



Interpretation Project for refurbished Brecknock Museum & Art Gallery

Guidance to Volunteers on research and assembling interpretative material



Brecknock Society & Museum Friends / Brecknock Art Trust

Brecknock Museum & Art Gallery, Powys County Council

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GUIDANCE TO INTERPRETATION PROJECT VOLUNTEERS

Purpose of Guidance

This guidance is provided to assist volunteers working on the Interpretation Project in their tasks of researching and assembling interpretative material on 240 selected objects in the Museum & Art Gallery's collections. These objects are to be exhibited in the new galleries in y Gaer with interpretation available to visitors on digital touchscreen terminals as a number of 'digital labels'.

Providing effective interpretative material is more than simply drawing together a file of information on the object concerned. This guidance seeks to help volunteers to think through the research they need to undertake and then to assemble interpretative material for digital labels on their allocated object(s) that is in line with the Museum and Art Gallery's objectives. The guidance also seeks to ensure that volunteers assemble and submit the electronic data (e.g. Word docx; digital image; video or audio file) in a suitable way. In carrying out their work, volunteers can also call on help and advice from a mentor in the Project Team and this guidance should also help this process.

This guidance and its annexes will be updated. The current version is posted on the Brecknock Society and Museum Friends' website - www.brecknocksociety.co.uk.

The volunteer's tasks finish with the delivery in electronic form of interpretative material plus a research file for their allocated objects to their mentor. Others in the Project Team will review, possibly edit and translate the interpretative material, and then compile it onto the Lightbox Lite management software prior to uploading onto the appropriate digital terminal(s).

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1. The Interpretation Project

1.1 'Heritage Interpretation' is a process of communication and revelation that helps visitors make sense of, and understand more about, a museum or art gallery exhibit or collection. In particular, effective interpretation will '...enhance the visitor experience, and/or enable communities to better understand their heritage, and to express their own ideas and feelings about their home area'¹ - both of these are highly relevant to the Interpretation Project.

Digital touchscreens are increasingly used to assist heritage interpretation as they can communicate through written text, still images, video and/or audio, and they offer the flexibility for different users to explore different aspects of the exhibit or area concerned.

1.2 Interpretation Project - Aims and Objectives The Interpretation Project will deliver 45 digital touchscreen terminals for use by visitors throughout the refurbished Museum & Art Gallery in Brecon's y Gaer cultural complex. At each touchscreen terminal, visitors will be able to explore screen displays that interpret key exhibits to be seen nearby. These so-called 'digital labels' are able to enhance the visitor experience by adding both interest and depth to the limited information that can easily be provided on conventional printed labels for exhibits in museum and art galleries. Overall about 240 exhibits in the Museum & Art Gallery will be covered by digital labels on the touchscreen terminals.



Digital touchscreen terminal (tablet and stand) as in y Gaer

1.3 Origins of the Project The Interpretation Project is additional to the y Gaer Project itself. It was originally intended to be part of the y Gaer Project but was cut due to increasing costs and shortage of funding. The Brecknock Society & Museum Friends (BS&MF) has been able to raise the additional funding for the project, including a significant grant from the Garfield Weston Foundation, by virtue of its charitable status. The BS&MF is therefore responsible for delivering this project.

1.4 Project Lead / The Project Team The Interpretation Project is led by the BS&MF's project manager Mervyn Bramley and carried out in co-operation with Powys CC and the Brecknock Art Trust (BAT). A Project Team advises and supports the project manager in delivering the project. The overall Project Team comprises - Mervyn Bramley, John Gibbs and Liz Bickerton (BS&MF), Nigel Blackamore (Senior Curator) and his Museum support staff, and William Gibbs (BAT).

Both the BS&MF and BAT are also local funding partners to the y Gaer Project and will remain involved in the future operation of the Museum & Art Gallery after the completion of the y Gaer project and the Interpretation Project.

1.5 Programme and timing The Interpretation Project started on 1 April 2018. It will run for 2½ years up to the end of September 2020. The first milestone is to have all the digital terminals operational with the Main (overview) digital label for each exhibit to be covered when the Museum opens to the public, currently December 2019. Thereafter up to end September 2020, further secondary digital labels for these exhibits will be added under the project. After this date, the ongoing management of the digital terminals will become the full responsibility of the Museum & Art Gallery.

To achieve the first milestone, we would like volunteers to have substantially completed the delivery of interpretative material for the Main digital labels for all 240 objects by mid-November 2019.

1.6 Work elements There are three separate elements of work in the Interpretation Project:

- 1. Supply and installation of the digital touchscreen terminals** together with software by Blackbox-av of Port Talbot - specialists in digital displays. The hardware is built strongly for public use, with the touchscreen and its housing both robust and tamperproof. The digital touchscreen operates

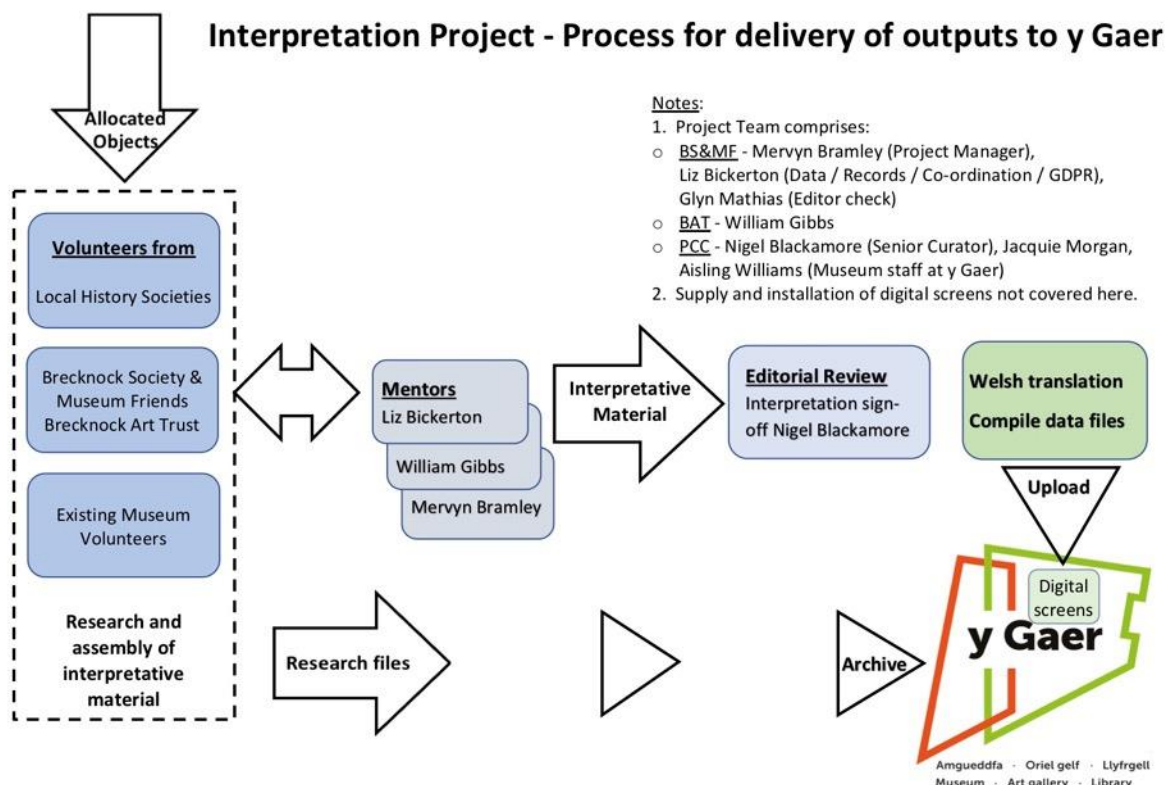
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with the Lightbox Lite software designed by Blackbox-av specifically for visitor use in museums and exhibitions. Blackbox's contract for supply of the digital touchscreens includes customising the software specifically for use in y Gaer. See Section 3 and Annex A (Specification) for more details.

2. Research and assembly of interpretative material on the selected objects covered by the digital screens. This element of work is covered in detail in this guidance - see Section 4. This task is being done by volunteers drawn together from across Breconshire. Each volunteer is allocated a number of objects to deal with, and is assigned a project mentor to whom the volunteer can refer if necessary and to whom the volunteer delivers the interpretative material. At the end of the project, all volunteers are also required to deliver an electronic folder of associated research material to Brecknock Museum as an archive record on the objects they have been dealing with.

3. Processing, compiling and uploading of interpretative material This involves (a) an editorial check, then (b) sign-off of interpretative material by Nigel Blackmore as Curator, then (c) Welsh translation of text, and finalising any necessary permissions and supporting material (e.g. photographs and maps), then (d) compiling this via Lightbox Lite Manager - the bespoke touchscreen software, and finally (e) uploading output files from Lightbox Lite Manager to the digital touchscreen terminal.

1.7 Process diagram The figure below illustrates the process of carrying out the research and assembly of interpretative material, and the other activities involved in Work element 3 above.



1.8 Interpretation Project webpage This webpage on the BS&MF website ([click here](#)) describes the project and also serves as a common point of reference to all involved in the Interpretation Project. Supporting Documents for volunteers (including this Guidance) are listed on and accessed from this webpage. Some supporting documents will be updated from time to time so please check you are referring to the correct version if you have downloaded a document. The most up-to-date version will always be accessible from this webpage. Volunteers could also find the webpage a useful point of reference if they are dealing with a third party over some aspect of the project (e.g. copyright).

2. The Museum & Art Gallery within y Gaer

2.1 Overall y Gaer complex The Museum & Art Gallery is an integral part of the y Gaer cultural development which comprises the museum, art gallery and Victorian courtroom in the former Shire Hall together with a library, café, community and education rooms, shop and reception desk in the adjoining new building and atrium. All staff working in y Gaer - whether Powys CC employees or y Gaer volunteers (some of whom may also be Interpretation Project volunteers) - are first and foremost y Gaer staff albeit that some will have specific jobs or roles in the Museum & Art Gallery.

2.2 Vision for y Gaer The Vision describes the long-term aspirations of Powys CC, their funding partners, and stakeholder representatives for y Gaer (see Annex B). This is the context within which the renovated Museum & Art Gallery will operate. The Vision also reflects the concept of 'Connecting Communities & Collections'² which was the theme of the £2.9M grant from the National Lottery Heritage Fund towards the renovation of the Museum & Art Gallery. Note the emphasis in the Vision on both the Breconshire community and visitors to the area.

2.3 Layout of the Museum and Art Gallery The layout of the galleries and other rooms in the renovated Museum & Art Gallery, including the subjects covered in them, is shown on two plans in the Supporting Documents - (a) first floor, Brycheiniog and Brecon Galleries - plan and sections, and (b) general arrangement plan of the ground floor. Digital touchscreen terminals are located in the following rooms and indicated on the layout drawings by the letters 'DL' followed by a number:

- Brecon Gallery (11)
- Brycheiniog Gallery (24)
- Courtroom (2)
- Shire Hall foyer / vestibule (1)
- Crafts Gallery (2)
- Sir John Lloyd Gallery (Temporary exhibition gallery) (2)
- Permanent art exhibition gallery (2)
- Victorian schoolroom (1)

As can be seen in the plans, the museum exhibits are generally either in cabinets or arranged on plinths. Pictures are mainly on the ground floor in the Temporary Exhibition Gallery, the Permanent Exhibition Gallery and the Courtroom. The digital labels for any exhibit that is covered by a digital terminal will be viewable at the nearest terminal to that exhibit. As the allocation of Objects to specific digital terminal(s) progresses, the master List of Objects is updated to show the DL no of its terminal.

2.4 Interpretation boards and labels Interpretation of exhibits in the Museum & Art Gallery will be done by a range of methods - conventional printed boards and labels; the digital touchscreen terminals; some projection of digital images and audio-visual material; ad-hoc explanations given by y Gaer attendants; and specific activities such as story-telling and guided tours. From the viewpoint of volunteers assembling interpretative material for the digital touchscreen terminals, note that the visitor will also be able to see:

- a) a large 'Panel' providing a broad explanation (150 - 200 words) and some images about the area they are in (e.g. Courtroom; or Adelina Patti area of the Brycheiniog Gallery). This will be a much broader coverage than the digital labels for specific objects.
- b) a paper label for some exhibits stating very briefly what it is, where it is from, its date and its Museum record number. This will be a briefer coverage than the Main digital label for any exhibit.

Nigel Blackamore and Designmap (the fit-out consultants) are, or have been, producing these in parallel and liaison with the Interpretation Project during the period up to the opening of y Gaer.

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3. The Digital Touchscreen Terminals (Hardware and Software)

3.1 Digital terminals The digital touchscreens terminals each comprise a robust 10 inch touchscreen tablet computer firmly fixed to a supporting stand. This tablet is purpose-made for public use and supplied through Blackbox-av. It is not available on the general retail market. The tablets work on an Android operating system with bespoke Lightbox Lite software developed and supported by Blackbox-av. Operation of the terminal by the visitor is solely via by finger touch and related gestures - there are no buttons to press. (The touchscreen is a touch-sensitive screen; it is not a touchpad with a pointer.) Technical details can be seen in the specification with photos and drawings at Annex A.

Note that we refer to these installations as 'terminals' not 'tablets' to emphasise that they are permanent fixtures in the Museum & Art Gallery. (Note also that the digital terminal is not a 'Bouncepad' - this has become a popular term for tablet terminals in shops etc, but it is proprietary name for the lockable supporting stand designed to hold various popular makes of tablet computer.)



Our tablet computer Front



Rear

Each digital terminal is stand-alone, not networked. Power is supplied from a 12V output transformer plugged into a hidden mains power socket nearby. The interpretative data for the exhibits covered by any terminal will be compiled and formatted by Project Team members using Lightbox Lite Manager software on separate computers (hopefully helped by some trained y Gaer volunteers) and then uploaded to each exhibit's allocated terminal(s) via a USB flash drive. Each digital terminal has about 10 GB storage available for files of interpretative material. Therefore, available storage capacity should not be a limitation to displaying material such a video files on some of the digital labels.

3.2 The screens that the user sees The following examples explain in general terms the screens that visitors will see as they use a digital touchscreen terminal. Screen B (Level 1) shows what Blackbox-av refers to as the 'galleries' (i.e. exhibits) able to be explored on the particular tablet. Screens C and D (Level 2) show the 'gallery' (i.e. viewable digital labels) available for the selected exhibit. Note that the screen has been customised by Designmap to match the branding of y Gaer. The Project Team holds a demonstrator touchscreen tablet for volunteers to see and examine.

Screen A - Attractor (standby mode)

This screen will appear when the touchscreen has not been used for time. It shows a continuous series of images (1) related to the area that the tablet covers. Screen A is bilingual - both Welsh and English languages. The touchscreen 'Explore' icon (2) invites the visitor to enter. The user selects the language by the flag (3) on the next screen.



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Screen B - Exhibits covered by tablet (Level 1)

This screen shows an image and title text for each exhibit covered by the particular digital terminal. In this example, the digital terminal covers mainly portraits (each an 'object'). We refer to this screen that shows the different exhibits as Level 1. Touching any image (4) takes the user through to the Main digital label for that particular exhibit (in this case, Lord Glanusk).



Screen C - Digital label (Level 2)

The example given here shows the 'Main' digital label for the portrait of Lord Glanusk (the object that is interpreted). The Main digital label for any exhibit presents an overview, however the layout of any digital label will be similar irrespective of whether it is the Main digital label or a basic secondary one.

The image that the visitor touched on Screen B appears on the right (5) and can be enlarged to full-screen by a zoom hand gesture. Below this image is the interpretative text (6); scrollable; 50 words maximum) on the exhibit. On the left are images and title text of the secondary digital labels (7,8,9) that give a flavour of the overall interpretation and attract the user to touch an image to explore particular aspects or stories that interpret the object.



The basic secondary digital label also utilises a relevant still image and 50 words of scrollable text (as Screen C). With more complex variants, an icon on the right-hand image will open (a) a scroll-through PDF (an option worth considering - see Annex G); (b) a video file; and/or (c) an audio file. See Section 4.3.3 for more information. Items (a) and (b) play in full-screen when selected.

A standard format 'Location digital label' is used to show visitors a location (10) associated with an exhibit. It uses (a) the standard y Gaer Breconshire map, plus (b) an OS map at an appropriately chosen scale - e.g. showing the location in relation to the nearest easily-found village. A relevant webpage can be referenced by a QR (Quick Response) code (11), readable via a visitor's smartphone, displayed within an image and a weblink given in a sub-heading. The example above shows a secondary Location digital label telling the visitor about Glanusk Park - it includes a sub-heading weblink and QR code. See Annex D for what data is needed.



3.3 Quiz and Feedback screens The digital touchscreen's software is able to provide the visitor with Quiz and Feedback modes of use as well as the Gallery mode. These modes will be added for visitors at a later stage, not in the initial installation for the 2019 opening. The guidance will be updated then.

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4. Research and Assembly of Interpretative Material (The Volunteer's Task)

With this section, please also refer to Supporting Documents on our [Interpretation Project webpage](#).

4.1 Getting started

4.1.1 Allocation of your objects You will receive confirmation of your allocation of the objects that you are to interpret from Liz Bickerton as the team member responsible for the Interpretation Project records and data. She will also confirm who your mentor is. You can access and download two Supporting Documents to give you basic information on your objects if you do not have these already:

- a) the 'List of Objects in the Interpretation Project', on which you can see (i) the 'Brief description of Object' (as given on the list exported from the Museum's Modes database), (ii) page number of the Museum's Modes export on which the object is illustrated, and (iii) the 'Museum Record number'.
- b) the relevant pages in the 'Pages of files of objects exported from Museum Modes database'. You will be able to click and open a medium-resolution image (jpeg) of any page, which you can then save to your computer to give you a reference photograph of your object.

As we allocate each object to a volunteer, so Liz Bickerton updates her Interpretation Project database with your details as the volunteer dealing with it. From the Interpretation Project database, she will (a) inform the Museum that you are dealing with the object, (b) with your agreement inform other volunteers that you are dealing with that object, and (c) update the 'List of Objects in the Interpretation Project' on the webpage to show that the object has been allocated. All this helps to keep others informed, and this could also be of help you in your task.

4.1.2 Museum Modes / Accession / photo databases Nigel Blackamore and his Museum support staff and curatorial volunteers in y Gaer can check to ensure that you have any other readily available electronic data on your objects, including identifying what connections there are with the Museum's photographic archive. This is relatively easy to do. At the present time, as the galleries and displays are still being arranged, it can be difficult to arrange for volunteers to view their allocated objects. However, given due notice, this should also be possible. (See also Section 4.2.4 on other potentially relevant information held by Museum.)

4.1.3 Object reference number / name From the viewpoint of the Interpretation Project and any reference files that you set up, we always refer to each object by (a) its Project reference number, and (b) its simple name in Museum's Modes database. Thus, for example, we refer to the Llan-gors Logboat (Museum Record no. 171) as 'Int74 - Logboat'. (You and the Museum would use the more descriptive title of 'Llan-gors Logboat' on the actual paper label or digital label.) See Annex D for more detail.

4.2 Planning and Research before Interpretation

4.2.1 Plan what you're going to do We want you to develop your interpretation in a logical way taking the following three steps:

1. Think about what the interpretation of the collections in the renovated Museum & Art Gallery in y Gaer is aiming to achieve for local people and visitors to Brecon (see Section 4.2.2).
2. In this context, think about and research the history and interest of your object - when and how was it made, what was its purpose, where is it from, who is associated both historically and now, and why is it important to y Gaer (see Section 4.2.3).
3. Think about and develop the key messages and stories that your interpretation can get across and how these can fit into a Main (overview) digital label and a number of secondary digital labels.

4.2.2 Objectives of interpretation in y Gaer The objectives of interpretation in the renovated Museum & Art Gallery were set out in the Activity Plan² for the successful 'Connecting Communities and Collections' application in 2013 for the National Lottery Heritage Fund grant. These now also link into the long-term Vision statement for y Gaer (Annex B).

The interpretation should (not only by digital labels):

- explore and discover the cultural identity and heritage of Breconshire, in particular the inter-relationship of man and nature in Breconshire's dramatic landscape,
- explore and tell the human / community side of stories,
- help the local community to develop and express their own ideas and feelings about their home area (this links into the important role of educational activity in y Gaer),
- enhance visitor experience by providing enjoyment, interesting facts and inspiration to a wide range of ages and interests, and
- signpost other relevant exhibits in the Museum or Art Gallery or places in Breconshire to visit.

The emphasis on Breconshire does not preclude the interpretation referring to relevant people, places or matters outside Breconshire, particularly in other areas of Powys.

4.2.3 Research to inform your interpretation Unless you already have a good understanding of the object, you should carry out research to achieve a broad enough perspective on the object to enable you to structure your interpretation effectively. Aim to cover the points in step 2 of Section 4.2.1, to make notes on what you find out, and to look out for good images (and also consider video or audio material) that could support the interpretative text you will be writing (covered in Section 4.3).

'Research' might be done in several ways. The main approaches will usually be:

- a) searching the internet for productive leads to authoritative documents, relevant images and other material. See Annexes D and F for details and consideration about obtaining text and images.
- b) following up matters thorough library research, discussion with well-informed individuals, taking your own photographs, and - if you have or master the skills - making audio or video recordings.
- c) following up specific leads relating to how or why the Museum acquired the object.

Keep notes (not perfect text) on your research in a separate Word doc or docx file for each object that you research. (See Section 4.1.3 and Annex D about folder / file reference details). Your notes will be handed to the Museum at the end of the project or when you finish work on the object concerned. These notes are a potential source of information to the Museum on the object for future reference. You should record key written references and the URL of key web pages, including those from which you may wish to use images. Also record any relevant information on copyright or acknowledgment. Your research will probably be an iterative process as you return to focus on specific aspects for the secondary digital labels (see Section 4.3.8).

You should talk to your mentor, or possibly another member of the Project Team or other project volunteers, if you become unclear on how to proceed, or on what to focus for your interpretation, and/or whether you've done enough research.

4.2.4 Other potentially relevant information held by Museum The Museum holds some film footage and there could be some important pieces which can be clipped for display in secondary digital labels. The Museum holds some audio archive which might be useful, however it is not yet properly archived and/or may have poor sound quality. Unless there are strong reasons for using this or other audio, because the terminals do not have headphones, avoid disturbance to others and don't use audio.

4.2.5 Develop a structure for your interpretation As stated in step 3 of Section 4.2.1, you should form a view on the key points to be covered in the overview on the Main digital label (which is necessarily limited the 50 words) and how your interpretation can be developed on a number of secondary digital labels.

4.3 Assembling interpretative material

4.3.1 Why we say ‘assembling’ We refer to this part of your task as ‘assembling interpretative material’ because you are doing more than simply writing text or choosing images.

4.3.2 Making an effective set of digital labels Each digital label for your object should contribute to achieving the objectives of interpretation at y Gaer that are stated in Section 4.2.2. Following on from Section 4.2.5, you need to assemble interpretative material in a way that will appeal to visitors, provoke their curiosity in what may be an unfamiliar topic, and encourage them to explore what’s on the digital terminal. Remember, good heritage interpretation is a process of communication and revelation - not simply providing information (Section 1.1).

4.3.3 Key considerations The list below give you key points to bear in mind as you write text, choose images and consider the use of video or audio. The Annexes (see Section 4.3.4) provide more details.

- The scrollable text on each digital label is limited to 50 words because this is as much as the average visitor will want to read. This requires well-structured and easy-to-digest language. Imagine you are writing for a Year 11 (formerly 5th Form) student. See the examples in Annex C.
- As explained in Section 3.2 for Screen C, the text and images on any digital label work together in that (a) the image and scrollable text on the right-hand side of the screen convey the key messages or story for that digital label to the user, and (b) the user is given a flavour of other aspects of the interpretation by the array of titles and images of the other digital labels on the left-hand side.
- The Main digital label for each object provides an overview. It should always (a) explain what the object is and/or who the person involved was, (b) allude to its significance and/or reason for being exhibited (e.g. link to a community or place in Breconshire), (c) indicate which century it dates from or give a specific date(s), and (d) provide / request a clear image of the object (most of the photographs of objects in the Modes database are not of sufficient quality). The overview will be ‘flavoured’ by the left-hand array of titles/images of the secondary digital labels in due course.
- Review the assembled material for the Main digital label and your overall plans for interpretation of your object(s) with your mentor (Section 4.3.7), then finish any further work for the Main digital label before proceeding to research and/or assemble material for secondary digital labels.
- Ensure that each secondary digital label has a well-chosen title and illustrative image (a) to catch the user’s attention, and (b) to give a flavour of what that digital label is about.
- Consider using a ‘scroll-through PDF’ in a secondary digital label. This provides a versatile way to display related images and/or text in a series of full screen screens. For details, see Annex G.
- Consider using a ‘location digital label’ as a secondary digital labels. This might either indicate a location in Breconshire associated with the object (e.g. Llan-gors Lake for the Logboat (Project ref. Int74) or show the location(s) elsewhere in the Museum & Art Gallery of an associated object(s).
- Visitors enjoy learning about people more than inanimate objects or abstract ideas! For example, providing a secondary digital label about being an early fireman will help the interpretation of the Fireman’s helmet (Project ref. Int94). This is in line with y Gaer’s community-oriented objectives.

Finally, do not forget that, for the visitor looking at the digital touchscreen on which your interpretative material is installed, your actual object is also on view close by as an exhibit! Your interpretation could, for example, point out features to examine on the object itself.

4.3.4 Annexes - Examples, Copyright, Technical details etc. The following annexes to this guidance provide examples and detailed specifications or preferences for the way your material is presented.

- Annex C Examples of interpretative text
- Annex D Collecting and saving text, images and audio-video (includes submission form)
- Annex E Glossary
- Annex F Copyright and acknowledgement
- Annex G Producing a ‘scroll-through’ PDF for secondary digital labels

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4.3.5 Copyright and acknowledgement Unless you take the photograph yourself or can find / obtain the assurance that an image is not copyright, you should assume that images you obtain over the internet will generally be protected by copyright as artistic works. This means that either you or the project team will need the permission of the copyright owner(s) if the image is to be used in a digital label. (This does not apply to images that you download and save if they are only a part of your research on your object.) If you have not obtained this permission yourself, you must make a note of any relevant information or contact details regarding the use of images that you wish to use. More information is given in Annex F on 'Copyright and acknowledgement' - accessed as a Supporting Document via the [Interpretation Project webpage](#).

The wording of any necessary copyright or acknowledgement will generally be embedded in a small font on any image that is used in a digital label. This will be done as the assembled material is processed for uploading to the digital terminal (outside the volunteer's task - see Section 1.6).

4.3.6 Groups of objects As explained in Section 2.4, most of the objects to be interpreted are part of a specific display area (e.g. Adelina Patti). We have tried to allocate those objects that have obvious common theme to the same volunteer for interpretation. Where several volunteers have a strong interest in a group of objects, we have either suggested they work as a group, or that the interpretation is done by a lead volunteer and that others suggest further secondary digital labels if they feel that a particular aspect warrants it.

In some cases, two or more objects are similar and one set of digital labels could probably cover them.

4.3.7 Deliver your work via your Mentor As explained in Section 1.5, we want you to carry out your task in stages. The first milestone is to finish assembling material for the Main digital label for your object(s) and to have formed a view on how you will complete the interpretation with a number of secondary digital labels. You should deliver the draft assembled material to your mentor on the standard digital label submission form (downloadable from Annex D). He/she will then review it with you. Please be prepared to consider any suggested improvements. We hope that by this delivery / review process the interpretative material will be to a reasonably consistent standard when it goes forward for Editorial Review, and also that your next stage of research, assembly and delivery of information for secondary digital labels will go as smoothly as possible. (Please note, we are not suggesting this is the first time you should contact or speak to your mentor.)

4.3.8 Next stage of research and assembly of interpretative material The next stage of your task focusses on the further research and then assembly of interpretative material for the secondary digital labels for your object(s). This can be an iterative process with further research to inform your interpretation (as Section 4.2.3) and then assembling further interpretative material (as Section 4.3.3). This could include drawing together a 'Scroll-through PDF' and/or information for a 'Location digital label'. Unless there are strong reasons for using audio with a secondary digital label, because the terminals do not have headphones, we advise against using audio so as to avoid disturbance to others.

4.4 Final comment about this Guidance

This Guidance seeks to provide a framework within which all volunteers and the Project Team can work consistently and productively. For some volunteers, some sections may appear obvious or over-prescriptive. Hopefully, it will help us achieve a successful outcome with the digital touchscreen terminals in y Gaer. For feedback and comment on this Guidance, please contact Mervyn Bramley - see Interpretation Project webpage for contact details.

References

1. Association for Heritage Interpretation, Gillingham, ME7 4PG - Definition of Heritage Interpretation
2. Brecknock Museum & Art Gallery, Connecting Communities & Collections, Activity Plan - Powys CC, March 2013