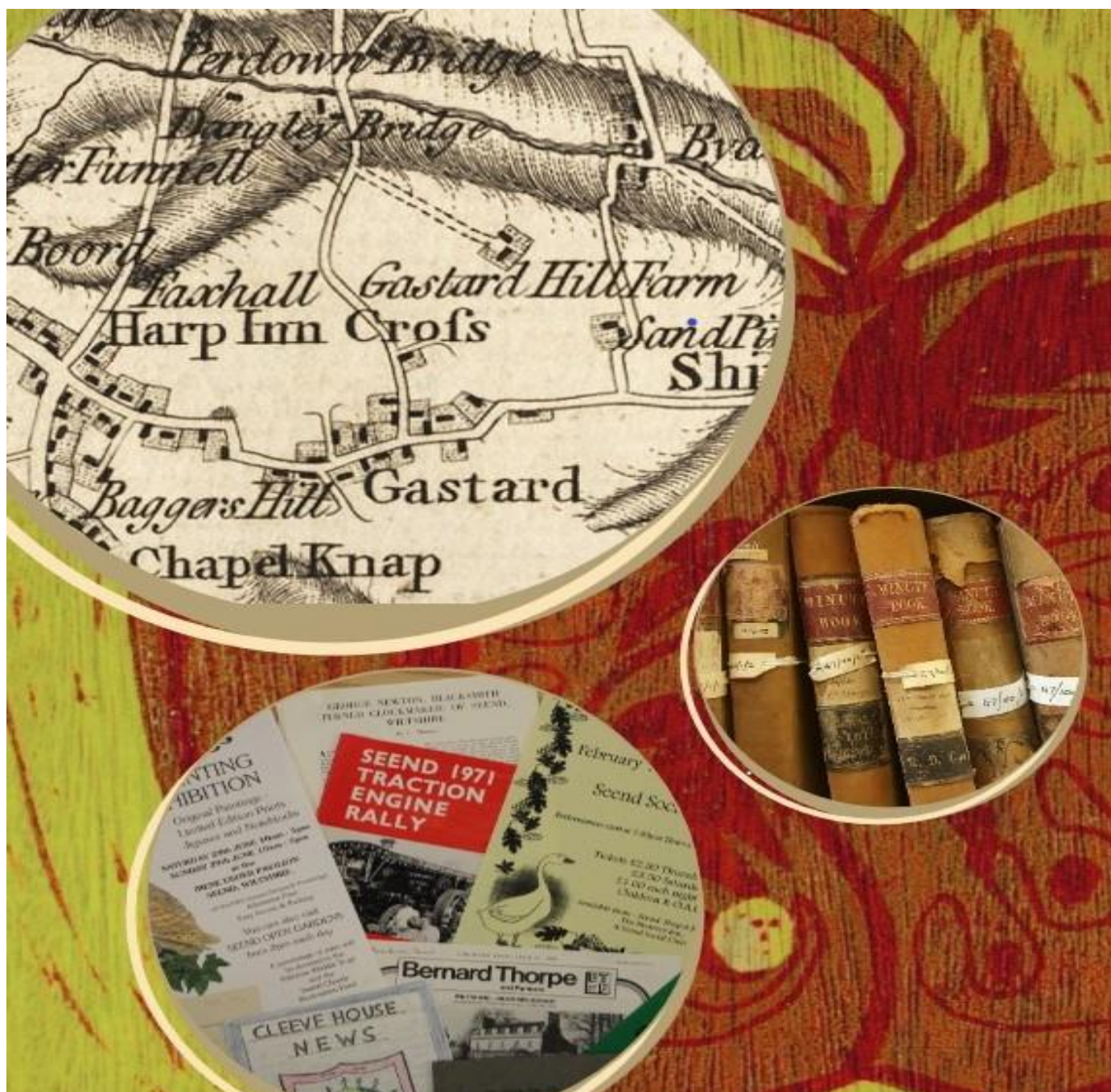


DigiCreative Heritage

Toolkit



Made possible with

Heritage
Fund

Digital Creative Heritage Skills Toolkit

This toolkit is aimed at people in the heritage sector who are interested in increasing their reach to new audiences and finding new ways to explore, enjoy and share the heritage resources in their care. The focus of this toolkit is on how to engage a wider range of people in heritage through art and creativity.

This toolkit offers you the benefit of the experience from the DigiCreative Heritage Skills pilot project run by the Wiltshire and Swindon History Centre WSHC in November 2022 to January 2023, in collaboration with creative practitioners and referral organisations.

You can find out more about the project through a short video summary of the project along with the final artistic creations are available on the Wiltshire & Swindon History Centre You Tube Channel:

https://www.youtube.com/playlist?list=PL4SdfO4ciFUQHMRLeEVN_iDN1vsbb3Am

Getting started – from idea to project funding

Designing your project



When deciding on your project, consider who your audience is already, and how they use the archive. What age, gender, ethnicity and level of education they have, and what they use the archive for. Through looking at who knows about and visits your centre, you can start to design a project to widen this audience. Look also at what the need is for your project, are others already providing a similar offer? Put together a summary of the proposed project to share with potential funders, collaborators and referrers.

Reach out to local organisations that work with your target audience, as well as consider what your new audience would like to gain. Think also about their needs, for instance if you are working with a group who have disabilities, or a particular ethnicity, it may influence how they would like to be involved with your project.

-
- Find a charity or other social initiative who is in contact with your target audience, for instance through [NCVO](#).
 - Find out more about your target audience, their interests and needs. Consider legal aspects when working with vulnerable people, including:
 - Safeguarding – especially when there are younger and vulnerable people
 - Data Protection – use a privacy statement to ensure participants know what you will use their information for and who it will be shared with.
 - DBS checking – this may be necessary for creative practitioners and in a group of mixed ages could be necessary for older participants.
 - Invite your target audience to the centre, find out what they find most interesting.

- Communicate what your archive is and who it is for through the media, leaflets and articles. Perhaps through a short video on TikTok or Instagram (such as the [Natural History Museum](#)) or by building it in [Minecraft](#) for others to visit on a virtual tour.
-

Finding funding



It may be necessary to seek funding for your project, especially if you want to employ a project manager, creative practitioners or others to guide your participants. Closely match what you intend your project to achieve with the aims of the funder and speak to them to find a good fit before spending a lot of time on a project proposal.

Costing out your project takes time, ensure that you think about all the time, resources, mileage costs, hire of spaces and creative input that you will need. Perhaps think about putting in for more admin time than you expect (at least one day per week) Also make sure that your proposed timespan for the project allows some leeway for school holidays, or for contingency time in case the project does not go exactly to plan.

- As the potential referrers or participants of your project for letters of support to include with your funding bid to help show that what you are planning is needed.
 - Heritage Lottery Fund - <https://www.heritagefund.org.uk/funding>
 - Heritage funding directory - <https://www.heritagefundingdirectoryuk.org/>
-

Finding creative practitioners



You may want to work with creative practitioners to support and assist your participants with creative processes and techniques.

It is important that the creative practitioners understand that the project spans heritage and arts and also have experience of working with participants with additional support needs. However, if this is not possible ensure that creative practitioners are supported to increase their skills and confidence and to adapt their teaching approach to your target group. The creative practitioners involved would ideally be local, inspiring and able to tailor their approach to support the individual creativity of participants. It might be a good idea to observe practitioners at work to be confident in their delivery of workshops with vulnerable adults.

Share a summary sheet for the project with the creative practitioners, and liaise to talk through best approaches, making sure the sessions are planned with their input.

To encourage inclusion, diversity, visibility and representation, it would be ideal to encourage applications from artists who may feel underrepresented in the heritage and arts sectors, including practitioners who have lived experiences which may be relatable to your participant groups.

- Provide a creative brief for the applicants to respond to, (example in Appendix 1) and request that creative practitioners submit a CV and covering letter initially.

- Offer training to those who have not worked with people with special needs before.
 - To recruit a diverse group of creative practitioners contact [disability arts](#), [mouth and foot painting artists](#) or [Disability arts international](#) to see if any of their members are local to you.
-

Finding and welcoming participants



Use creative, attractive posters or leaflets to show how the project would work. Write a referral form (Appendix 2) asking about the characteristics, interests, preferences and any difficulties of the participant. The referrers would need to know the target ages of the participants, what the participants would do on the project, the times and dates as well as venues of the project, with logistics around travel and other specific needs. It is important to give referrers confidence that the project will make their participant welcome and be a positive experience.

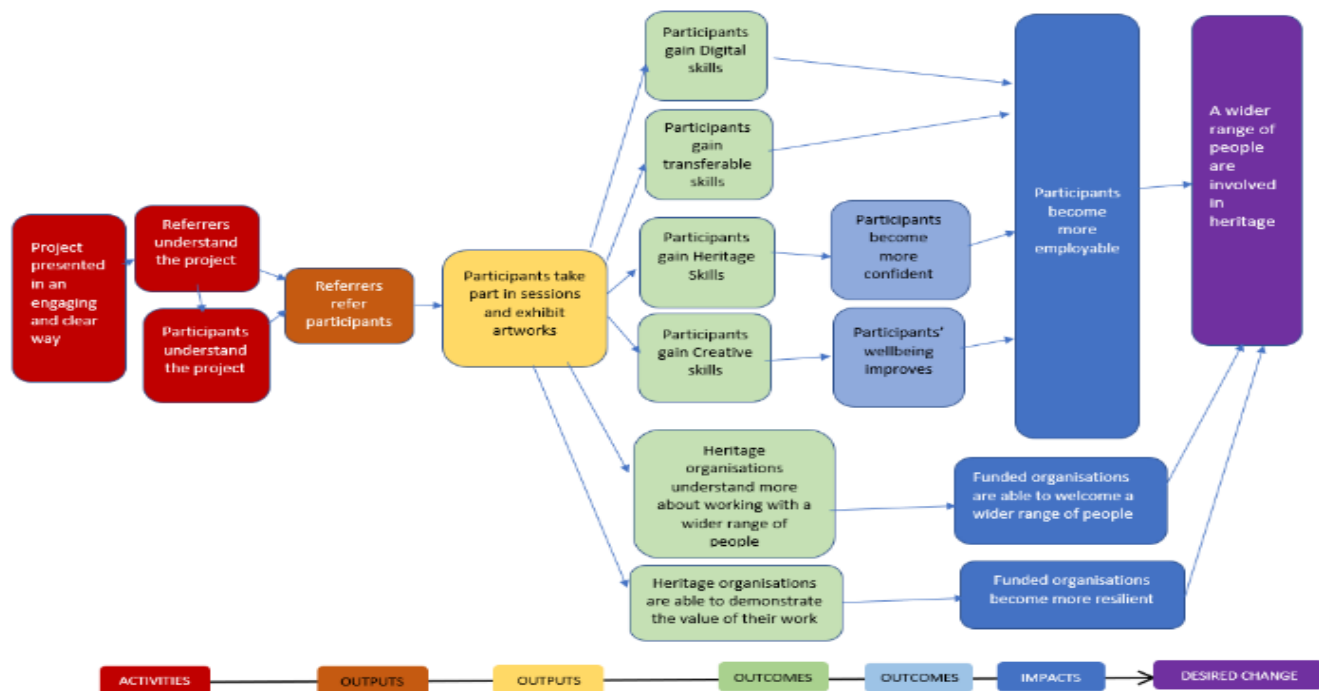
When you know more about your participants, look carefully at each participant's abilities, barriers and what they want to achieve, and how these can be best supported – for instance someone may have an aversion to loud noises, be selective mute, or tend to become frustrated or confused quickly. Plan how to balance these needs with the needs of others and ensure that each person can learn in their best environment.

- Get in touch with the Special Educational Needs or Employment and Skills teams in your local Council to ask about potential participants for referral.
 - Participants might be reassured by having some specific additional information in advance (e.g. image of the building / room / facilitators, or a list of the timings of breaks or lunch)
 - Arrange a drop-in session including a tour of the building for participants to meet the archivists and see where they will be working and who they will be with.
 - Identify a quiet space nearby which can be quiet and comfortable for people to calm down.
 - Identify support workers to enable the participants to attend, at least for the first few sessions.
 - Consider how to contact the participants if they have not arrived for a session. This can be difficult for people who do not answer an unknown number, or are selectively mute.
 - Some foods may be difficult for participants, such as through food phobias or health reasons. Advance notice of any dietary requirements or allergies, and understanding of this helps.
 - Support for those with physical disability or conditions such as diabetes or difficulty with personal care should be considered carefully, through a discussion with the participant.
 - Consider barriers and how to overcome them, briefing whoever will be working with your participants such as the creative practitioners.
-

Outcomes and evaluation

Having thought carefully about what you want to achieve through the project, think about how the different activities (running a session) lead to outputs (people creating art), and so on to outcomes (people gaining skills and confidence) and your desired final change (a more diverse audience). Write a draft theory of change at the beginning of the project (a diagram with all the different elements of the project leading to a final outcome) This will help you clarify, communicate and measure the change you are intending to foster.

A possible Theory of Change is shown below:



When participants first join the project record how they feel, what skills they have and what they hope gain at this point so that you have something to compare with.

Measuring methods

Through the project, the participants, archivists and creative practitioners will all gain and share skills, wellbeing and connections. This can be recorded in various ways, and choice can be offered to tailor the programme to the individuals involved.

- **Direct observation** – observation by key workers, facilitators or creative practitioners can be a way to measure practical skills such as using the archive or a creative process.
- **Self assessment** – asking the participants to rate themselves on a scale for different skills could help them to reflect on what they have gained through the project. Using a tool such as [Skills Builder](#) which provides a range of statements about key skills such as talking, listening or teamwork can be a useful too. Our project used a project diary to encourage participants to reflect on what they had gained (Appendix 3)
- **Online recording** – For young people, digital technology is familiar and easy, and using online surveys or polls could be a good way to quickly and privately collect information about the skills and changes they have seen in themselves.

- **Postit notes** – Participants to anonymously write feelings or words which come to mind on postit notes, then collating the words in a “word cloud” graph to see which words are mentioned more frequently.

Measuring wellbeing

Warwick Edinburgh wellbeing scale allows participants to rate themselves on their recent ability to think clearly, make decisions and feel positive. It can be highly sensitive to the timing of asking the questions, the understanding of the participant and how free the participant feels to put a low or high score. There is some specific wellbeing evaluation support available – such as the [UCL Wellbeing Measures toolkit](#)

Measuring employability

Ask the participants to rank their view on how confident they feel in getting or retaining a job, or recording who goes on to get a job, take up a voluntary role or enrolls on training all helps to build a picture of the impact of your project.

Measuring change in your organisation and audience

Having looked at your original audience before the project, you can compare this with the characteristics of your new audience, as well as looking at how to further widen your reach by publicising the project. Talk to your stakeholders about the project, asking staff of their impressions project and applying for recognition such as through Dimensions as an [Autism Friendly Space](#).

Running sessions

Planning the sessions takes time, and it is useful if you have a session plan (Appendix 4) and a scheme of work (Appendix 5) for the project. This planning also helps with reflection after the sessions, to provide prompts for seeing where progress was made, and what could be changed to improve a result.

Research phase of the project sessions 1 – 4



Agree ground rules at the start of the session, such that the participants know and agree aspects of behaviour and choices such as its okay to have your phone on but not okay to take pictures of other people. Keep these consistent and they will help to provide familiarity and structure through the sessions. Extra rules or ideas can be added to the sheet to ensure that all are aware. Most likely, the group would then police themselves according to the rules, but beyond this a support worker may need to have a conversation with the participant. Return to the group agreement at the start of each session if needed and

acknowledge particular aspects of the agreement which may be particularly relevant in each session. Create a plan of the day in advance so that participants know what will happen and can refer back to it. At the end of each session, as part of a debrief, run through the learning outcomes and activities for the following week to give time to support each other, respond to any queries and revise plans accordingly.

The archivists can support the participants to search the catalogue, understand what they have requested and assess the items, including reading handwriting and translating for example where

something is written in Latin. Digital photos could be taken of the items to use as reminders and to prompt further research, and the items assessed against a set of criteria provided through a sheet of questions about the age, type and origin of the item and the answers logged in an Excel spreadsheet. Photoshop could also be used to add an extra skill and to enhance the images taken. On each of these days the creative practitioners could give a short demonstration of how they have creatively interpreted an item they have researched in the archive (Appendix 6)

In session 4 a visit to a local museum and the exhibition space allows the participants to explore the collections, hear from the curator how they plan their exhibitions and keep their audience in mind. This will give your participants some insight into the process they are undertaking in their own pieces, as well as helping them to imagine their item in the exhibition space.

	Session 1	Session 2	Session 3	Session 4
Activities	Activities Introductions and ice breakers Group agreement/group rules, plan for the day include rules on how to care for archive items Looking at the archive catalogue both in online and paper format Creative taster session	Activities Welcome, review group agreement, plan for the day View the items from the archive Creative taster session	Activities Welcome and plan for the day Archive research including assessing items and photographing Creative taster session	Activities Welcome and plan for the day Visit to museum and exhibition space.
Outcomes	Wellbeing - Engagement of participants Skills - Participants able to search archive	Wellbeing - Engagement of participants Skills - Participants able to search archive	Wellbeing - Engagement of participants Skills - Participants assess items and use camera and Photoshop	Wellbeing - Engagement of participants Skills – Participants understand more about presenting items

Artistic response phase session 5 to 10



Following the archive research phase and taster sessions, the next four sessions can be dedicated to assisting the participants to produce a creative response to their chosen items. The role of the creative practitioners is central to this and the archivists are not required unless a participant wants to revisit an item or look at other resources from the archive.

Help the participants to plan their work, supporting them to decide what to focus on, and what to produce, while prompting them to explore their ideas further, and push their creativity. Liaise with the creative practitioners prior to the sessions, providing them with a brief and discussing what the participants are currently capable of and looking to gain.

Participants might use two or more techniques in their final pieces, for instance animation which includes collage and a soundscape, or lino print with an accompanying recorded story.

While the items are being created, the exhibition phase of the project can also be designed and the two need to work in conjunction. There may be a need to set size limits for the items and consider the logistics of displaying film or sound, with consideration of access to power, use of headphones and security and availability of ICT equipment.

The last session is one focussing on what was learned and gained by the participants, and what their next steps might be. It could focus on other opportunities within the Heritage sector such as volunteering at the history centre or museum, joining an inclusion panel or other projects based on heritage which may interest participants.

	Session 5	Session 6	Session 7	Session 8	Session 9	Session 10
Activities	Create ideas and practice skills	Decide on what final piece will be	Create final piece Planning exhibition	Finish final piece Planning exhibition	Exhibition with friends and family	Group session on skills and next steps
Outcomes	Developing ideas and honing skills	Creative problem solving	Improving creative skills	Being happy with final piece	Receiving positive comments on piece	Identify next steps and skills gained

Celebration and exhibition



Have a celebration event to mark the end of the creative part of the project and provide an opportunity for participants to invite their families and friends as well as key workers to see what they have produced. This is also an opportunity for you to show colleagues and current and future stakeholders and referrers what the project has produced as well as encourage the local press to promote your project to a wider audience. You could provide lunch, a short presentation and opportunity to view a video of the project. Perhaps a ribbon cutting and official opening of the exhibition too. The visitors can then view the exhibits and talk to the participants.

The exhibition could then be displayed in other public spaces, such as libraries or shopping centres. To get feedback from people viewing your exhibition, have a comments box and a spare board with post-it notes, to allow the public to give their impressions of the exhibition. This is also a good opportunity to provide information about how people can get involved with your organisation.

- Give your participants certificates (Appendix 7) to acknowledge their achievement and as something for them to show future employers or trainers.
- Leave plenty of time to hang and label the exhibition items. It is important to ensure that the displays have a logical flow and that it is apparent to someone not familiar with the project which items refer to each other.
- Look at the exhibition space early in the project and consider how the exhibition will be displayed, for instance will you have an iPad or other screen to display animations, earphones

or a sound booth for sound pieces. The participants would also appreciate seeing the space so they have an idea what size of item they can make.

Including everyone

- Plan to give clear, concise instructions that avoid doubt. Some learners will respond literally to your words and instructions. If something is not clear, apologise and clarify by saying “what I should have /what I meant to ask /say was...”
- Be clear about how each task /activity relates to the learning objectives, in order to make the purpose of activities clear.
- Use positive reinforcement, be clear which skills participants are asked to develop and praise participants when they use these. Try to use specific praise, which includes the effort rather than just the outcome e.g. “I can see you have put so much thought into this”.
- When asking for an opinion, reflection or personal response, there are no wrong answers and it’s important to respond positively to what is shared.
- Every learner will have different objectives – for one participant, attending a new venue and trying a new activity is a commendable achievement.
- If activities may benefit from close proximity to a participant, make it clear in advance what you intend to do and why. Ask if this is ok. If not, ask if the participant is happy to switch places so you can demonstrate the task /activity.
- Support learners to break larger tasks down into manageable chunks – they may be able to do this themselves, or may need help to identify the stages. Have the same high expectations for everyone.
- Lots of information at once can be overwhelming for some people.
 - Having something visual that can support what is said verbally - such as a list of steps or screen shots for a new computer skill, or a reference sheet of new terminology.
 - Allow thinking time for someone to process what has been said.

Advice on specific conditions

- Autism – to help make your service more accessible for everyone, there is advice on accessible services, information and information at the National Autistic Society [site](#) -
- Selective mutism – to understand more about selective mutism see selective mutism information and research association [site](#)
- Dyslexia – [British Dyslexia Association](#) or [The Dyslexia Association](#) have some information about the condition and support available.

Outcomes and evaluation

Ensure that you capture the learning and progress that your participants make as they go along. This project used project diaries and skills questionnaires, as well as video and interviews. Review how the participants are progressing and celebrate or adjust the programme to ensure they are comfortable.

When evaluating your project as for the impressions of your stakeholders such as key workers, staff within the organisation, and the project staff. Look beyond just what the participants have

achieved to see the effect the project has had on the wider life of your organisation and how it has improved the prospects for widening your audience.

- Take photos and capture responses from participants.
- Have a recap of your previous sessions at the beginning of the day to remind the participants how much they have already achieved.
- Monitoring and evaluation take time and resources, use your theory of change to make clear what aspects of your project you will be measuring to ensure you are capturing what is important.
- Talk about and share your project results, promote your project and make connections with other organisations to further widen your audience.

Promoting your project and looking at next steps

When you have completed your project, talk about it to your stakeholders, partners and future collaborators. If you can, follow up with your participants in the longer term to see what effect your project had.

Appendices

Appendix 1 - Creative brief

Appendix 2 - Participant referral form

Appendix 3 - Project journal

Appendix 4 - Session plan

Appendix 5 - Scheme of Work

Appendix 6 - Example creative practitioners taster session

Appendix 7 - Certificate

Creative Digital Heritage Skills

Creative Brief

Background

The Creative Digital Heritage Skills project is a partnership between the Wiltshire & Swindon History Centre, Building Bridges, Prime Theatre, Wiltshire Family and Community Learning, Wiltshire Libraries and an arts engagement mentor. Funded by the National Lottery Heritage Fund, the project will run for 7 months.

Description of the project

Creative Digital Heritage Skills is an innovative programme of nine workshops, engaging with people in an archive and library setting to learn new research and creative skills, enhancing their employability in the heritage field and beyond.

10-12 people aged 16+ who are currently unemployed, have struggled with the education system, are interested in but have not previously engaged with heritage will explore, research, digitise and respond to items of their choice, developing confidence and employment skills. Participants will include care leavers and those with SEND and SEMH needs. Working with the Wiltshire & Swindon History Centre (WSHC), participants will use research methods to locate and research material from collections and will digitise this material. With the help of local creatives, participants will use the research material as inspiration, creating, curating and displaying these responses at Chippenham Library.

The project will focus on what participants enjoy and find interesting, offering them the opportunity to fully engage in their learning and build confidence by taking control of their work and decision making. Participation can also facilitate exchanges of experience, knowledge and skills, building compassion, empathy and understanding whilst combating isolation.

Participants will finish the project with a piece of work they can share with family/friends and discuss with future employers.

A celebration event with presentations by participants will be held at Chippenham Library, launching a travelling exhibition of the finished pieces. Families, friends, stakeholders, heritage, business organisations and the press will be invited to the celebratory event.

The Creative Response

We are looking to work with three creative practitioners with differing areas of creative expertise, such as art and graphic design, poetry/writing, photography and video. The participants will choose which creative form they feel will suit them best and they will be matched with an appropriate creative practitioner. The planned ratio will be one creative practitioner to four participants.

The creative practitioners will work with their group, using the research material that will be identified by each participant with support from WSHC. The creative practitioner's role will be to help guide and support participants to put together their creative response to the material. You will be supported by the project team, in particular WSHC and the Arts Engagement Mentor throughout this process. These responses, created by the participants with your

support, will become a travelling exhibition and will form the basis of the celebratory event at the end of the project.

Logistical details

Venue: Chippenham Library

Dates of sessions: 4 sessions to run every Tuesday: 1, 8, 15, 22 November 2022, 9.45-14.30, plus an initial meeting with the Arts Engagement Mentor to discuss the participants' interests and needs and possible approaches. Attendance at a celebratory event at the end of November and an online evaluation session, w/b 12 December.

Budget: £XXX per session plus attendance at the celebratory event, online meeting and evaluation session fees at £XX each.

Additional Information

Keyworkers from BB, PT and an arts engagement mentor will support participants at the sessions. An arts engagement mentor is also working on the project, helping tailor the project to participants' unique interests and support needs.

Creatives will need to arrive at the sessions in 30 minutes in advance to brief as a team and attend a 30-minute de-brief after each session, plus attend an extended evaluation session at the end of the project alongside an initial online meeting with the Arts Engagement Mentor and attendance at the celebratory event.

Essential Skills

- The ability to work with young people with additional needs, supporting them to conceptualise their ideas and create a successful final piece for exhibition.
- The use of person-centred, socially engaged practise and tailored support depending on individuals' needs and interests.
- Supporting the creation of a response that can be shared with friends, family and the wider public.
- Enabling and empowering participants to take ownership of their work and creative process.
- DBS certificate and ability to work within Wiltshire Council's Safeguarding policies and procedures.

How to apply

To be considered as a creative practitioner on this project, please contact the project administrator with your CV and a covering letter (no more than 1 x A4 page) outlining your interest and suitability for this role.

Email: administrator@heritage

Tel: 01222 777777

Example Referral Form

Referrer Name: Date:	Referral Organisation: Referrer email:
Referee details Name: Age: Gender: Preferred Pronoun: Town/place of residence: How will the referee travel to the project? Emergency contact details (name and telephone number): Preferred contact number/method for referee:	
What are the referee's interests or hobbies	
Does the referee have any qualifications? Any specific learning/communication needs (SEND, SEMH, mental health) / does the referee have an EHCP? Does the referee have any dietary requirements and/or medical information that we should know about?	

Logos here

Please provide any additional relevant information about the referee that will help us ensure they get the most from the course and receive the correct support. Please include what they would like to gain from the course:

Has the referee been a resident in UK/EU for 3+years:

Does the referee identify as any of the following (please highlight all that apply):

From a military family Care experienced/care leaver Child looked after

Not in Education, Employment or Training Working with Youth Justice Services

Have SEND/SEMH needs In receipt of benefits PIP Parent Carer

Category not listed above (please describe):

Do you have parent/carers permission to participate if the referee is under 18 and does this include acceptance that the referee will spend the refreshment periods unattended:

Thank you for completing this form.

DATA PROTECTION: Please note that personal data will not be shared with third parties outside this project without consent and will be destroyed when no longer required for administrative purposes. Please see: XXX for our Data Protection Policy and XXX

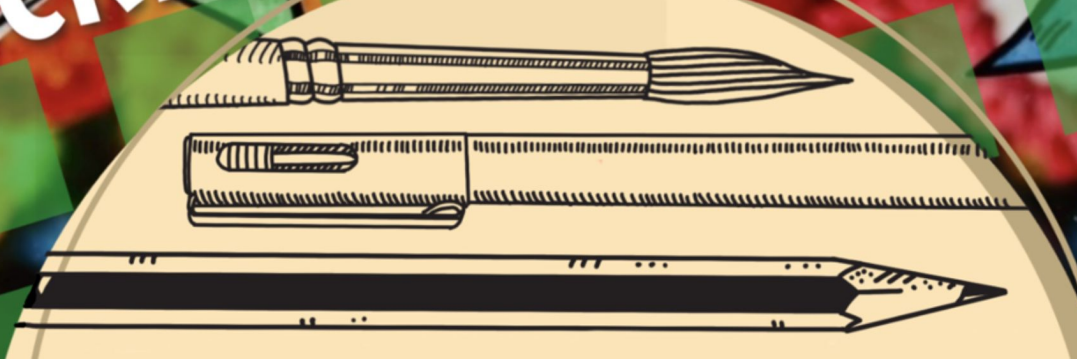
Please return this form to:

Email:

Logos here

WANT TO GET
CREATIVE?

Name: _____



MY PROJECT DIARY



Wiltshire Council



louise jordan

Wiltshire & Swindon
HISTORY
CENTRE



Wiltshire
Libraries



Made possible with
Heritage
Fund



Chippenham
Museum
Chippenham Town Council



louise jordan



Made possible with
Heritage Fund



Chippenham Museum
Chippenham Town Council

WELCOME

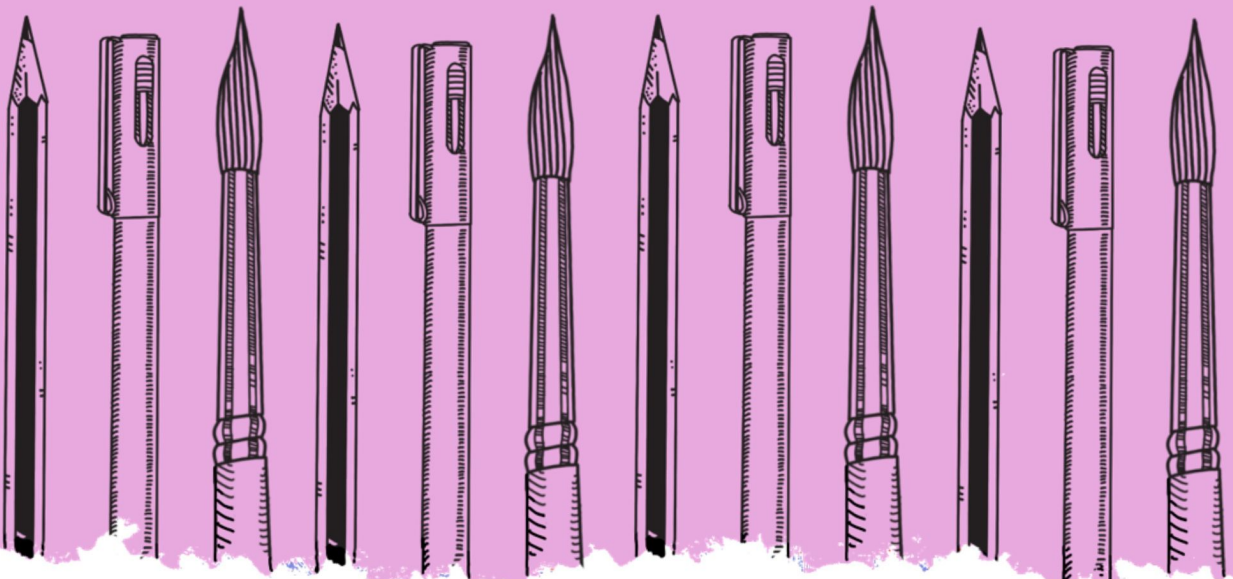
to your very own DIGICREATIVE diary!

We hope that you will enjoy making a note of your **THOUGHTS + FEELINGS** about each session, and the **SKILLS** you are gaining during your creative heritage journey.

This will be a record of your **ACHIEVEMENTS** and something to be **PROUD** of

We look forward to your company and helping to **SUPPORT** you on your **JOURNEY**

Louise, Julie, Helen & the DigiCreative Team



WHAT DO I HOPE TO GAIN FROM PARTICIPATING IN THIS PROJECT?

1
Very Comfortable

2
Comfortable

3
OK

4
Uncomfortable

5
Very Uncomfortable

CONFIDENCE



- | | | | | | |
|-----------------------------------|---|---|---|---|---|
| • to speak with other people | 1 | 2 | 3 | 4 | 5 |
| • to say what you think | 1 | 2 | 3 | 4 | 5 |
| • to say you're good at something | 1 | 2 | 3 | 4 | 5 |
| • to apply for a job | 1 | 2 | 3 | 4 | 5 |

LISTENING



- | | | | | | |
|---|---|---|---|---|---|
| • to find out about someone else's perspective or opinion | 1 | 2 | 3 | 4 | 5 |
| • to understand instructions | 1 | 2 | 3 | 4 | 5 |

SPEAKING



- | | | | | | |
|--|---|---|---|---|---|
| • asking for help | 1 | 2 | 3 | 4 | 5 |
| • talking to someone you don't know | 1 | 2 | 3 | 4 | 5 |
| • to someone from a different background (eg. different age group) | 1 | 2 | 3 | 4 | 5 |
| • sharing your work or opinion with someone else | 1 | 2 | 3 | 4 | 5 |

TEAMWORK

- working & interacting with other people eg. asking questions, completing a task with someone else's help or support
- helping someone else



1 2 3 4 5

1 2 3 4 5

DIGITAL SKILLS

- using different programmes such as photoshop / excel



1 2 3 4 5

HERITAGE SKILLS

- research and finding
- sharing and interpreting what you've found for others to enjoy



1 2 3 4 5

1 2 3 4 5

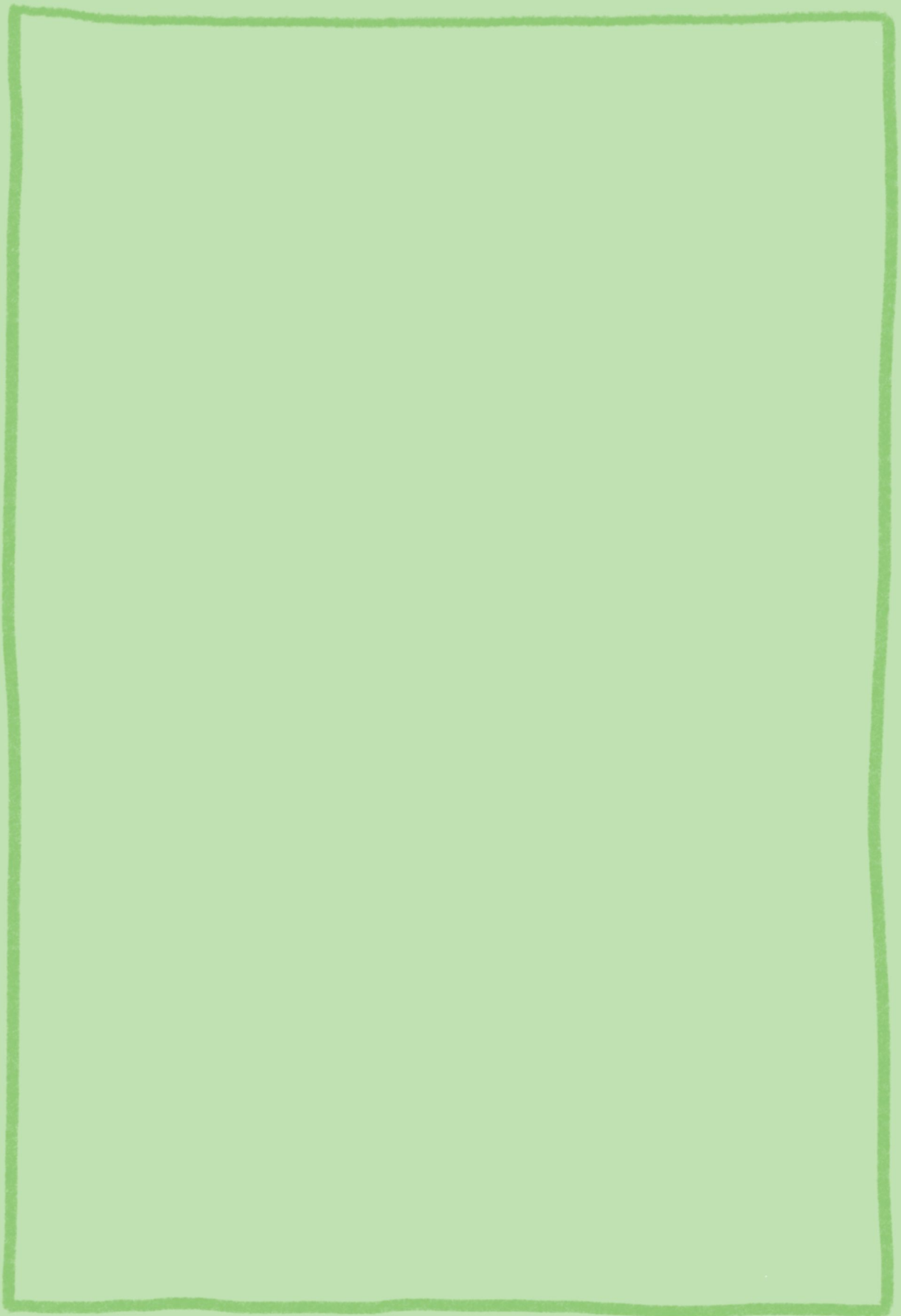
CREATIVE SKILLS

- using a camera and/or scanner, using artistic materials
- creating a resource based on the heritage you've discovered



1 2 3 4 5

1 2 3 4 5





SESSION ONE: TUESDAY 22 NOVEMBER

What did I do today?

What new skills have I used?
(How did I do that?)

~ Introducing myself, listening to instructions,
searching for information, narrowing down my search,
analysing finding aids, decision making & creative work

•

•

•

When I think of history and heritage I think of

How do I feel? ☺ ☹ ☹ ☹ ☹ ☹

What could have been improved?

"CREATIVITY TAKES COURAGE"
- Henri Matisse -



SESSION TWO: TUESDAY 29 NOVEMBER

What did I do today?

What new skills have I used?
(How did I do that?)

~ Handling and ordering material,
in-depth research to add context, referencing,
organising and displaying my results & creative work

•

•

•

When I think of history and heritage I think of.....

How do I feel? ☺ ☹ 😏 😱 😬 ☹

What could have been improved?

**"YOU CAN'T USE UP CREATIVITY.
THE MORE YOU USE THE MORE YOU
HAVE"** Maya Angelou



SESSION THREE - TUESDAY 6 DECEMBER

What did I do today?

What new skills have I used?
(How did I do that?)

~ digitising material, decision making,
listening and putting forward my views
and creative work

•

•

•

When I think of history and heritage I think of.....

How do I feel? 😊 😐 🤔 😲 😬 😞

What could have been improved?

**"GREAT THINGS ARE DONE BY A
SERIES OF SMALL THINGS BROUGHT
TOGETHER"** Vincent Van Gogh



SESSION FOUR: TUESDAY 13 DECEMBER

Have I explored a new medium or learned
a new creative process?

Have I solved a creative problem today?

What has inspired me today?

What would I like to explore next creatively
or how will I continue to develop my artwork?

What do I like most about my work
so far...

**"ART SHOULD BE SOMETHING
THAT LIBERATES YOUR SOUL"**

Keith Haring



HOW AM I FEELING ABOUT THE PROJECT SO FAR

1
Very Comfortable

2
Comfortable

3
OK

4
Uncomfortable

5
Very Uncomfortable

CONFIDENCE



- | | | | | | |
|-----------------------------------|---|---|---|---|---|
| • to speak with other people | 1 | 2 | 3 | 4 | 5 |
| • to say what you think | 1 | 2 | 3 | 4 | 5 |
| • to say you're good at something | 1 | 2 | 3 | 4 | 5 |
| • to apply for a job | 1 | 2 | 3 | 4 | 5 |

LISTENING



- | | | | | | |
|---|---|---|---|---|---|
| • to find out about someone else's perspective or opinion | 1 | 2 | 3 | 4 | 5 |
| • to understand instructions | 1 | 2 | 3 | 4 | 5 |

SPEAKING



- | | | | | | |
|--|---|---|---|---|---|
| • asking for help | 1 | 2 | 3 | 4 | 5 |
| • talking to someone you don't know | 1 | 2 | 3 | 4 | 5 |
| • to someone from a different background (eg. different age group) | 1 | 2 | 3 | 4 | 5 |
| • sharing your work or opinion with someone else | 1 | 2 | 3 | 4 | 5 |

TEAMWORK

- working & interacting with other people eg. asking questions, completing a task with someone else's help or support
- helping someone else



1 2 3 4 5

1 2 3 4 5

DIGITAL SKILLS

- using different programmes such as photoshop / excel



1 2 3 4 5

HERITAGE SKILLS

- research and finding
- sharing and interpreting what you've found for others to enjoy



1 2 3 4 5

1 2 3 4 5

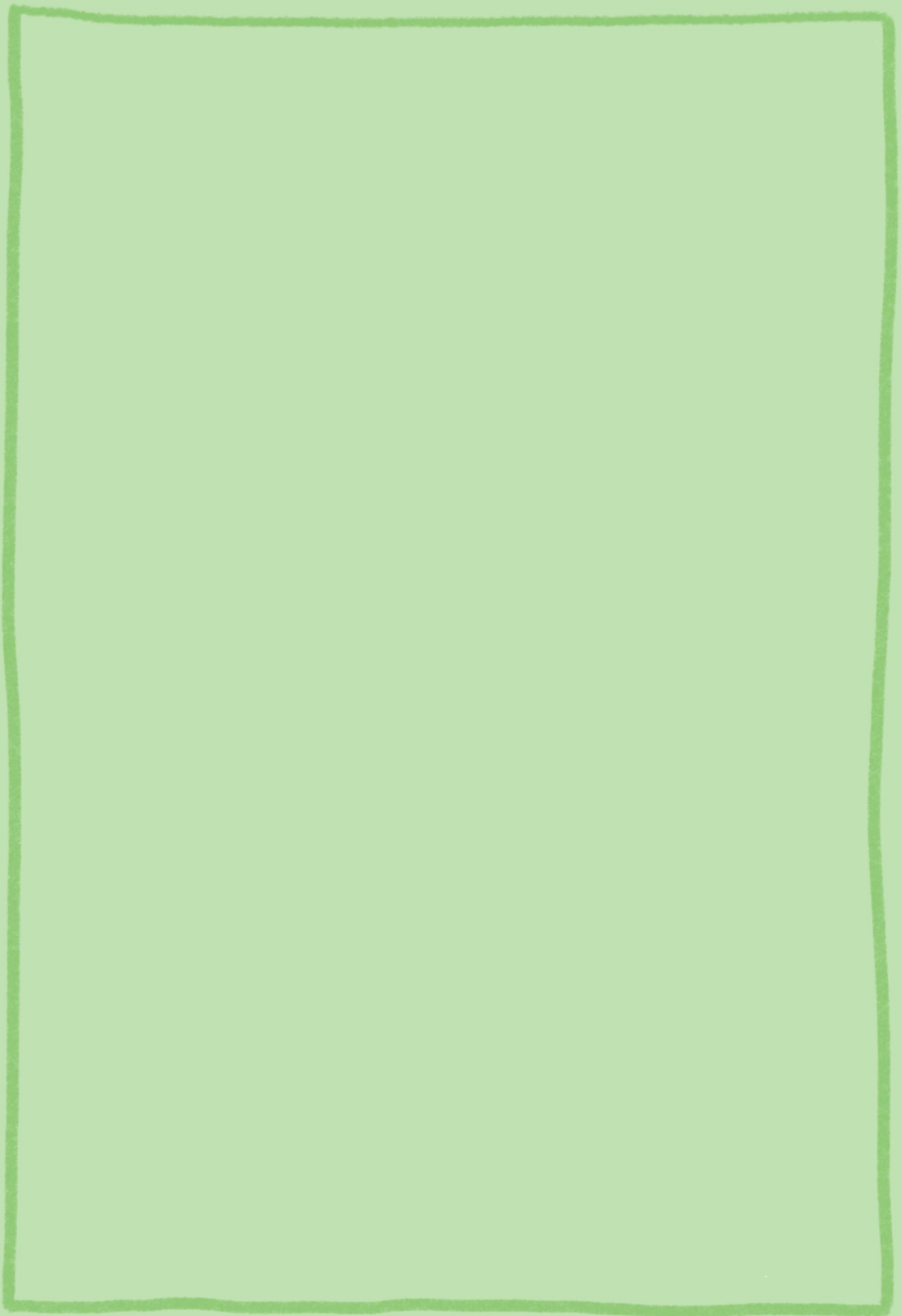
CREATIVE SKILLS

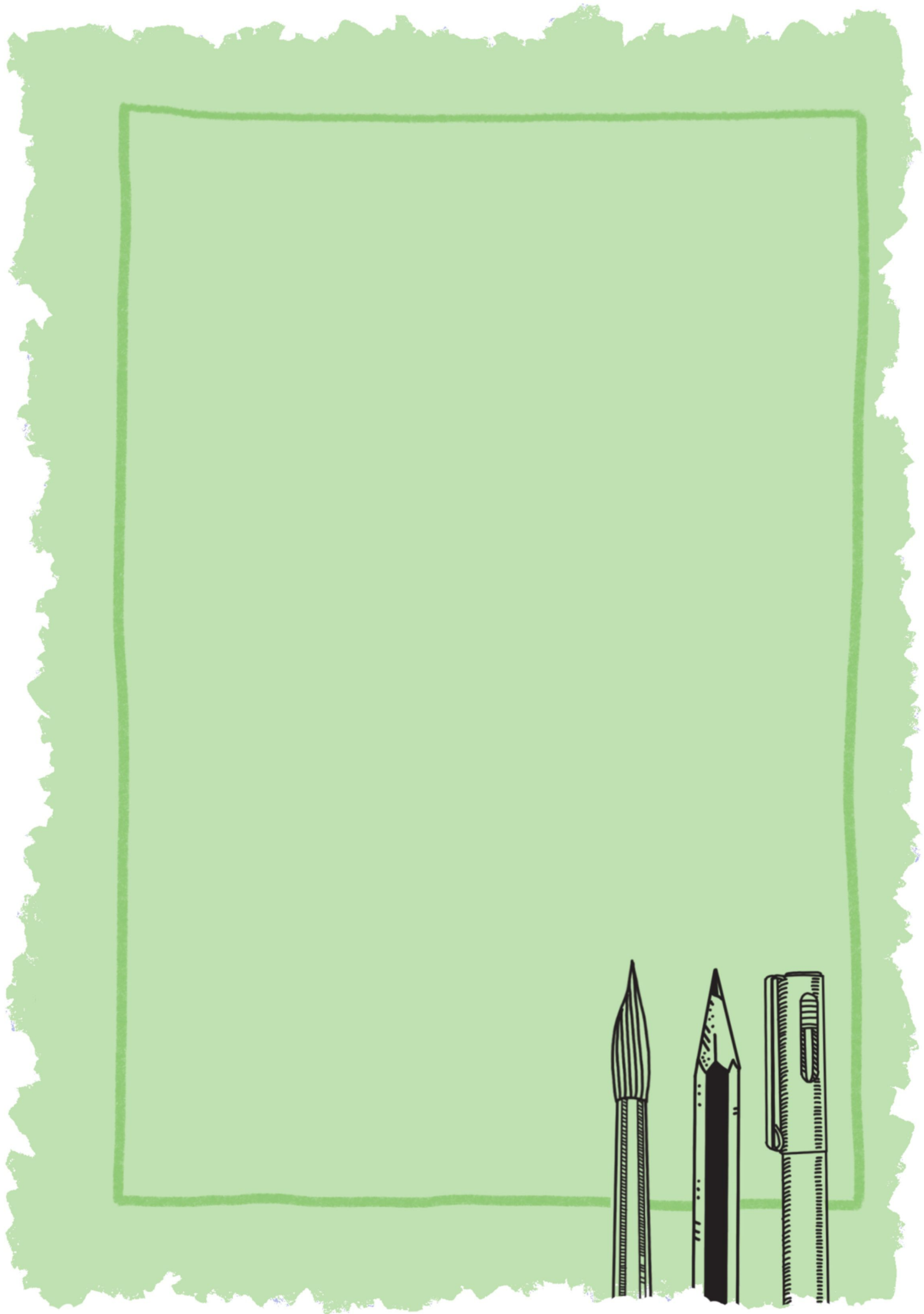
- using a camera and/or scanner, using artistic materials
- creating a resource based on the heritage you've discovered



1 2 3 4 5

1 2 3 4 5





SESSION FIVE: TUESDAY 10 JANUARY

Have I explored a new medium or learned a new creative process?

Have I solved a creative problem today?

What has inspired me today?

What would I like to explore next creatively
or how will I continue to develop my artwork?

What do I like most about my work
so far...

**"EVERY CHILD IS AN ARTIST...THE
PROBLEM IS HOW TO REMAIN AN ARTIST
ONCE HE GROWS UP"** Pablo Picasso



SESSION SIX: TUESDAY 17 JANUARY

Have I explored a new medium or learned a new creative process?

Have I solved a creative problem today?

What has inspired me today?

What would I like to explore next creatively
or how will I continue to develop my artwork?

What do I like most about my work
so far...

**"TO CREATE ONE'S WORLD IN
ANY OF THE ARTS TAKES COURAGE"**

Georgia O'Keeffe



SESSION SEVEN - TUESDAY 24 JANUARY

Have I explored a new medium or learned a new creative process?

Have I solved a creative problem today?

What has inspired me today?

What surprised me about what has been created?

What am I proud of?

"ART IS AN ADVENTURE INTO AN UNKNOWN WORLD, WHICH CAN BE EXPLORED ONLY BY THOSE WILLING TO TAKE RISKS" Mark Rothko



SESSION EIGHT: TUESDAY 31 JANUARY

CONGRATULATIONS!

What do I like most about my work or what am I most proud of?

What new skills have I learnt?

What struggles did I overcome and
what did I learn about myself?

Any other thoughts?

"YOU THROW YOURSELF INTO MOMENTS
OF FEAR, AND ON THE OTHER SIDE OF IT -
IF YOU SURVIVE - ARE THE REWARDS"

Rehinde Wiley



WHAT HAVE I GAINED FROM PARTICIPATING IN THIS PROJECT ?

1

Very Comfortable

2

Comfortable

3

OK

4

Uncomfortable

5

Very Uncomfortable

CONFIDENCE



- to speak with other people
- to say what you think
- to say you're good at something
- to apply for a job

1	2	3	4	5
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5

LISTENING



- to find out about someone else's perspective or opinion
- to understand instructions

1	2	3	4	5
1	2	3	4	5

SPEAKING



- asking for help
- talking to someone you don't know
- to someone from a different background (eg. different age group)
- sharing your work or opinion with someone else

1	2	3	4	5
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5

TEAMWORK

- working & interacting with other people eg. asking questions, completing a task with someone else's help or support
- helping someone else



1 2 3 4 5

1 2 3 4 5

DIGITAL SKILLS

- using different programmes such as photoshop / excel



1 2 3 4 5

HERITAGE SKILLS

- research and finding
- sharing and interpreting what you've found for others to enjoy



1 2 3 4 5

1 2 3 4 5

CREATIVE SKILLS

- using a camera and/or scanner, using artistic materials
- creating a resource based on the heritage you've discovered



1 2 3 4 5

1 2 3 4 5



Wiltshire Council



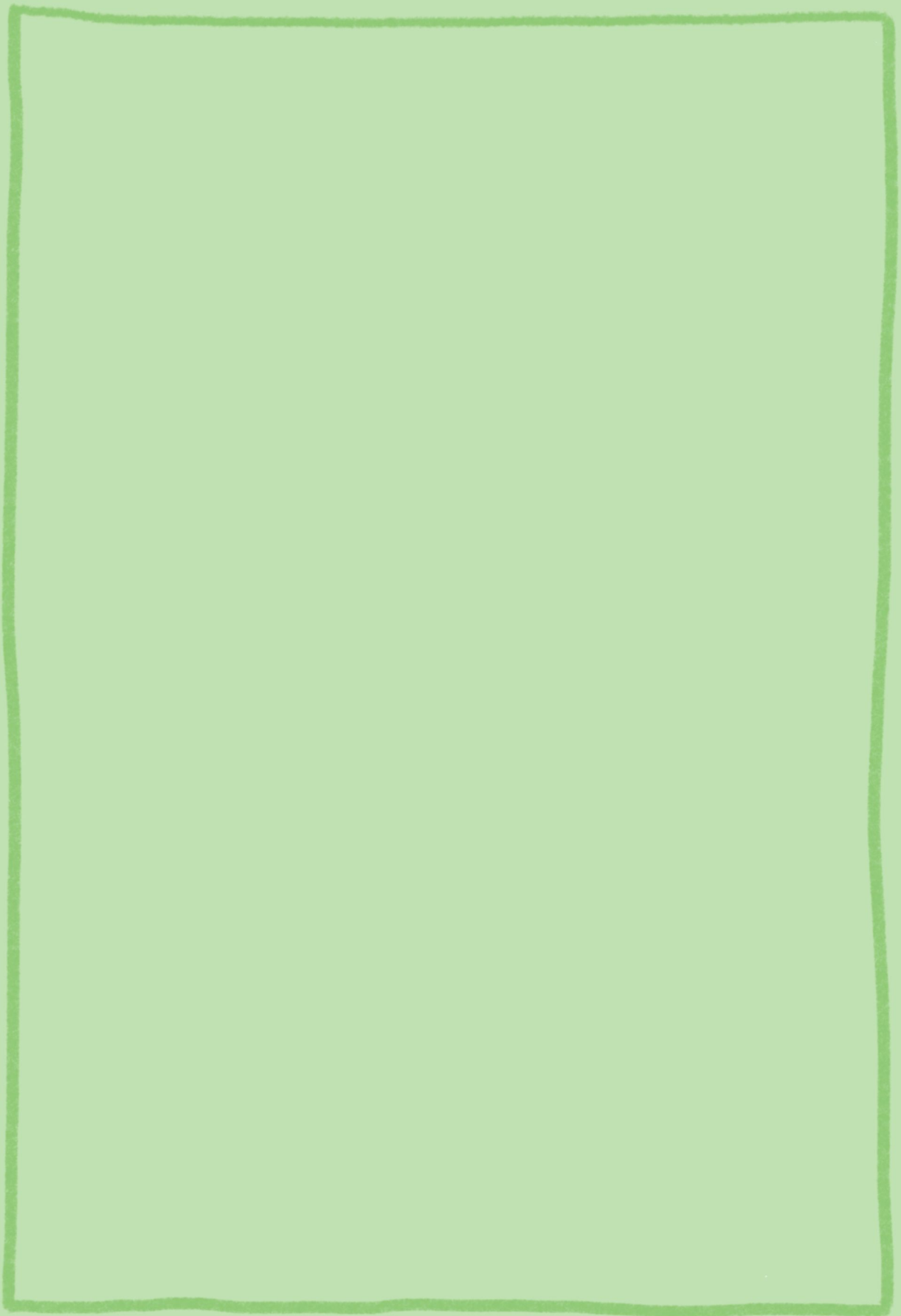
Louise Jordan



Wiltshire Libraries



Chippenham Museum







louise jordan

Wiltshire & Swindon
HISTORY
CENTRE



 Wiltshire
Libraries

Made possible with
 Heritage
Fund


Chippenham
Museum
Chippenham Town Council

SESSION PLAN

COURSE TITLE:	COURSE CODE:	DATE:	SESSION No:
TUTORS:		TIMING:	NO OF LEARNERS:
VENUE:		EQUALITY AND DIVERSITY: Group guidelines created to ensure everyone feels safe, valued and respected regardless of gender, age, race, sexual orientation or any disabilities. Assessment of any additional needs so that they can be addressed.	
SESSION AIMS: Learning how to use finding aids to discover material of interest in the collections			
LEARNING OBJECTIVE: (WHAT WILL THEY BE LEARNING AND WHY?) To analyse two different types of finding aids (paper and online catalogues) and discover the advantages/disadvantages of each. Learn how to use these finding aids successfully, looking at search techniques such as the Boolean system. Use the finding aids to locate material of specific interest.			
SUCCESS CRITERIA: (HOW WILL THEY KNOW THAT THEY HAVE BEEN SUCCESSFUL IN MEETING THE LEARNING OBJECTIVE?) Participants will have successfully found material of interest and are able to reflect on what makes the finding aids and a search successful			
RESOURCES: Paper finding aids (Wiltshire Local Studies Classification guide, Archives subject index, Archives paper catalogues [for comparison with online catalogue], bibliographical books x2 [Goddard and Green, Ref. AAA.016]), online catalogues – Wiltshire Library catalogue and WSHC archives catalogue, laptops			
Key skills: The use of finding aids for research, how to conduct research successfully, how to extract data, what is good data			

TIMING	CONTENT/TOPIC/ACTIVITY	TEACHING AND LEARNING METHOD	LEARNING AIDS/RESOURCES Including differentiation and use of ICT	ASSESSMENT OPPORTUNITIES (RARPAP) LINK TO SUCCESS CRITERIA	HEALTH AND SAFETY IMPLICATIONS
9.45	Learners complete enrolment, induction, ID check, Registration and travel tickets provided for photographing	Break the ice/getting to know each other game after completion of paperwork	Adaptations to session plan as needed.	Completed enrolment form and discussion of learning needs and disabilities, commitment form,	E-safety, Safeguarding and GDPR included in induction

	Commitment agreement discussed			photo forms, ID checks completed	
10.30	Break				
10.45	Introducing the research work to participants	JD to introduce team and explain what will be happening in this session		Observation – are the participants attentive?	
11.00	Introducing paper finding aids	Provide participants with finding aids in groups of 2 (each pair has one bibliography, one library and subject index)	Paper finding aids	Observation – have participants understood how to use the sources?	
11.20	Discuss paper finding aids	Group discussion – led by JD. Are these resources still useful? What are their strengths and weaknesses – led my IH?		Have participants discovered anything of interest? Observation – how comfortable do the group feel working together?	
11.30	Introducing online finding aids	JD to explain Boolean searching techniques and give tips on how to search successfully Participants to think about which type of finding aid is better – paper or online and why		Observation – are the participants attentive and able to understand the explanation?	
11.40	Look at online finding aids	Participants search two online catalogues for items of interest	Laptop each?	Observation – have participants understood how to use the sources?	
12.40	Lunch				
	Travel expenses given out to participants; paperwork signed				
1.40	Discuss online finding aids	Group discussion – how do the two types of finding aids compare		Have participants discovered anything of interest?	

				Have participants understood the way the different finding aids work and how to search successfully – which is better and why?	
2.00	Diary writing	Participants to complete their entry for the session, focussing on what they have learnt, key skills and what they have enjoyed	Diaries required	Diary entries completed	
2.10	Session end	Participants to continue using finding sources if necessary			

SESSION EVALUATION (TO BE COMPLETED BY TUTOR AFTER SESSION ENDS)

Prompts:

1. Were the personal learning objectives of the session met?
2. Were your choices of teaching methods appropriate to facilitate learning in groups, learning for individuals and through their own experience?
3. How did the resources used in the session support learning?
4. Were the forms of assessment used valid and reliable to check the learning of individuals and the group?
5. If you were to deliver this session again, how would you change / adapt / would you need to?

Review date	
Reviewer	

Scheme of Work

COURSE TITLE:	COURSE CODE:
TUTOR:	TOTAL Guided Learning Hours:
VENUE:	TIMING:

OVERALL COURSE AIMS:

-

By the end of this course, learners will be able to (at the appropriate level):

-
-

PROGRESSION ROUTES:

ACCREDITATION (WHERE APPLICABLE): Certificate of Learning on completion of project

EQUALITY AND DIVERSITY:

ACTIVITIES:

RESOURCES:

THEMES / TOPICS:

ATTITUDES AND OPINIONS:

HEALTH & SAFETY:

Scheme of Work

SESSION NO / TIMING	INTENDED LEARNING OUTCOMES AND SESSION OUTLINE	TEACHING & LEARNING METHODS	RESOURCES / LEARNING AIDS Including differentiation and use of ICT	HOW WILL PROGRESS AND ACHIEVEMENT BE RECOGNISED AND RECORDED IN THIS SESSION (RARPA)	ADULT CORE CURRICULUM REF (levels depending on individual learner ability)
1	Learning Objective: To analyse two different types of finding aids (paper and online catalogues) and discover the advantages/disadvantages of each. Learn how to use these finding aids successfully, looking at search techniques such as the Boolean system. Use the finding aids to locate material of specific interest. Success criteria: Participants will have successfully found material of interest and are able to reflect on what makes the finding aids and a search successful Session Outline: Research skills	Tutor to explain and give instructions, participants to be supported by three WSHC staff members (including tutor)	Paper finding aids and laptops	Observational notes by project staff Participant diary entries Contact with arts mentor Video footage	
2	Learning Objective: How to assess items in a collection, discover what they are, why there are in the collection, and finding out more about them. How to decide what information is the most useful to collect, and how to display this in an orderly way so that it is easy to access, understand and utilise. How to handle the material and why this is important. How to reference correctly.	Tutor to explain and give instructions, participants to be supported by three WSHC staff members (including tutor)	Paper finding aids and laptops, document slips	Observational notes by project staff Participant diary entries Contact with arts mentor Video footage Excel spreadsheets created	

Scheme of Work

SESSION NO / TIMING	INTENDED LEARNING OUTCOMES AND SESSION OUTLINE	TEACHING & LEARNING METHODS	RESOURCES / LEARNING AIDS Including differentiation and use of ICT	HOW WILL PROGRESS AND ACHIEVEMENT BE RECOGNISED AND RECORDED IN THIS SESSION (RARPA)	ADULT CORE CURRICULUM REF (levels depending on individual learner ability)
	Success criteria: The creation of an excel spreadsheet which is filled with relevant information about items of interest. Items ordered out successfully and handled correctly Session Outline: Research skills and archive handling				
3	Learning Objective: How to assess items in a collection, discover what they are, why there are in the collection, and finding out more about them. How to decide what information is the most useful to collect. Learning how to digitise items and manipulate them using Photoshop software, ready for the creative part of the project Success criteria: Research phase of the project will be completed, items handled correctly, and high-quality digital images produced Session Outline: Research skills and digitisation			Observational notes by project staff Participant diary entries Contact with arts mentor Video footage Excel spreadsheet completed and items successfully digitised, and images manipulated	

ANIMATION OVERVIEW BY CAROLINE RUDGE

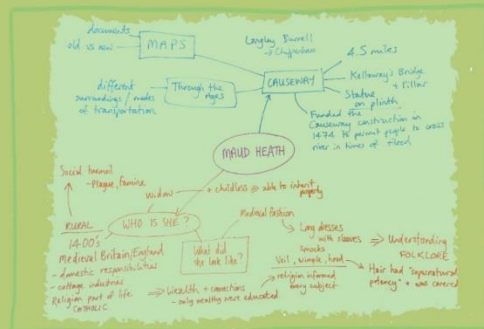
STEP ONE:

GATHER REFERENCE - maps, books, photos, documents etc



STEP TWO: IDEAS + MIND MAP

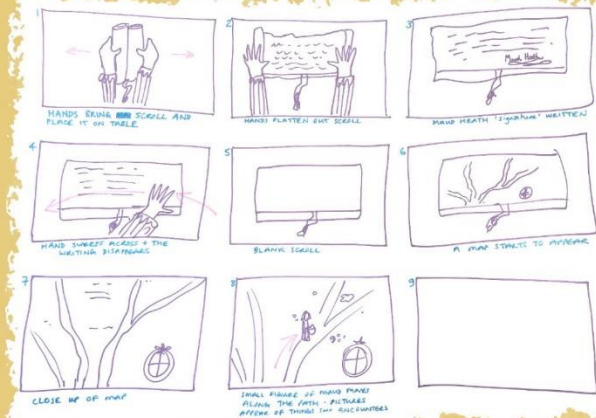
-from your starting point, explore where your thoughts and ideas take you



STEP THREE:

CREATING A STORYBOARD

-draw your story sequentially, picking out key action points



STEP FIVE: ANIMATE!

Set up your scene, camera / ipad, lighting. Set your frame rate - between 8-12. Using the technique of stop-motion, move each element slowly + take a photo, to give the illusion of movement

STEP FOUR: GET CREATIVE!

Using paint, pencil, photocopies, collage, found objects etc... create paper cut art for your animation...

YOUTUBE: Maud Heath WSHC Test Animation
The Mushroom Hunters by Neil Gaiman

DigiCreative Heritage

CERTIFICATE

This is to certify that

Completed the Digital Creative Heritage Skills Course at the Wiltshire and Swindon
History Centre

Skills and experience in archive research

Interpretation of historical items through art

Completion of sessions in animation, print making and digital sound

Creation of an artistic response for public exhibition

[Project lead details]

[Date]



louise jordan

