities: an online booking system, online reservation of spaces and the collection, online web forms, a registration system for users who want to stay up to date about The Hold's activities (newsletter, ao. for 1.8 Recording Suffolk Memories), and workflow optimisation techniques. Analytics on the CRM tool helps to monitor user behaviour and make the right decisions about them.

The Hold can choose a CRM tool that combines all these functionalities in one package. Alternatively, the organisation can choose a combination of services with a single function.

For its digital infrastructure, the CRM needs to support The Hold in the following processes:

- Workflow & process optimisation (team and document membership and pipeline management)
- Customer relationship management (contact management, calendar/online agenda, ticket sales, booking system, reservation of records, payment system, campaign management, social media integration, web forms, newsletters, lead management)
- Integrated analytics (automatic reports, email tracking, interaction tracking)

Links with the activity plan

1.1 Digitise the document and map collections

1.8 Recording Suffolk Memories

2.13 Loans boxes of archival resources

2.23 Locate a volunteer- supported family history help desk within The Hold

3.12 Develop a marketing and communications strategy

SCENARIOS FOR ORGANISING THE HOLD'S CRM

Scenario 1: One CRM software package

There are several tools that combine all required CRM functionalities in one software package, such as Pipeline, Teamgate or Apptivo. Each of these costs around £20 per user per month. In this scenario, all employees get an account and can access all functionalities of the CRM.

Benefits: All tools are organised centrally within the same environment, which makes it easier for users to get acquainted with the software. It is easy to get an overview of all analytics and functionalities.

Downsides: Expensive when not all users make use of all functionalities of the CRM.

Scenario 2: A combination of tools

The alternative is to combine various software packages to bring together the required CRM functionality. In some cases, these packages are available for free or at a low cost.

- Workflow & process optimisation: Google Drive (£) & Dropbox (£)
- Project management : Trello (free), Jira (£) or DaPulse (£)
- Newsletter: MailChimp (£)
- Online calendar / agenda: Timely (£)
- Online ticket sales: EventBrite (for free, in case of priced tickets: 2.5% of the ticket price)

- Online booking and reservation system: Timely (£), AppointLet (£)
- Webshop: Shopify (£)
- Social media integrations: build into website by the web developers
- Web forms: Google Forms (free)
- Analytics: Advanced Google Analytics (free)
- Email tracking: SalesLoft (£) or ContactMonkey (£)

Benefits: You only pay for what you use, and can appoint specific employees to specific tools, reducing cost and increasing clarity for employees.

Downsides: Management of packages, access, etc. No centralised analytics. Users need to learn new skills for each tool.

CRM software

CRM software tools make use of the monthly subscription models. In some cases, there is a payment model in which you pay per user per month/year. In other cases, you pay for the tool per month/year.

Often the first period is free, which allows The Hold to experiment with various tools. As the Hold has a public mission, some software packages offer a discount on their fees for public organisations.

D. WI-FI AND INTERNET IN THE BUILDING

The Hold's building combines many functions: a café, an auditorium, the search room, exhibitions, an office, and many more. These functions require excellent internet access throughout the building. This is partly wired (cable) internet and partly wireless.

Internet is either provided through a wired cable connection, or wireless internet (Wi-Fi). All Wi-Fi runs on a Wireless-AC Router with UTP CAT 7 cabled connection to Access Points. There are three routers (one in the offices, one in the public space and one in the exhibition room). Access Points, such as the UniFi UAP-AC-HD, are connected to the routers to provide a strong signal.

- In the café and auditorium, Wi-Fi is openly available. The user can simply connect to the public Wi-Fi (e.g. "The Hold Public")
- In the seminar room and the learning room, there is partitioned, password protected Wi-F (e.g. "The Hold Guest"). During a conference or other activities, a new partitioned network can be set up with a new Wi-Fi name and password that is only provided to visitors of the conference (e.g. "Conference@TheHold")
- The search room offers computers that are wired (cable) connected to the Internet, accessible for everyone. There is

restricted access to some pages (known pornography websites for example), but restrictions are kept to a minimum.

- The exhibition space offers multiple wired connection options for interactive screens during exhibitions. Every exhibition will require a different setup of the room. To allow for this type of flexibility, it is advisable to have a number of wired connections in the room (around 6), and on top of that a wireless connection. It is very important that this space has its own for security reasons.
- For security reasons, the office area has its own router with an Access Point on the second floor. This ensures that all documents, emails and other digital activities of the staff and all digital activities during exhibitions are secure and protected.

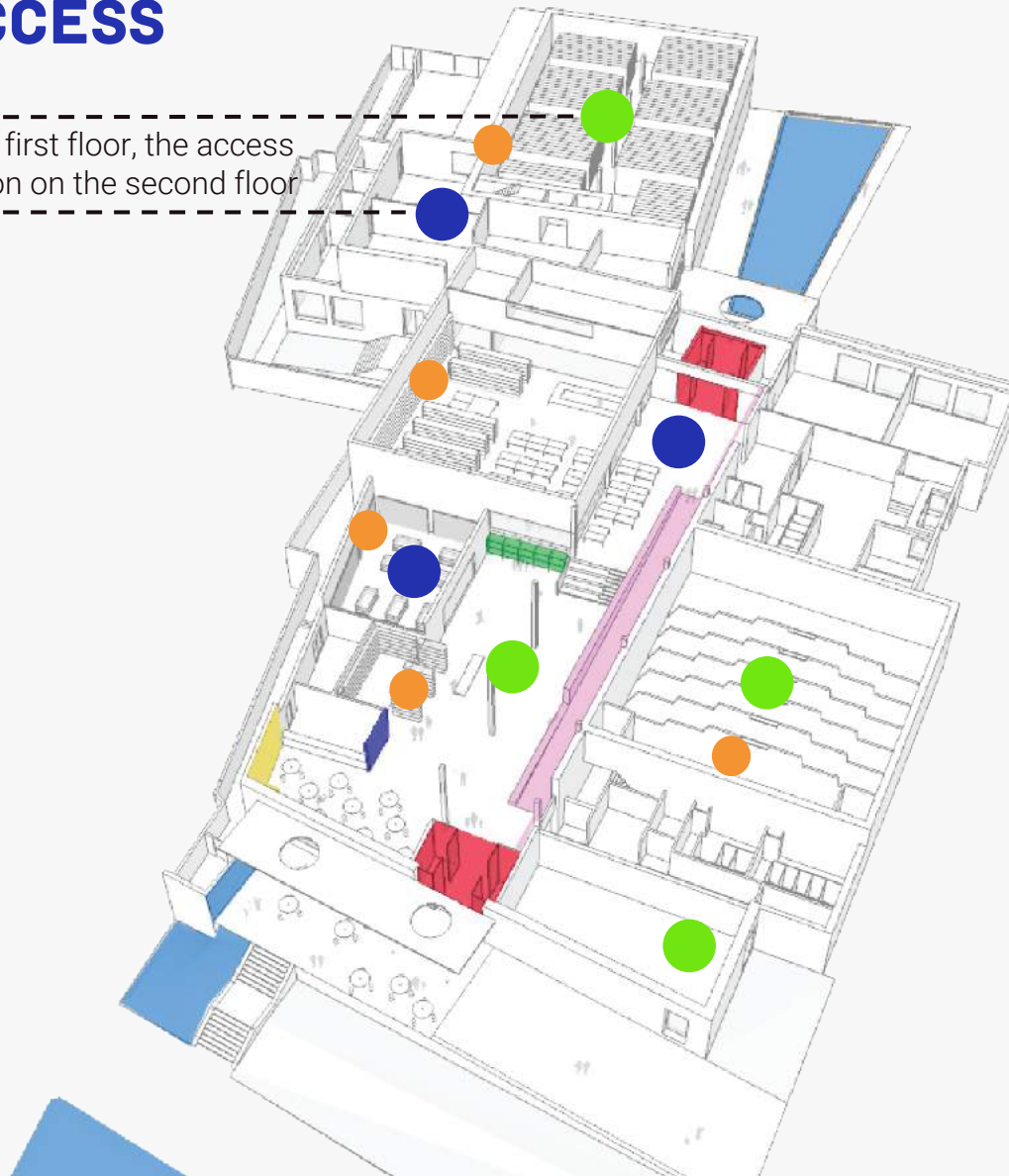
The University of Suffolk will overlay their own Wi-Fi networks (guest and student) over The Hold's Wi-Fi.

To support the feeling of a shared digital infrastructure across all of SRO's locations, we recommend using similar network names for the various Wi-Fi locations.

No links with the activity plan

SUGGESTED LOCATION FOR ROUTERS, ACCESS POINTS AND WIRED ACCESS

A router is placed on the first floor, the access point at the same position on the second floor



- Router
- Access point
- Wired access

E. AUDIENCE DEVELOPMENT AND COMMUNITY BUILDING

Digital audience development implies strengthening and lengthening the relationship between users and the archive. Specific groups of users receive special attention with digital community building activities. These include volunteers, advanced users, professionals, and others.

- Non-users are approached with (digital) marketing and communication activities. This includes using relevant popular hashtags on social media.
- First-timers are enticed to connect with the archives, for instance by subscribing to the newsletter or social media.
- Visitors and users are invited to share their email address.
- Targeted newsletters, social media campaigns, and events encourage involvement, repeat visitation and more advanced usage of The Hold. The initial audience segmentation should follow the three core audiences (first-timers, advanced users, and professionals, see C. Social Media).
- In the building, social sharing and content creation are encouraged to tap into visitors' networks.

Predefined special interest communities receive special attention with digital and onsite events (meetups, campaigns). Engaging specific communities is a potential digital design challenge. The community and learning officers take responsibility for the digital audience development and community building activities.

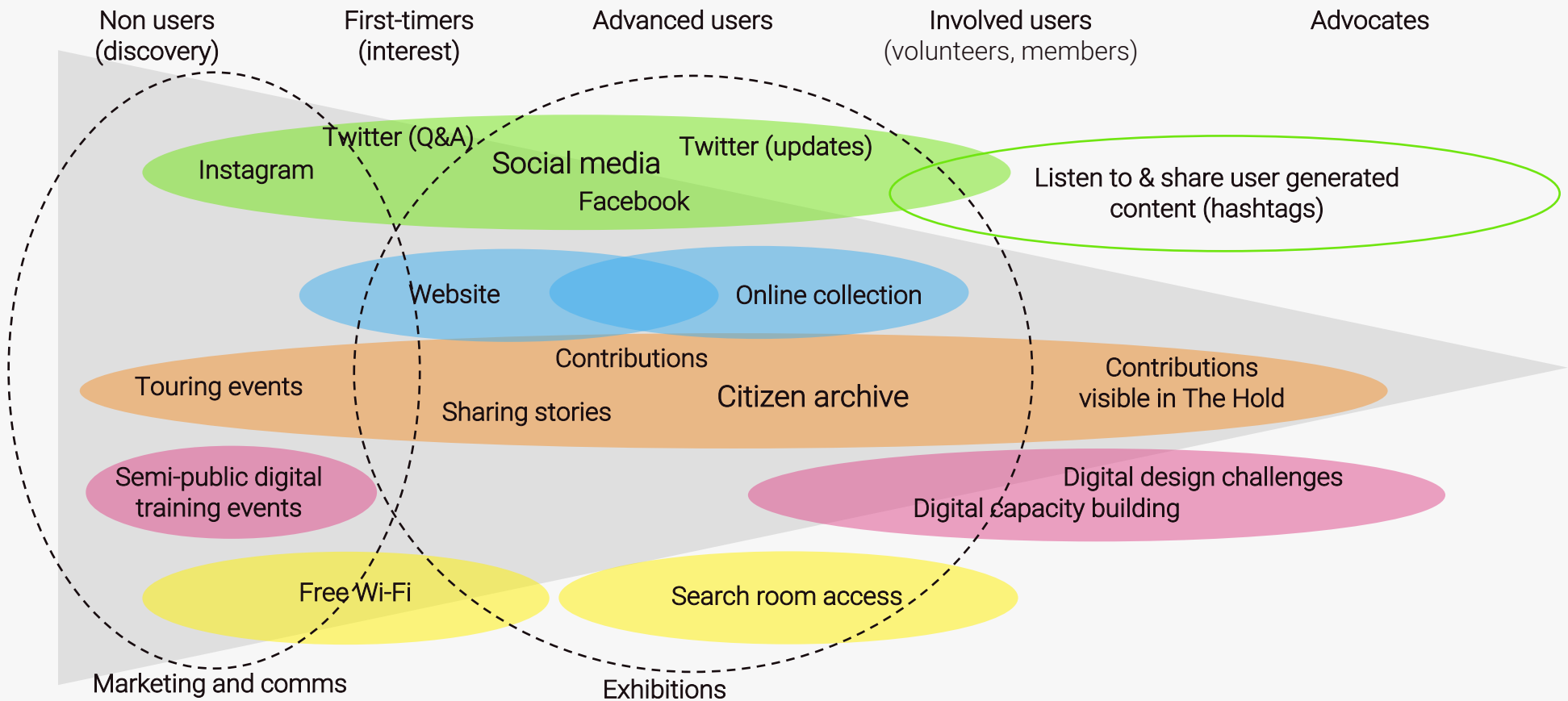
Links with the activity plan

- 1.4 Archives on tour
- 1.7 Engaging community groups with archives: Sharing Suffolk's Stories
- 1.8 Recording Suffolk's memories
- 2.3 Young Archivists
- 2.8 A special relationship with Clifford Road Primary School
- 2.13 Loans boxes of archival resources
- 2.17 WEA lecture series
- 2.18 Contribute to University of Suffolk Open Lecture Series
- 2.19 Organise joint conferences with the University of Suffolk
- 2.20 141 new volunteering opportunities
- 2.21 Create Community Champions Programme
- 3.1 Co-created in the community
- 3.2 Special exhibition events, activities and workshops
- 3.3 Archives for families
- 3.4 Diverse histories
- 3.7 Social media to engage new audiences
- 3.8 Music, rap, slam poetry, animation and story making events
- 3.9 Events @ The Hold
- 3.10 Link with national initiatives
- 3.12 Develop a marketing and communications strategy

AUDIENCE DEVELOPMENT STRUCTURE

The Hold's various digital programmes and services all play a role in the development of the audience from non-user to advocate. Not only the digital programmes play a role in audience

development. For instance the exhibitions help turn first-timers into advanced users, and marketing and communication to turn non-users into first-timers.



F. DIGITISATION STRATEGY AND DIGITAL PRESERVATION

The Hold has already taken important steps towards digitising its collection, which should be continued following an updated digitisation strategy. This strategy should focus on three core activities:

1. Digitising the catalogues and other indexes to make the overall collection more accessible.
2. Creating digital surrogates of the most popular and searched-for records in the collection.
3. Making the records themselves searchable.

It is recommended to have the new digitisation strategy reflect the activity plan, the exhibition schedule, and a focus on the activities in the story collecting / citizen archive activities.

Using its digital network (programme 4), The Hold can explore new ways of digitising the collections that may speed up the process:

- Digitising parts of the collection in cooperation with communities (university students, volunteers) using simple tools such as the smartphone to make more records readily available. (This can be part of a digital design challenge).

- Collaboration with the University of Suffolk's Department of Science and Technology to explore the development of new digitisation technologies that make records searchable and automate part of the digitisation process.

Links with the activity plan

1.1 Digitise the document and map collections

DIGITAL PRESERVATION

Digital preservation of the collection is an important aspect of the digitisation plan. The three most important pillars when it comes to digital preservation are:

- 1. Sustainable file storage.** Store files in more than one database (for instance, in both Preservica and NAS). We recommend to store the files in a location that is cloud based and constantly updated to the newest technology. Typically, these services are available with a subscription model.
- 2. Avoid file format obsolescence.** Store files in a system that performs automated active preservation (the server automatically updates files that are about to become obsolete to newer files).
- 3. Good metadata.** Make sure the knowledge about the collection is not located in one person in the organisation, but rather that the system to store files is structured in a way that allows most people to trace the location of files. The best way to ensure this is to add good metadata to all digital files and make sure the files are searchable.

The current choice of Preservica is a good solution that takes into account all of these issues.

COPYRIGHTS AND LICENSES

SRO records

SRO aims to make its records available for use on its website, social media and in exhibitions (physical and digital exhibitions), in publications etc. Only records of which rights have been cleared (because they are in the public domain or because the rightful owner has given permission for use) can be used digitally. The public domain calculator* is a useful tool to determine the copyright status of a record. This calculator takes all rules and exceptions into account, also those specific to the UK context.

SRO's policy is to:

- Seek approval, where possible, from the owners of deposited collections prior to online publication and a record kept of any agreements. Permission notices will be placed online if requested by depositors.
- Items in copyright where SRO has not been able to contact the rights holder will be placed online with a takedown statement including contact details to ensure any complaints are addressed quickly.

When digitising a record, the copyright status of the original record almost always determines the status of the digital surrogate, which will have the same rights.

Born digital records

In line with SRO's statement to make as many records available for use, the records that result from the activities associated with the citizen archive and other contemporary collecting activities are 'born digital'. When they enter the online collection, they will be made as accessible as possible. We recommend to license this content under a CC0 license** (a public domain waiver). This is a way to ensure no one can claim copyright over the records.

Licensing metadata

It is common practice to license metadata under a CC0 license.

* Public domain calculator: [OutOfCopyright.eu](https://outofcopyright.eu)

** More information about the CC0 license:

<https://creativecommons.org/share-your-work/public-domain/cc0/>

G. MONETISATION AND REVENUE GENERATION OF DIGITAL SERVICES

There are three ways in which digital activities can contribute to the bottom-line of an organisation:

1. Optimisation of existing processes to free staff time or reduce operating costs.

- The self-support forum frees staff time from answering recurring questions.
- Improved online ticket sales and bookings reduce staff time and increase conversion rates.
- Workflow & process optimisation speed up processes and allows volunteers to work from home (if they want to).
- More accessible collections will improve sales of access to digital surrogates.
- When The Hold feels comfortable with digital community building, crowdsourcing of for instance transcription work becomes an option.

2. Monetisation of existing digital services and products.

- Increase sales of access to digital surrogates by considering the introduction of a wallet or subscription model.

- Micro-payments for certain processes (document requests, specific types of research questions).

3. Revenue generation with new digital services and products.

- A web shop with mugs, pens, maps, books, photocopies, postcards, etc. inspired by the collection (this shop can be outsourced to minimize operating costs and make the shop profitable even with limited sales).
- A digital membership model, which may include unlimited access to digital surrogates, priority access to events in the building, highlights tours, or online educational materials.
- Ticket sales to digital design challenges and digital training (programme 4).
- When The Hold feels comfortable with digital community building, small-scale crowdfunding of specific projects becomes an opportunity.

No links with the activity plan

H. DATA COLLECTION AND ANALYSIS

Collection and analysis of user behaviour data is a key part of audience development, process optimisation, and many other digital processes and services.

User behaviour data that is easily accessible to The Hold:

- Online data: website, online collection, and social media analytics, using Google analytics and comparable services.
- Onsite data: number of visitors, event attendance, PDA requests, etc. using a variety of tools and services.

Data analytics can be done in collaboration with university students in digital design challenges (programme 4).

Links with the activity plan

3.12 Develop a marketing and communications strategy

I. DATA SECURITY AND PRIVACY

Data security and privacy are increasingly important processes for any organisation. Additional digital services including the CRM, the PDA, and more digital processes reinforce the importance of clear procedures for The Hold.

As of May 2018, a new law takes effect which requires organisations that gather large amounts of personal data to appoint a Data Protection Officer (DPO). The Hold gathers data in several ways: through regular email conversation with users and other stakeholders, live chat and other PDA services, the registration of users in the CRM, event registration, etc.

The Hold needs to establish clear procedures and guidelines for the protection of the privacy of its users and other stakeholders, data security, and what to do in the event of a data breach. Appointing an (external) DPO is part of the actions The Hold needs to take.

The Hold can work together with the department of Cyber Security of the University of Suffolk to develop a personal data protection model and other procedures.

No links with the activity plan

PART 5

PLANNING AND BUDGET

BUDGET BREAKDOWN

Programme / process	Development costs	Subscription fee	Staff time	Life cycle	Links to activity plan for developing the infrastructure
1. The Hold's Personal Digital Assistant	£22,000		0.05 FTE	2 years ¹	2.2 Upskilling staff and volunteers 3.6 Archives online
2. Open up the online collection to the world	£3,000		0.2 FTE		1.3 Displays and exhibitions at The Hold
3. Create a citizen archive of contemporary Suffolk life	£4,000		0.65 FTE		1.7 Engaging community groups with archives: Sharing Suffolk's Stories
4. Build digital capacity to train digital-savvy citizens	£29,000		0.45 FTE		2.1 Volunteering opportunities 2.2 Upskilling staff and volunteers 2.6 Trainee Heritage Assistants for students
5. Develop and optimise digital-first processes and revenue generation			0.01 FTE		
6. Make the building digitally welcoming and engaging ³	£5,000			5 years	1.3 Displays and exhibitions at The Hold
A1. Informative website	£15,700	£130 per month ²	0.2 FTE	5 years	3.6 Archives online
A2. Online collection with intuitive user interface	£10,000	£130 per month ²		5 years	3.6 Archives online 1.5 Exhibitions online
A3. Storytelling platform	£10,000	£130 per month ²		5 years	1.3 Displays and exhibitions at The Hold 1.7 Engaging community groups with archives: Sharing Suffolk's Stories 1.4 Archives on tour
B. Social media			0.4 FTE		
C. Customer Relationship Management		£30 user per month		2 years ¹	1.1 Digitisation of documents and maps 3.12 Develop a marketing and communications strategy
D. Wi-Fi and internet in the building ⁴	£21,500			5 years	1.3 Displays and exhibitions at The Hold
E. Audience development and community building			0.1 FTE		
F. Digitisation strategy					
G. Monetisation and revenue generation			0.1 FTE		
H. Data collection and analysis			0.1 FTE		
I. Security and privacy	£5,000				
Total	£125,200 ⁵				

¹ Evaluate after 2 years if the service lives up to expectations.

² Hosting & support contract, which may be less expensive if all functions are developed by the same agency.

³ "Cloud based database connection with direct syncing between the website and devices in the building"

⁴ Includes routers, access points, the cables, computers at the search room, a laptop with wired connection at the auditorium, a beamer and screen at the auditorium, a screen at the entrance.
⁵ Management and maintenance cost for the digital strategy are included in the management and maintenance report.

EXPLANATION: BUDGET BREAKDOWN AND OVERLAPPING COST

The digital strategy consists of six programmes and nine supporting technologies and processes. Taken together, the programmes and processes create the digital infrastructure of The Hold

The budget is primarily dedicated to developing the digital infrastructure. The infrastructure then enables digital programmes and other activities of The Hold.

For example, for programme 5 (Develop and optimise digital-first processes and revenue generation), The Hold needs a well-functioning CRM (process C) and an updated website (process A1). The costs for programme 5 are covered in these processes.

Many programmes also requires an investment in staff time (FTEs), either of employees or volunteers. This is also included in the budget.

Programme / process	Relies on infrastructure developed under:
2. Open up the online collection to the world	A2. Online collection with naive user interface.
5. Develop and optimise digital-first processes and revenue generation	1. PDA
	A. SRO website
	C. CRM
B. Social media	4. Build digital capacity to train digital-savvy citizens
E. Audience development and community building	1. PDA
	4. Build digital capacity to train digital-savvy citizens
	A. SRO website
	C. CRM
F. Digitisation strategy	Subscription contracts: Preservica, CALM and NAS
G. Monetisation and revenue generation	A1. Informative website
	A2. Online collection
	C. CRM
H. Data collection and analysis	A1. Informative website
	A2. Online Collection
	C. CRM

SOFTWARE DEVELOPMENT BREAKDOWN

Software	Components	Estimated cost
Renewed website		
	Design of the website	3,000
	A well-designed CMS (allows at least for user profiles, adding pages, changing the menu, uploading hi-res images, embedding video / audio materials)	6,000
	Forum, with search functionality	1,000
	Social media integrations	600
	Accordion FAQs	700
	Embedded CRM functionalities	1,000
	Good search throughout the website	2,000
	Webshop	8,000 / 25 per month
	Analytics	200
	Subtotal	14,500 + webshop (1,200)
Online collection		
	Design of the interface (intuitive& advanced)	3,000
	Integration with Preservica database	3,500
	Integration with GIS	500
	Splash screen	2,000
	Searchable collection, with filters	1,000
	Subtotal	10,000
Storytelling platform		
	User profiles	4,500
	Integration with Preservica Database	2,500
	Map with pointers	1,000
	Forum / response section	2,000
	Subtotal	10,000
	Total (including webshop)	35,700

MANAGEMENT AND MAINTENANCE

For management and maintenance of the digital strategy, we recommend to keep the following considerations in mind.

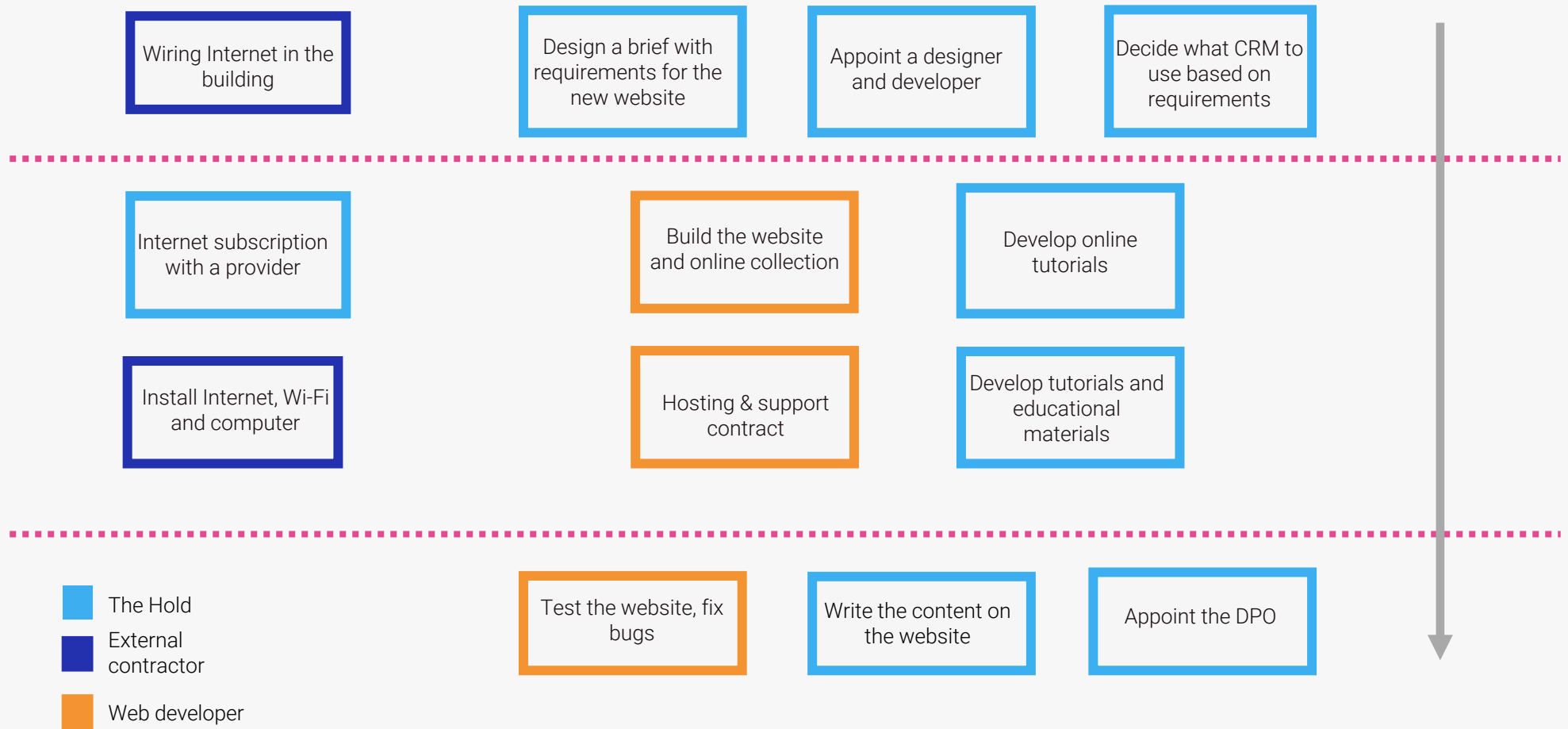
- Hardware, including interactives and digital elements of the exhibitions, needs to be replaced or requires serious maintenance every 5 years.
- Software needs to be replaced more or less every 5 years. This does not apply to subscriptions. Also, every 5 years, the choice for software needs to be evaluated to see whether it still lives up to expectations.
- For software: always make sure to have a support contract with the (web) developer. Make sure this contract includes monthly updates of the software, bug fixes, and a ticket system for adding additional functionalities
- External services such as Preservica need to be evaluated every 2 or 3 years to check whether the service keeps on updating its software. If development stops, it may be a good time to change to another service. Specialists can help with this evaluation.
- The PDA / live chat requires full time attention (i.e. someone is on call to answer possible questions), but not a full time

position. We recommend to combine PDA responsibilities with for instance help desk or hospitality responsibilities. Alternatively, volunteers can help to manage the PDA from their homes.

PRELIMINARY PLANNING

Programme or activity	Win 17	Spr 18	Sum 18	Aut 18	Win 18	Spr 19	Sum 19	Aut 19	Win 19	Spr 20	Sum 20	Aut 20	Win 20	Spr 21	Sum 21	Aut 21	Win 21	Spr 22
Milestones								Opening		Formal opening								
1. The Hold's Personal Digital Assistant						Staff training		Launch onsite										
2. Open up the online collection to the world				Development				Launch collection										
3. Create a citizen archive of contemporary Suffolk life		Development						Launch platform for county wide oral history project										
4. Build digital capacity to train digital-savvy citizens				Developm		Experimentation		Launch programme										
5. Develop and optimise digital-first processes and revenue generation	Process selection		Process optimisation			Launch & evaluation		Ongoing optimisation and revenue generation										
6. Make the building digitally welcoming and engaging		IT specs		Fit out		Testing		Opening										
A. Suffolk Record Office website				Development				Launch website		Content creation and management								
B. Social media		Content development and sharing																
C. Customer Relationship Management	Specificati	Selection		Developm		Launch												
D. Wi-Fi and internet in the building	Specificati	Selection		Installation				Operational										
E. Audience development and community building		Planned audience development activities																
F. Digitisation strategy		Planned digitisation work				Launch new digitisation work												
G. Monetisation and revenue generation																		
H. Data collection and analysis		Social media analytics				Social and website analytics												
I. Security and privacy		Appoint DPO																

FLOWCHART BUILDING, WEBSITE, CRM



PART 6

STAFFING AND TRAINING

STAFFING THE DIGITAL STRATEGY

The implementation of the digital strategy is a responsibility of various members of the team at The Hold. In addition, we recommend to assign one person the specific role of digital community manager.

Within The Hold there will not be a dedicated person responsible for the digital strategy. Instead, the various programmes and technologies of the strategy will be assigned to different members of the team:

- **Community and learning officers:** These will take responsibility of the activities related to the citizen archive (programme 3) and associated audience development activities (supporting process C).
- **Exhibition and interpretation officer:** This person will take responsibility for the links between the building and the online presentations on the website and online platform, including the online exhibitions (programme 2 and 6, supporting process A).
- **Volunteer engagement officer:** This person will take responsibility for the volunteer-related elements of the audience development and community building activities (C), as well as enable volunteers to be content creators for social

media (B) and the other elements of the content strategy.

- **Marcomms officer:** This person will contribute to the development of the content strategy, social media (B) and audience development and community building strategy (C).
- **Learning and team development:** The project manager will take responsibility for digital capacity building in the team.

We recommend to make one person responsible for the core of the digital strategy. This 'digital community manager',

- Develops the content strategy of The Hold and ensure all content is created by the team, volunteers, and the various stakeholders of the Hold.
- Manages the development, maintenance, and moderation of the website, online collection, and story platform of The Hold.
- Takes the lead in the digitization, optimization, and monetization of existing processes of The Hold and the development and use of the CRM.
- Develops and manages the digital capacity building activities and digital design challenges of The Hold.
- Ensures all digital activities contribute to audience development and digital community building, together with the marketing and communications officer.

TRAINING NEEDS FOR THE DIGITAL STRATEGY

The Training Plan of The Hold offers 32 skills development opportunities for staff and volunteers, with a mix of classroom teaching, mentoring and skills sharing. These opportunities cover most of the skills necessary for the digital strategy. We recommend the following additions to the Training Plan:

2. Welcome host / customer care

This training should include a module on digital customer care (web care) as well as incorporate the PDA.

5. Guide training

This training could include a module on digital tours and guides.

7. Storytelling

We recommend an additional training on digital storytelling, for the website, social media, and other digital media of The Hold.

Extra: Digital community management

A training module to support employees and volunteers in their digital community management responsibilities, including community building, digital interaction, content moderation, etc. To make the participants feel confident in their interactions with digital audiences. (Approx. £2,000 with an external trainer.)

Extra: Digital participation, co-creation, and crowdsourcing

A training module focused on helping employees and volunteers to use digital tools (including social media) to invite the audience to make meaningful contributions to The Hold's programmes and activities. (Approx. £2,000 with an external trainer.)

Extra: Optimising digital processes and revenue generation

A training module that helps participants use digital tools and technologies to optimise their own workflow processes, and to design and manage revenue generation opportunities. (Approx. £2,500 with an external trainer.)

PART 7

LINKS WITH THE ACTIVITY PLAN



LINKING THE DIGITAL STRATEGY WITH THE ACTIVITY PLAN

This digital strategy has been based on the activity plan. The programmes and processes follow from the activities presented in the activity plan, enable them, and expand them.

On the next page, a detailed overview of the links between the digital strategy and the activity plan is presented. These links are further explained in a separate Excel file. We distinguish three types of activities in the activity plan:

1. Digital first activities. These activities are described in detail in this digital strategy. The activity plan typically follows the digital strategy.
2. Activities with digital components. These activities are described in the activity plan, but include a digital elements which follows this digital strategy.
3. Digitally supported activities. Virtually all activities in the activity plan are

supported by programmes or processes in the digital strategy, e.g. because ticket sales happen online or the activity creates great online content.

In some cases, the digital strategy offers opportunities for activities in the activity plan. For instance, events at The Hold may create user generated content and encourage social sharing, and activities such as the Teachers' Forum (2.22) can be combined with digital capacity building activities (programme 4).

Following the digital strategy, five new activities should be added to the activity plan or the management and maintenance plan, which are shared on the following pages.

DIGITAL IN THE ACTIVITY PLAN

Heritage	People	Communities
1.1 Digitise the document and map collections	2.1 Upskilling staff and volunteers	3.1 Co-created in the community
1.2 Sort, repair and catalogue document and map collections	2.2 Upskilling primary and secondary teachers	3.2 Special exhibition events, activities and workshops
1.3 Displays and exhibitions at The Hold	2.3 Young Archivists	3.3 Archives for families
1.4 Archives on tour	2.4 Heritage traineeships for post 16s	3.4 Diverse histories
1.5 Exhibitions online	2.5 Trainee Heritage Assistants for students	3.5 Online resources for teaching English
1.6 Walk and talk	2.6 Summer internships for students	3.6 Archives online
1.7 ESharing Suffolk's Stories	2.7 University of Suffolk Careers Fair	3.7 Social media to engage new audiences
1.8 Recording Suffolk's memories	2.8 A special relationship with Clifford Road Primary School	3.8 Music, rap, slam poetry, animation and story making events inspired by the collections
	2.9 History sessions on witches and war	3.9 Events @ The Hold
	2.10 Using the SRO collections to inspire cross-curricular activities for schools	3.10 Link with national initiatives
	2.11 Online cross-curricular resources for primary schools	3.11 Appoint 7 new members of staff to support the programme
	2.12 Interactive online resources on the Black Death, witches and wars for secondary schools	3.12 Develop a marketing and communications strategy
	2.13 Loans boxes of archival resources	3.13 Evaluation of the activity programmes
	2.14 An Arts Award Centre	
	2.15 Dynamic TED-style talks	
	2.16 Travel expenses for schools	
	2.17 WEA lecture series	
	2.18 Contribute to University of Suffolk Open Lecture Series	
	2.19 Organise joint conferences with the University of Suffolk	
	2.20 141 new volunteering opportunities	
	2.21 Create Community Champions Programme	
	2.22 Teachers' Forum	
	2.23 Locate a volunteer- supported family history help desk within The Hold	

An excel sheet highlighting the specific relationships between each activity in the activity plan and the digital strategy is added as separate file.

Colour coding:

Digital-first activity

Activity with digital component

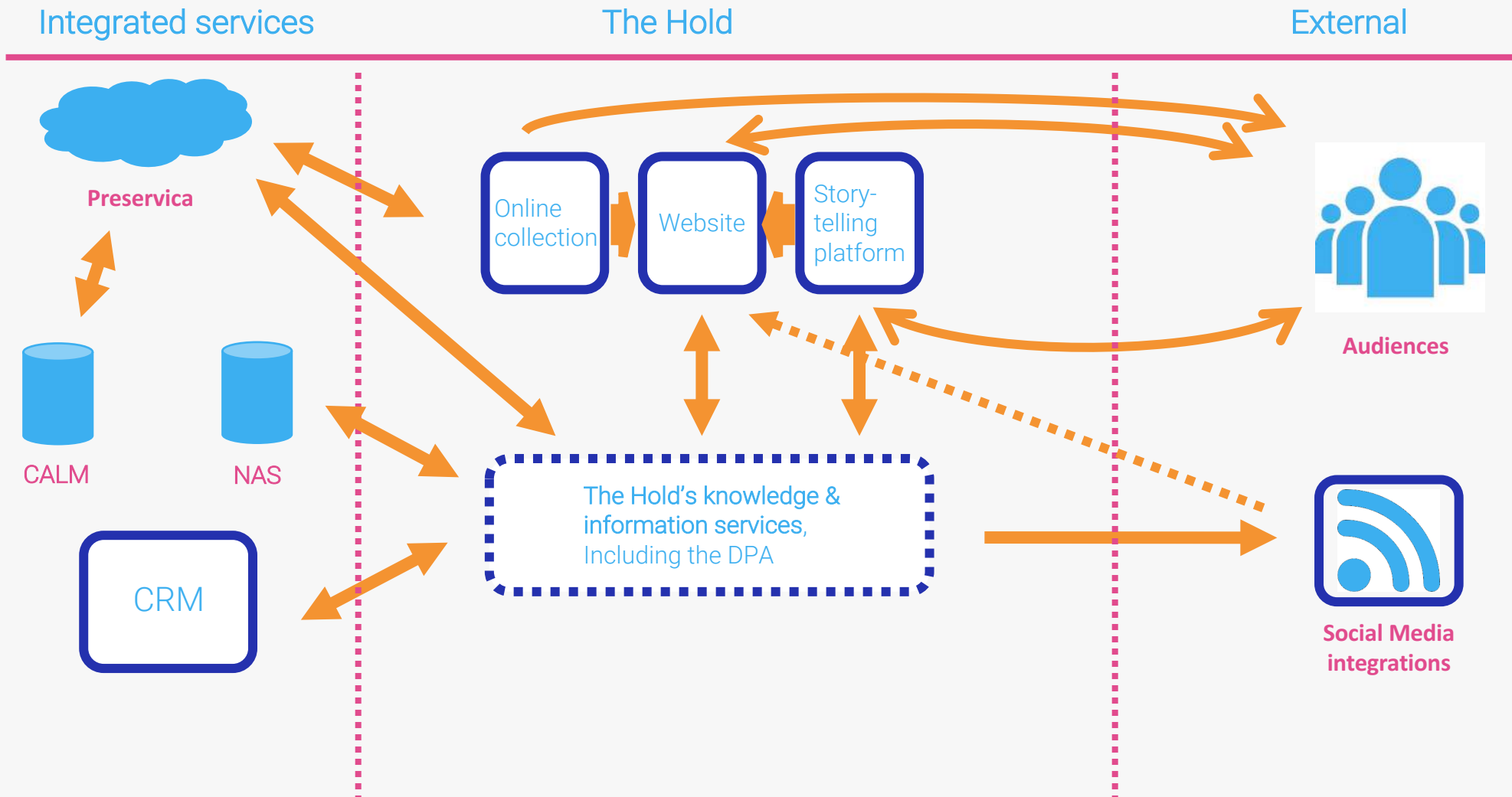
Digitally supported activity

NEW ACTIVITIES BASED ON THE DIGITAL STRATEGY

1. **Data collection and analysis** (process H, management and maintenance plan)
2. **Data security and privacy** (process I, management and maintenance plan)
3. **Process optimisation, digitisation, and monetisation** (programme 5 and process G, management and maintenance plan)
4. **Online content strategy.** Developing an online content strategy that inform the content of the website, social media and other digital platforms. This strategy will be developed by the Marcomms officer. (management and maintenance plan)
5. **Digital design challenges** (programme 5, activity plan)

APPENDICES

DIGITAL INFRASTRUCTURE THE HOLD



OPPORTUNITIES AND BARRIERS FOR DIGITAL

(Transcription of the contributions of participants of workshop 1, unedited.)

Opportunity	Barrier
Spend more time on hashtag campaigns, such as archives hour and ask an archivist	Slowness of overall digitisation process
Use existing contacts at magazines to promote our digital services	Staff resources to process digital surrogates
Grow our social media presence	Need to streamline new digital accession processes
The strengths of the collections, e.g. illuminated manuscripts, etc.	Need for improved IT in the Hold to simplify processes and free staff time
More promotion and usage of digital service in branch – shift in culture	Engagement of staff
MOOCs, linking to the archive	Comms not really 2-way at the moment
Ability to train and use volunteers	Unsophisticated digital skills in Suffolk
Connections with existing users	Extent of the Archive Holdings unknown
Local historical societies in Suffolk and other with interest in family history	Competition from other museums, galleries and heritage venues
Improving mobile and broadband coverage in Suffolk	Limited knowledge of new tech solutions
Move towards digital traineeships nationally, shared learning, etc.	Sustainability, especially in preservation of digital materials
Need for the UK to diversify knowledge work: The Hold offering transferable skills	Need better IT provision for access to storage rooms
Apprenticeship levy and encourage Hold to offer different ways of getting involved in working with heritage	Using SCC comms, getting messaging right, timely
Interactive digital projects allow users to add value	Current systems, hardware, software, IT staff knowledge
Digital innovation in other record offices and university archives which we can learn from	Shrinking local authority budgets
BT	Resources for website development
Build links with other organisations	Cost!
Piggy back on other initiatives in Suffolk and the platforms of other international organisations	Political will (Record office versus social services)
Global networks through social media	Are archives important in austerity Britain?
The National Strategy for Archives	Brexit
Strong heritage / museum network in Suffolk	
Great exhibition space, for the first time	
Financial stability due to 3-year project	
Political goodwill	

DO'S AND DON'TS FOR DIGITAL

(Transcription of the contributions of participants of workshop 1, unedited.)

Do's	Do's	Don'ts
Be new and exciting, something we want to talk about	Cover all users from brand new to experienced	Don't allow others to use The Hold as a bargaining tool to make us do the things we don't want to do.
Sustainable, especially regarding the legacy setup	Catalogue collections and put catalogues online quickly	Don't get side tracked by side projects
Be innovative	Develop with the users	Systems that alienate users who don't like using computers or IT in general
Be fun	Ask TNA for help and advice	Don't expect people to do things for free (unless quid pro quo)
Take the assets of The Hold digitally across Suffolk	Analyse procedures to see what can be digitised	Don't involve SCC IT
Invite target audiences to give feedback on The Hold's digital programmes so we improve	Have online exhibitions	No unnecessary navigation
Be realistic about what can be delivered, especially around income generation	Digitise more collections and make them available online	No record pages without content
Prioritise digitisation with specific audiences in mind	Develop the website so that users can find out more and do more for themselves	No long lists presented digitally
Keep looking at best practices from elsewhere	Get the catalogues on the website	Don't get carried away with too many time/staff consuming blogs or social media sites
Showcase Suffolk's digital skills	Do produce a digitisation plan that reflects the activity plan	Don't be musty, dusty, trusty
Continue to close the search room every Wednesday so staff can do cataloguing and digitisation	Energise all staff and train them well	Be obsolete before your start, i.e. using outdated media
Engage with regional and national programmes	Clear and easy access that is easy for everyone to use	Don't try to be everything to everyone
Complete digitalisation programmes		Don't listen to the naysayers but win them over
Think through processes for digital: discovery, preservation, presentation		Try to do everything at once
Be responsive and conversational		Don't allow digital skills to sit in just a few staff members – spread the skills
Be easy to navigate: website, social, and app		Don't let the website go stale and old-looking

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