



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 Updated August 2020

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 approximately 350 selected objects in the Museum & Art Gallery's collections. These objects are exhibited in the galleries in y Gaer where interpretation is 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) in a manner that supports 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) 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 the guidance should also help with this.

This guidance and its annexes are updated from time to time. The current version is posted on the Interpretation Project webpage on 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).

Section 5 summarises the temporary measures taken in July 2020 to display the main digital labels in 'no-touch' mode to visitors during the Covid-19 restrictions. The digital touchscreen terminals will revert to touch screen operation for visitors when it is safe to do so.

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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 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 is delivering 46 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 are 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 350 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 by virtue of its charitable status, including a significant grant from the Garfield Weston Foundation. 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 Blackmore (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 was to run for 2½ years up to the end of September 2020, but this will be extended due to slower progress during the Covid-19 pandemic. Our main aim is to complete the commissioning of all the digital terminals and to have uploaded the Main (overview) digital label for each exhibit, and we are close to achieving this. We also aim to have added secondary digital labels for some exhibits before end of the project. After the project, the ongoing management of the system will be handed over to and led by the Museum staff.

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

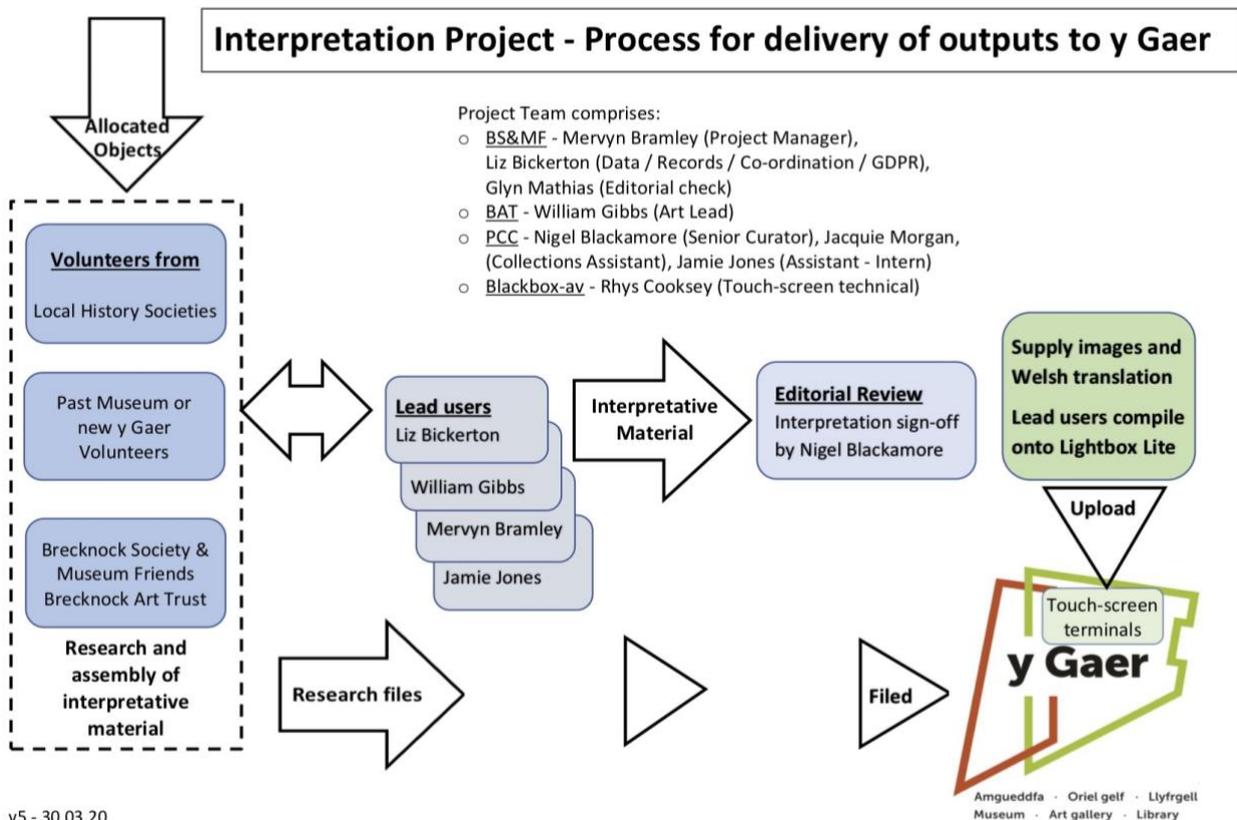
- 1. Supply and installation of the digital touchscreen terminals** together with software by Blackbox-av of Port Talbot - specialists in digital displays. The hardware is built strongly for public use, with the touchscreen and its housing both robust and tamperproof. The digital touchscreen operates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

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2. Research and assembly of interpretative material on the selected objects covered by the digital touchscreens. 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 submits the interpretative material. At the end of the project, all volunteers are also asked to submit 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 current version if you have downloaded a document. The current 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 aim to 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 & 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 (25)
- 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)

The museum exhibits are displayed either in cabinets or in arrangements on plinths. Pictures are mainly on the ground floor in the Sir John Lloyd (Temporary Exhibition) Gallery, the Permanent Exhibition Gallery and the Courtroom. The digital labels for any exhibit that is covered by a digital terminal are viewable at the nearest terminal to that exhibit. The DL number of the specific digital terminal(s) associated with each object is shown in Column E of the master List of Objects, which can be found in the Supporting Documents on the Interpretation Project webpage (see Section 1.8).

2.4 Interpretation panels and labels Interpretation of exhibits in the Museum & Art Gallery is being 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, talks and guided tours. From the viewpoint of volunteers assembling interpretative material for the digital touchscreen terminals, note that the visitor can also 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 is 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 is a briefer coverage than the Main digital label for any exhibit.

Nigel Blackamore and his Museum staff are, or have been, producing the paper labels in parallel and liaison with the Interpretation Project, and these are expected to be completed soon.

3. The Digital Touchscreen Terminals (Hardware and Software)

3.1 Digital terminals The digital touchscreen 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 in Annex A.

We refer to these installations as ‘terminals’ (with a DL number) not ‘tablets’ to emphasise that each tablet is fixed on a stand in a specific location. (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 is compiled and formatted by Project Team members using Lightbox Lite Manager software on separate computers (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 at the terminal does not constrain it from storing / displaying a large number of digital labels, including some as video files.

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.

Screen A - Attractor (standby mode)

This screen appears when the touchscreen has not been used for time. It shows a continuous series of images (1) from the Museum’s photographic archive and related to the area of the Museum and Art Gallery that the tablet covers. Screen A is bilingual - both Welsh and English languages. The touchscreen finger icon (2) invites the visitor to enter and see more screens. The user selects the language by the flag (3) on the next screen.



Screen B - Exhibits covered by the terminal (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. The layout of the basic secondary digital label is similar to the Main digital label.



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; up to about 50 words) 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 Section 4.3 and Annex G); or (b) a video file. Section 4.3.3 has more details on different types of screen. Items (a) and (b) play in full-screen mode 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 or other 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 the template for Secondary label submissions in Annex D for interpretative data required for location digital labels.



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 y Gaer installation. The guidance will be further updated then.

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 receive confirmation of the objects that you are allocated to interpret from Liz Bickerton as the team member responsible for the Interpretation Project records and data. She also confirms 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, (iii) its 'Museum Record number', and (iv) its digital terminal 'DL' 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 can (a) inform the Museum staff 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 could also be of help you in your task.

4.1.2 Access to objects and data held by the Museum Nigel Blackamore and his Museum staff in y Gaer can help to ensure that you are aware of any data held on your objects - for example accession papers not on the Modes database, or related images in the Museum's photographic archive. Access to these while the opening of the Museum & Art Gallery is restricted might not be easy, but your mentor can help you find out what's possible. It might also be less easy for volunteers to view their allocated objects or to access the new images of objects that the Museum has taken recently for the Main digital labels. (See also Section 4.2.4 on 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 Int 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 digital or paper label.) Annex D has more on object referencing.

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 details in 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, why is it important to y Gaer, and what interesting stories might be told (see more in 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) label and a number of secondary 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):

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- 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, facts or matters not specifically related to Breconshire or other parts of Powys. This breadth is needed in particular for the range of stories and facts that are to be covered by the secondary labels.

4.2.3 Research to inform your interpretation Unless you already have a good understanding of the object, you need to carry out some research to achieve a broad enough perspective on the object to enable you to structure your interpretation effectively. Aim to cover step 2 of Section 4.2.1, to make notes on what you find out, and to look out for readily available images (and also consider video 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 considerations 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 the skills - making video recordings.
- c) following up specific leads on what more the Museum knows about 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 textual references and the URL of key web pages, including those from which you may wish to use images. Also record relevant information on copyright or acknowledgment for secondary label images (explained in Section 4.3.9). Your research will probably be an iterative process as you return to focus on specific aspects for the secondary labels (see Sections 4.3.7 and 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 As mentioned in Section 4.1.2, the Museum holds many archive photographs, some further archive and accession notes on some objects that are not on the Museum Modes export, and some film footage. If you don't know whether there might be anything relevant to your object(s) and are not in touch with one of the Museum staff, please talk to your mentor about finding this out. The Museum also holds some audio archive however, because the digital terminals do not have headphones, to avoid disturbance to others you should not to use audio for the interpretation unless there are very strong reasons doing so.

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 label (which is necessarily limited to about 50 words) and how your interpretation can be developed on a number of secondary digital labels or scroll-through screens, each with an interesting and appropriate image and about 50 words of text.

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 gives you key points to bear in mind as you write text, choose images and consider possible use of video. 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 indicated 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), and (c) indicate which century it dates from or give a specific date(s). The image of the object for the Main label is provided by the Museum and many of the photographs of objects in the Modes database are being replaced by new and better photographs. The overview given by the Main label on screen will, in due course, be 'flavoured' by the left-hand array of titles/images of the secondary labels.
- Review the assembled material for the digital label and your overall plans for interpretation of your object(s) with your mentor (Section 4.3.7), then finish and submit any further work for the Main label before proceeding to research or assemble material for secondary labels.
- Ensure that each secondary 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 particular digital label is about. Please follow the guidance on sourcing appropriate images in Section 4.3.8 carefully.
- Consider using a 'scroll-through PDF' for some secondary digital labels. This provides a way to group and display related images and/or text in a series of full-screen labels. For further details and an example, see Annex G.
- Consider using a 'location digital label' (Section 3.2) as a secondary digital label. This could show a location in Breconshire associated with the object (e.g. Llan-gors Lake, famous for the Logboat) or perhaps 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! Some of your secondary label 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 guidance on obtaining and submitting your interpretative material.

- Annex C Examples of submissions by volunteer for (a) Main labels and (b) Secondary labels,
- Annex D Sourcing and submitting images and text, including referencing your files and folders
- Annex E Glossary of key words and style in interpretative text
- Annex F Copyright and acknowledgement of digital images used on secondary labels
- Annex G Producing a 'scroll-through' PDF for secondary digital labels, with example PDF

4.3.5 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 objects with an obvious common

theme to the same volunteer for interpretation. Where more than one volunteer has a strong interest in a group of objects, we have either suggested they work together on the interpretation or asked a lead volunteer to draft the interpretation with others suggesting further secondary digital labels if they feel these are needed. In a few cases, two or more objects are sufficiently similar for one set of main and secondary labels to cover them all.

In some cases, the interpretation of several different objects, perhaps by different volunteers, will benefit from having one or more common secondary labels. We will then ask one of these volunteers to take the lead in producing these (for example, to explain about the Hay Workhouse).

4.3.6 Deliver your work via your Mentor As indicated in Section 1.5, we want you to carry out your task in stages. The first and important target is to finish assembling material for the Main label for your object(s) and to have formed a view on how you will complete the interpretation with a number of secondary labels. You should deliver the draft assembled material to your mentor on the standard main 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 and assembly of interpretative material for draft secondary 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.)

4.3.7 Next stage of research and assembly of secondary labels The next stage of your task will be further research and then assembly of interpretative material for the secondary labels for your object(s). The further research is likely to be needed to inform your interpretation (as Section 4.2.3), and/or to obtaining suitable images (Sections 4.3.8 and 9 below). Your assembly of interpretative material (as Section 4.3.3) should produce a number of draft secondary label submissions, each submitted as a Word document with text and supporting information plus digital image in line with the example secondary label submissions in Annex C. Each secondary label submission should be assembled on the standard Word document submission template (download from the [Guidance webpage](#)) irrespective of whether it is a basic secondary label, a 'scroll-through PDF' or a 'Location digital label'.

Drafting the interpretative text (title and up to 50 words) is perhaps easier than with main labels as it is focussed on the particular secondary label, however the text needs to work well with the proposed image. The additional challenge with secondary labels is sourcing the digital images.

4.3.8 Sourcing images for secondary labels This can get complicated, so please follow the guidance carefully. There are several potential sources of images available to you for secondary labels:

- the Museum's collections of historical photographs and documents and images of the objects.
- your own photographs, artwork, images or videos which you have the right to use.
- images that you identify from websites that you browse in your research.
- illustrations or text in publications and other documents that you examine in your research.
- other photographs, artwork or documents that you know of or come across in your research.

Some of these will involve copyright issues and/or getting permission for use from third parties. This is explained in Annex F on 'Copyright and Acknowledgement', which has a route map (Figure F.1) to guide you through the relevant considerations in sourcing an image. Please help the project team and Museum staff by doing everything you can to select images from sources that do not require time-consuming follow-up or costs to the project. In identifying an appropriate image and source, as well as the obvious matters of the quality and suitability of the image, you will need to consider the following points:

- will the image be freely available or is its use subject to copyright or other restrictions?
- if it is copyright or restricted, are there favourable conditions for its use in our project?
- can permission for this use be obtained (a) relatively easily and (b) no cost?
- what acknowledgement of the owner, copyright holder or source is required?

Annex D on 'Sourcing and submitting images and text' has practical aids and advice to help you with:

- (a) details of potentially useful websites for research, and particularly for sourcing images (Section D.2);
- (b) material to assist you in any correspondence or discussion with third parties that is necessary for getting permission to use an image. This comprises (a) a template for asking permission for use and what acknowledgement is required, and (b) a PDF statement explaining the specific use of the image - i.e. 'non-commercial' use for the public good within a free-access museum (Section D.3.1)
- (c) technical information about the required digital image - type, size and resolution (Section D.3.2); hints on scanning, downloading, screen capture, and taking your own digital images (Section D.3.3)
- (d) submission of assembled material (text; digital image; supporting information) with Word template and image file, including how to reference your folders and files (Section D.4)

4.3.9 Submission of information about your proposed images When you assemble the interpretative material for submitting your draft secondary label on the Word template (as Section 4.3.7), you must provide notes covering (a) the source of the proposed image, (b) its status (public domain or subject to any copyright or licencing), (c) the permission for use that exists or you have obtained (where applicable), (d) any necessary acknowledgement to be displayed on the label, and (e) other relevant information (e.g. contact details or documents) for the Museum records. In some cases, you may have tried unsuccessfully to contact the apparent copyright holder for permission and it may be appropriate to use the image regardless with a disclaimer (Annex F, Section F.3.3). If you have difficulty in finding a suitable image, then please discuss this with your mentor. Further detailed guidance is given in Annex C (for examples), Annex D (notes on the submission template), and Annex F (Section F.5 on information to submit). If you simply cannot find a suitable image, submit the draft secondary label with a 'Suitable image not yet found' marker. Others will then deal with this in due course.

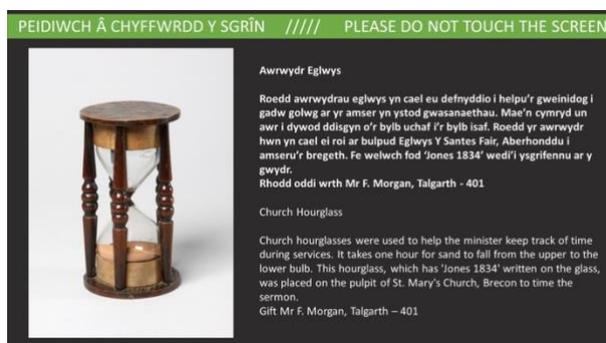
The text for any necessary copyright or acknowledgement details is separate from your 50 words of interpretative text. In some cases, the image provider will embed copyright or acknowledgement details within the image that they allow to be downloaded.

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 interpretation provided by the digital touchscreen terminals in y Gaer. For feedback and comment on this Guidance, please contact Mervyn Bramley - see the Interpretation Project webpage for contact details.

5. Temporary 'no-touch' mode of operation - July 2020 post-lockdown reopening

Each digital terminal displays a series of temporary bilingual Main Labels (as illustrated) for relevant exhibits in 'carousel' mode. This mode is similar to the normal 'standby' mode in which the digital terminals display a series of attractor screens (as Screen A in Section 3.2). The digital terminals will remain locked with 'no-touch' displays until it is safe to revert to the full touchscreen displays and visitors can be allowed to explore Main and Secondary Labels for exhibits by touching the screens.



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