

# CHARTS.

## ARGYLL & ISLES



HERITAGE HORIZONS  
2021-22 Project Evaluation



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# 1.Introduction

Heritage Horizons was designed and delivered as a joint project between the [Culture, Heritage, and Arts Assembly Argyll & Isles \(CHARTS\)](#), and the [Argyll and Bute Museums and Heritage Forum \(ABMHF\)](#) made possible by funding from the [ScottishPower Foundation](#).

The role of [CHARTS](#) as a Scottish Charitable Incorporated Organisation (SCIO), is to support the needs of its members working in the arts, heritage and culture sector, by growing opportunities and supporting ambition. The overall ambition of this project was to specifically support the heritage sector to increase opportunities for engagement with young people, aiming to help address the demographic challenge of an ageing heritage sector workforce. As [ABMHF](#) represents the majority of museums and heritage venues across Argyll and Bute, the combined network resource of both organisations enabled Heritage Horizons to meet its original design aims. With both organisations working together the project was able to provide employability and skills building opportunities to link young people into placements with culturally significant venues and projects. This also provided increased outreach learning and in-class education linked to schools across Argyll and Bute.

- Key stakeholders and project partners included:
- [Argyll and Bute Council](#)
- [Museums Galleries Scotland](#)
- [Developing the Young Workforce](#), Scotland
- [The Rockfield Centre](#), Oban
- [Dunollie Museum, Castle, and Grounds](#), Oban
- [Friends of Kilbride](#), Oban
- [Mull Museum](#), Isle of Mull
- [Screen Argyll](#), Isle of Tiree
- [North West Mull Community Woodland Company](#), Isle of Mull
- [The Argyll Collection](#) (Argyll and Bute Council)
- [Dunoon Burgh Hall](#), Cowal
- [Castle House Museum](#), Cowal
- [Historic Kilmun](#), Cowal
- [Campbeltown Museum](#), Kintyre
- [Tacit-Tacit](#), Dunoon

[Heritage Horizons](#) was also supported by a regional strategic working group, consisting of representation from [CHARTS](#), [ABMHF](#), [Argyll and Bute Council](#), and [Live Argyll](#). Over the course of the project, the working group was key in enabling CHARTS to grow its support of the heritage sector, strengthen existing partnerships and build new collaborations.

This report prepared by Pamela Campbell, Heritage Manager,(Argyll North) outlines the activities (Sections 2-5) and evaluates (Section 6) the Heritage Horizons project (2021-2022), providing workable models and good practice case-study examples for youth engagement and participation (Section 4). This intends to assist in further developing and promoting creativity in the heritage sector, building on lessons learned from the project and offering practical tips for going forward (Section 7).

Kathleen O'Neill (Director, [CHARTS](#))



## 2.Project Overview

[Heritage Horizons](#) ran for 12 months from April 2021 until May 2022, and management of the project was divided geographically across two regions in Argyll; the north (Oban, Isle of Mull, Isle of Tiree) and the south of Argyll (Cowal and Kintyre). Two Heritage Managers, Kirsty MacNab and Pamela Campbell were responsible for each of the geographical regions, supported by Kathleen O'Neill, Director of [CHARTS](#). The project also received additional staff support from Muriel MacKaveney, Project Coordinator, Kirsten Millar, Heritage Horizons Digital Marketing Apprentice and James Coutts, [CHARTS](#) Communications & Marketing Coordinator.

Project placements with heritage host organisations keen to build youth engagement opportunities, broadly consisted of 6-12 week creative work-experience and skills-building opportunities, including training and accreditation, school trips and events. Resource packs and activities for schools, outreach workshops and events were also developed for young people.

[Heritage Horizons](#) also included by design from the outset, opportunities for peer-to-peer development via a series of online webinars and talks around themes of heritage-community and youth engagement (see Section 3.1).

### 3.Aims & Outcomes

Heritage Horizons set out to enable empowering opportunities for young people across Argyll and Bute, meeting regional and national policy:

- [Scottish Index of Multiple Deprivation \(2020\)](#) – focussing on areas in the top 20% overall population of the in terms of rural income and employment (Dunoon, Cowal and Campbeltown, Kintyre), as well as island communities;
- [Scottish Government National Island Plan \(2019\)](#) – promoting support for island venues and providing skills-building and training opportunities for young people on island communities (Isle of Mull, Isle of Tiree);
- [Argyll and Bute Council's Economic Strategy \(2019-2023\)](#) – targeting the region's strong cultural identity and heritage assets that attracts people to live within and visit Argyll, with tourism providing 25% of all private sector jobs across Argyll and Bute;
- [Outcome Improvement Plan \(2013-2023\)](#) prioritising 'Place & People', supporting the future sustainability of creative sectors, promoting skill development and raising awareness of young people of further and higher education, and addressing barriers to work and skill development;
- [Argyll and Bute Rural Growth Deal](#) – attracting skills, local people, visitors, and businesses;
- [Argyll and Bute Youth Work Strategy \(2014-2019\)](#) Ambition and Outcomes – promoting and celebrating youth work and achievement, strengthening workforce capacity, and youth employability skills are key ambitions across Argyll and Bute;
- [National Gaelic Language Plan \(2018-2023\)](#) and the [Argyll and Bute Council Gaelic Language Plan \(2018-2022\)](#) – increasing opportunities for young people and the wider community in learning, using, and developing Gaelic language skills.
- [Community Learning and Development \(Scotland\) Strategic Partnership Plan \(2021-2024\)](#) – addressing the ageing workforce in the heritage sector and societal inequities, particularly in rural communities which are dominated by volunteer roles. A lack of confidence, opportunities, or knowledge of opportunities and limited transport and funding were identified by young people as key barriers to skills and employment;
- [Highlands and Islands Enterprise Management Report \(2018/19\)](#) – providing youth opportunities in rural areas and islands, where outward migration of young people (15-19) is common. Youth employment is on the rise across Argyll and the Islands, with an unemployment rate of 8.9%, which is above both the Highlands and Islands (7.8%) and national (8.3%) rate, indicating significant barriers to employment for young people across ([HIE Argyll and the Islands Area Profile, 2020](#));
- [Culture Strategy for Scotland Report \(2020\)](#) – promoting inclusive engagement, and addressing barriers to cultural inclusion, through opportunities to engage with cultural heritage activities and events, which have been shown to benefit and improve health and social wellbeing at both an individual and community level;
- [CHARTS](#) Business Plan – supporting collaboration and partnerships between CHARTS members and Argyll's education, community, culture and tourism-economy sectors, increasing opportunities for young people, and also strengthening the existing heritage infrastructure.

In Summary, the Heritage Horizons project aimed to:

- Build and support partnerships and youth-centred opportunities with local heritage venues, organisations, and networks in recognised areas of employment and income risk and island communities across Argyll and Bute;
- Promote youth engagement with pivotal public, private, and voluntary sector heritage venues;
- Raise awareness of local heritage through youth engagement in workshops, events, and site visits, targeting 300 individuals;
- Support and facilitate accredited training and learning opportunities with recognised awards and qualifications (e.g. [Trinity College Arts Award](#), [Archaeology Scotland Heritage Hero Award](#));
- Support and coordinate 12 skills-building placements of up to 12 weeks in participating heritage venues;
- Provide a platform for youth peer-networking and support, developing energised creating-learning connections both in-person and online.





## 4. Project Deliverables

Heritage Horizons directly engaged over 650 young people over the course of the project in a range of activities detailed in this section, ranging from skills-building placements, to in-person and online events and activities for school pupils. Over 750 indirect beneficiaries were also engaged through avenues such as participants and attendees of Heritage Horizons supported workshops and events, as well as organisations and individuals supported by or affiliated with the project.

Heritage Horizons took place during the COVID-19 restrictions which impacted the schedule, staff, and opening hours of many of the partner sites and organisations. Despite limited access to sites, and the uncertainty of in-person events, the project was able to meet key targets, beneficiaries, and milestones through a hybrid delivery of in-person and online remote activities, and a flexible timeline which responded and adapted to partner and participant needs.

### 4.1 Skills-building Placements

The placements included a combination of on-site and remote working, promoting an inclusive and flexible working environment and responding to the impact of COVID-19 on small organisations and venues (e.g. reduced staff and limited opening hours).

Placement opportunities were advertised with help of our partner organisations, including [Skills Development Scotland](#) and [Developing the Young Workforce](#), in addition to schools, colleges (Argyll College), and universities (University of Highlands and Islands, University of Glasgow) across Argyll and central Scotland. A project launch event (see Section 3.1.3) invited speakers from the partner organisations to provide details of the placements and allowed young people to ask questions and receive support with their application if required. These presentations were made into short [YouTube clips](#) to help advertise the opportunities across social media and the [CHARTS website](#).

Each placement was directly supported by both a Heritage Horizons Project Manager and their assigned Mentor based at each heritage-host venue. Digital support, including tailored training and guidance (both in-person and remotely) was also provided by a dedicated [CHARTS](#) Digital Marketing Apprentice, overseen by the Communications and Marketing Coordinator. Funding for the volunteer placements covered all expenses (including transport, accommodation if required, sustenance and materials required for their project) and external training, accreditation, and/or memberships of leading museum and heritage organisations. Detailed case-studies are presented in Section 5, and the evaluation of the placements are presented in Section 5. An overview of each of the placement projects and participants are outlined on the opposite page:

#### 4.1.1 Joan Eardley 100 Exhibition Assistants, The Argyll Collection - Dunoon Burgh Hall, Cowal Jack McElroy & Amy Johnstone

Amy and Jack spent 12 weeks as Exhibition Assistants at [Dunoon Burgh Hall](#) planning, conducting research, and writing and designing interpretation panels for the Joan Eardley Centenary Exhibition.

Supported by the Dunoon Burgh Hall and Argyll and Bute Council, the exhibition was drawn from the [Argyll Collection](#), the [Lillie Art Gallery](#), and the [Clydebank Museum](#) celebrating the life and work of Joan Eardley (29th April – 12th June 2022). The [Argyll Collection](#) is a valuable School's resource and is a nationally significant collection originally initiated by Naomi Mitchison and Jim Tyre with the support of the local authority, which contains a unique collection of 173 artworks, including Eardley's 'Girl with a piece'. Amy and Jack both achieved [Gold Archaeology Scotland Heritage Hero Awards](#) and [100 hour Saltire Awards](#) as a result of their work. A detailed case study of their placements is presented in Section 5.1.





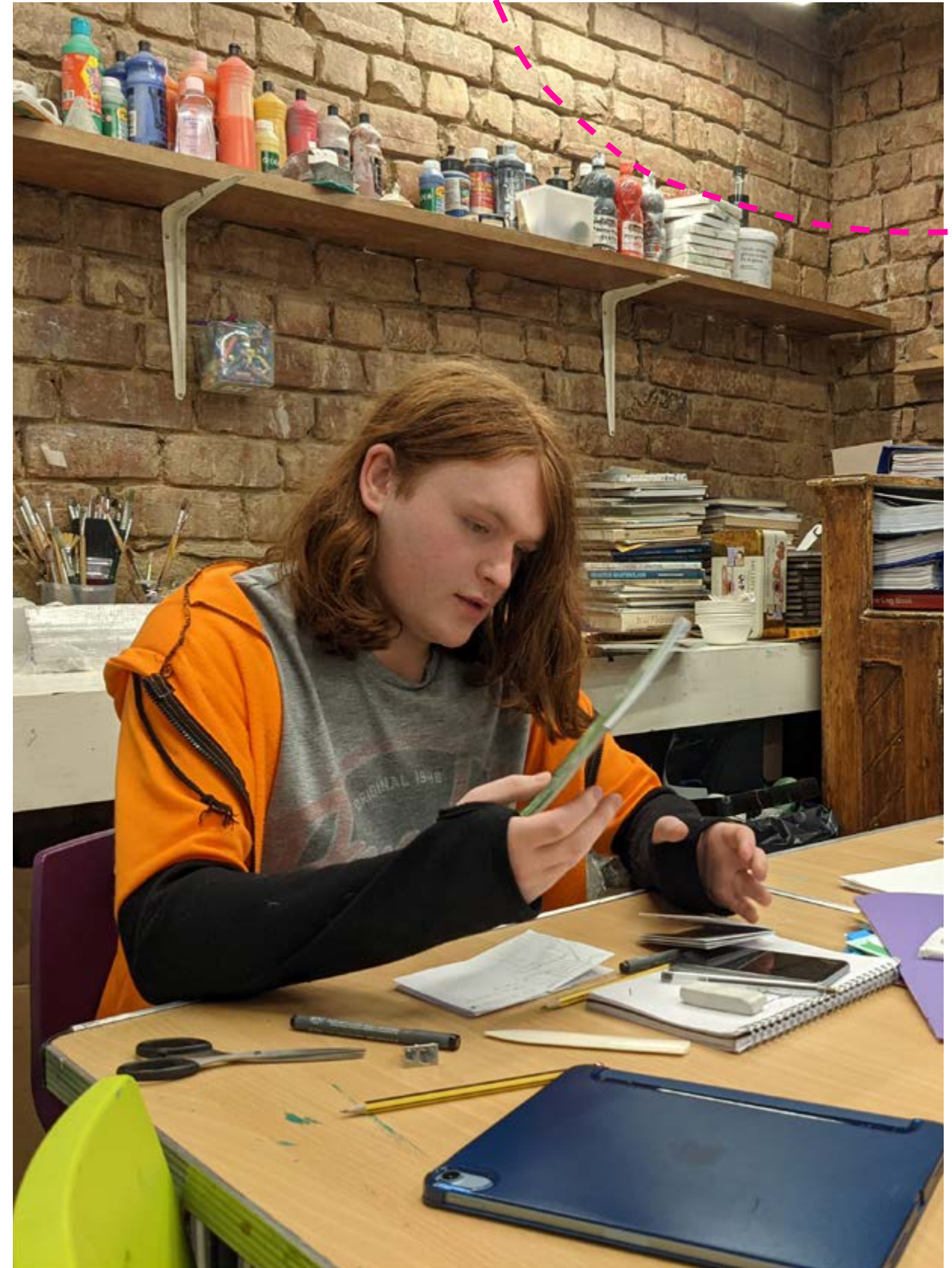
## 4.1.2. 'Zine-Making: History & Heritage of Dunoon Burgh Hall' Cowal

Ella Langton, Yeliz Altin, and Thomas Brunton

Ella, Yeliz, and Thomas took part in nine creative sessions over three months with artist [Sandi Kiehlman](#), where they learned about the history of [Dunoon Burgh Hall](#) and explored artistic approaches to interpret the history in their own zine. A zine is a self-published, folded and stapled booklet, produced by cutting and sticking text, artwork, and images together. Following an introductory session from the [Glasgow Zine Library](#), the participants researched and created their own interpretive zines. The 90-minute sessions covered techniques such as sketching, printmaking, digital drawing, and collage, as well as creative guidance from [Sandi](#), and support from mentor Jenny Hunter at Dunoon Burgh Hall. Each participant achieved a [Trinity College Bronze Level Arts Award](#) for their placements.

*"I loved the sharing of skills and the opportunity for trying different media. I got to look at the Hall archives - it was an incredible insight into the entertainment that people used to enjoy and the lives that they possible had" - Ella Langton*

*"We tried marble painting where we had to spray shaving cream into a tray and mix fabric paint into it. It was a lot of fun experimenting with marble painting and I would like to try it again" - Thomas Brunton*





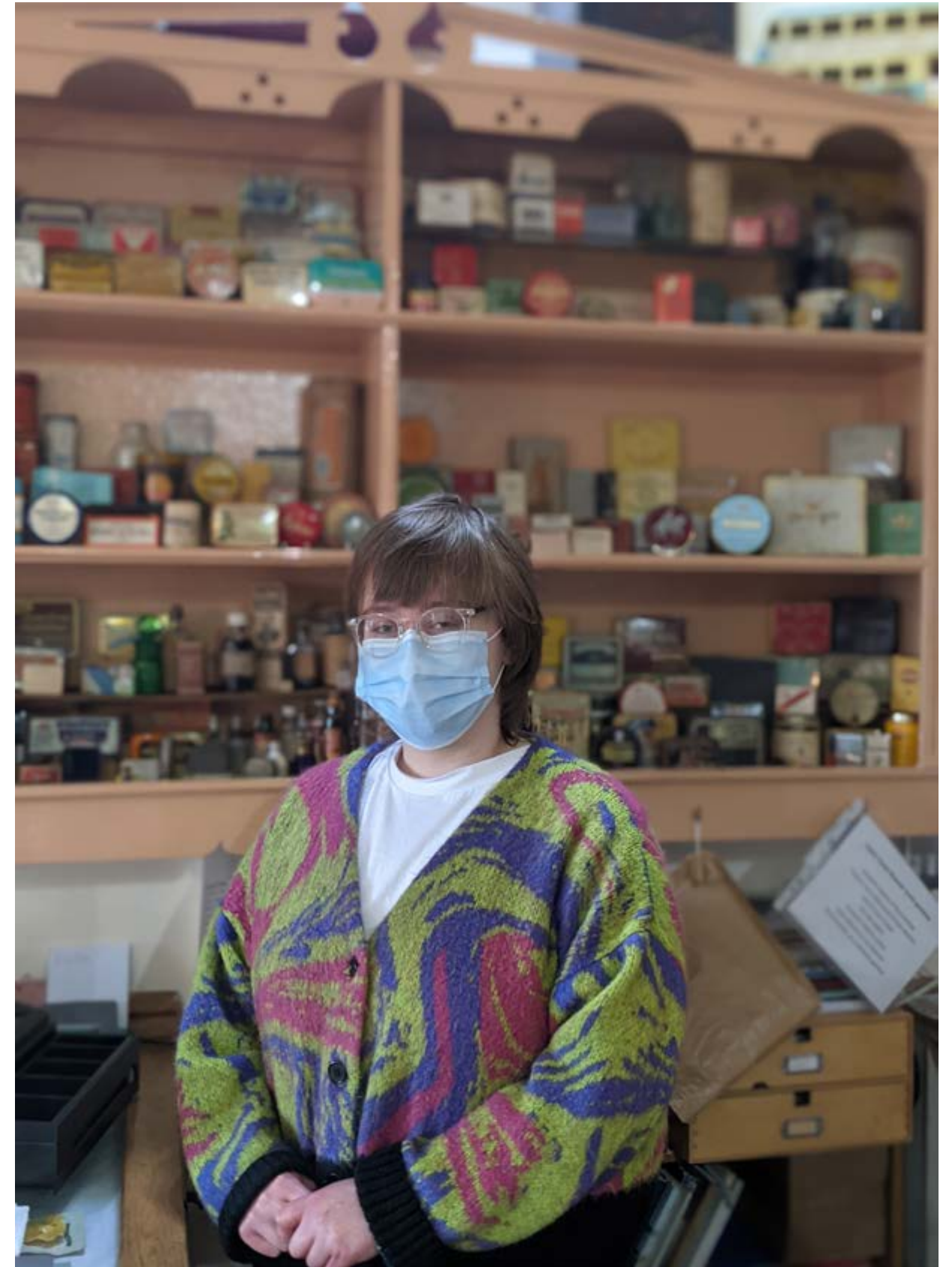
### 4.1.3. 'Creating Great Visitor Experiences' Castle House Museum, Dunoon, Cowal

Iona Tytler

Iona took part in a 12-week placement to create a museum display of female clothing at [Castle House Museum](#), introducing the subject of the local suffragette movement and its significance to Dunoon and the museum. Iona accessed the museum's collection, the [British Newspaper Archive](#) as well as books and resources to conduct her research for the display. Their project also focussed on visitor experience, and how visitors engage with the local historical past, and they undertook training in tour guiding, welcoming visitors, providing access to collection archives, and exploring new resources for self-led visitor experience. Internal practical training was provided in object handling, museum displays and collections, and archiving. Iona was also internally supported through 'Guiding is Fun: Communication and Professional Skills for Tourist Guides' training from the Scottish Tourist Guide Association at Castle House Museum. Iona also created an interactive display through a PPT presentation which was shown on a tablet as part of the exhibit, was displayed from April 2022 in Castle House Museum. Iona achieved a [Gold Archaeology Scotland Heritage Hero Award](#) and [100-hour Saltire Award](#) for her project.

*"I developed visitor service skills and a welcoming front of house persona, alongside object handling skills, and how to create text for a museum display. I also had the chance to be trained by a STGA trainer and learnt how to disseminate historical information on a guided tour." - Iona Tytler*

*"I feel Iona has been of great benefit to the museum and would say the greatest improvement I have witnessed is in her hands-on / practical skills. It was a boon for me to be able to assign her tasks and know these would be done to a high standard without much need for supervision." - Andrey Kelly, Museum Manager at Castle House Museum*





## 4.1.4. 'Exploring the Heritage of the Oban Dye Garden' Rockfield Centre, Oban

Naoko Mabon

[Naoko](#) spent 12 weeks leading a research-based collaboration at [The Rockfield Centre](#), working with textile artist [Deborah Gray](#) and heritage expert [Mhairi Ross](#), to investigate the heritage of Oban through the lens of natural dyeing and colours from natural pigments. The project involved researching the plants at The Rockfield Centre [Dye Garden](#), mapping their history and uses through the Rockfield archives and from unwritten stories from local people. The collaborative project contributed to the '[Oban Heritage of Colours](#)', where Naoko and the team created an interactive digital map of historical gardens where a collection of written works and photographs illustrate Oban's dyeing and growing heritage. Naoko was supported by Heritage Horizons as a professional to further assist to support community and youth development in the future at the Rockfield Centre, which included leading guided walks for public outreach and leading workshops for young people at the [Young Archaeology Club](#). She was supported through the STGA 'Guiding is Fun: Communication and Professional Skills for Tourist Guides' training, and received a [Gold Heritage Hero Award from Archaeology Scotland](#) for her contribution.



*"Why we wanted to engage with the young archaeology club through this project is that there is a very interesting connection between creative practice and archaeology. Another inspiration is Hamish Henderson, who is a folklorist and activist, who was behind the revival of Scottish tradition - he described tradition as a carrying stream, which is a constant stream, and if we translate the tradition to heritage, then heritage is not something dead, or that has stopped, or something that has happened in the past, but is actually continuing. Engaging with young people is the only way to carry this heritage to the next generations. My responsibility is to listen to older generations' stories, and make sure to pass on these stories, adding my interpretation as well, and engage with the younger generation to make sure this stream does not die." - Naoko Mabon*



## 4.1.5. 'Historic Kilbride Heritage Trail Development' Friends of Kilbride, Lerags, Oban

Samuel McManus-Shanks

Sam spent 12 weeks on a project working alongside volunteers of [Friends of Kilbride](#) to devise a plan for creating a digital tour for Historic Kilbride, a multi-period ecclesiastical site near Oban. Sam conducted research via archival materials (e.g. [Canmore](#), historic maps from the [National Library of Scotland](#)) and collected quotes and insights via interviews from unwritten stories from locals and experts and the Friends of Kilbride volunteers, to write an interpretive script for the tour. The tour Sam planned is hosted on the [Friends of Kilbride Website](#). QR code panels placed at each stop of the tour, planned out by Sam with support and guidance of his Mentor, Julie Ruddock, Trustee of Friends of Kilbride link visitors to entries (e.g. audio, text, images, video) on the website. Sam achieved a [Gold Archaeology Scotland Heritage Hero](#) award for his contribution to the visitor experience to Friends of Kilbride.

*"Overall, designing the Digital Trail has taught me how to work well independently with the tasks that I had to work on alone but also how to work well as part of a team as my placement involved working with many members of the charity, Friends of Kilbride. Designing a Digital Trail has also helped me to gain a valuable insight on how to give a Heritage tour for visitors which I think will be beneficial if I have any roles in the Heritage sector in the future."*

*Samuel McManus-Shanks*





## 4.1.6. 'Celebrating Mull Museum's 50th Anniversary' Tobermory, Isle of Mull

Beáta Szeleccki

Beáta completed a 12 week project, working under the mentorship and guidance of Olive Brown, Museum Secretary at [Mull Museum](#), to create a commemorative window display in the museum to celebrate and tell the story of the museum's 50th Anniversary. Beáta led the project, planning, researching and creating the display, with support from the archives, library, and team at Mull Museum. Beáta achieved a [Gold Archaeology Scotland Heritage Hero award](#) for her creative window exhibit, which has been on display since February 2022. A detailed case study of this placement and Beáta's project is presented in Section 5.2.

*"I learned how to use the archive and the library, and to make the display, but the biggest thing is that this placement made me braver. I'm a very introverted person without any self-confidence. I applied for the placement just before the deadline. It was a very big thing for me. I don't regret it as it gave me a lot of faith in myself, and the door opened so that my dreams and ideas would come true. I thoroughly recommended the Heritage Horizons placements to young people because they can find their path in their life. I would do it again." - Beáta Szeleccki*





## 4.1.7. 'Storas Ulbha: A story waiting to be told!'

### Isle of Ulva

Abbie McFadyen

Abbie spent 12 weeks volunteering with the [North West Mull Community Woodland Company \(NWMCWC\)](#) on a project researching the history of the people of the Isle of Ulva, with a focus on clan history and the women of Ulva. She visited the [Argyll Papers at Argyll Estate](#), Ulva House, and [Mull Museum](#) to collect research, as well as learning from others in the NWMCWC, and assisted on the ongoing projects to explore Ulva's past and developing Ulva House. Abbie attended the STGA 'Guiding is Fun: Guiding is Fun: Communication and Professional Skills for Tourist Guides' training course, enabling her to put research and skills into practice by leading tours on the history and heritage of Ulva for visitors over the summer. She achieved a Gold Heritage Horizons Award and a [100-hour Saltire Award](#) for her project.



*"One of the skills I've developed is called Palaeography. Palaeography is where you take an old document and you rewrite it in a way that people today will understand. A lot of the old writing is considered quite scribbly, and a lot of people don't know how to read cursive, and a lot of the documents are also in Latin as well, which is quite hard to try and translate. I think old buildings and historical buildings are incredibly important, as they have made history. Without that building there, a lot of its history wouldn't have existed." - Abbie McFadyen*

*"You can't understand the present society or the future until you actually go back and look at the past and see how it developed from there. There's a lot of things that are happening now and you can link back to the past. It's all connected and it's quite incredible how it's all linked together" - Abbie McFadyen*



## 4.1.8. 'The Full Museum Experience' at Dunollie Museum, Castle, and Grounds

### Neerja Sutaria

Neerja planned her 12 week project around [Hope MacDougall's](#) archival material at [Dunollie Museum, Castle, and Grounds](#), undertaking research, and identifying themes to produce an introductory panel for 'Hope, Behind the Lens'. Neerja's research was supported by her Mentor Emma Sutcliffe, the General Manager at Dunollie. Neerja accessed the archival material at Dunollie, and studied Hope's personal diaries, her correspondence with organisations and individuals, her notes, and her photography collection to conduct research for her project. She spoke to local people and heritage experts such as Catherine Gillies, who knew Hope personally, to get a feel for who she was as a person. She also conducted independent research into Oban's history and Scottish women collectors in the 20th century to aid in her interpretation. Neerja's panel was on display from April 3rd until the end of 2022 at Dunollie. In addition to in-house training, Neerja was supported through external training from the [Museums Association](#), and achieved a [100 hour Saltire Award](#) and a [Gold Heritage Hero Award from Archaeology Scotland](#) for her work with this project.

*"I created a timeline covering 12 weeks for going through Hope MacDougall's archival material, undertaking research, and identifying themes to eventually produce an introductory panel for the upcoming temporary exhibition titled 'Hope, Behind the Lens'. I developed curatorial and research skills, practised planning my time well, gained knowledge of museum archival systems, and improved my knowledge of the region surrounding Oban."- Neerja Sutaria*





# 4.1.9. The Ringing Stone | Clach a' Coire, Screen Argyll, Isle of Tiree

Jamie MacDonald

Jamie spent 12 weeks creating a [short film](#) that explores the myth around the Ringing Stone (Clach a' Coire), a glacial erratic steeped in local folklore and legend, situated between Balephetrish and Vault on the Isle of Tiree. Supported from the outset by [Screen Argyll](#) to engage in Heritage Horizons, Jamie's project involved planning, researching, interpreting, creating music, and recording for his short film, supported by his mentor, Jack Lockhart, at Screen Argyll. Jamie's project also explored virtual reality by scanning the Ringing Stone and generating a [3D model](#) (shown below). Jamie achieved a [Gold Heritage Hero Award from Archaeology Scotland](#) for his interpretive project.



Heritage Horizons placement holder Jamie MacDonald who worked with Screen Argyll on The Isle of Tiree has created a film and 3D scan of the Ringing Stone. In his film, Jamie shares the history and tales linked to the erratic boulder, looks at its unique acoustics properties and creates a 3D scan which can be viewed here via the QR code.





## 4.2. Activities and Resources for Schools

Heritage Horizons provided increased learning materials and resources and included outreach education, accredited learning opportunities, heritage site visits, prizes and awards for pupils at selected primary and secondary schools across the targeted areas of Argyll and Bute. Primary pupils (P1-7) and Secondary Pupils (S1-3) in Geography, Gaelic, and Art and Design subjects participated in Heritage Horizons. Examples of these are outlined below:

### 4.2.1. Celebrating Gaelic in Argyll / A' Comhar-rachadh na Gàidhlig ann an Earra-Ghàidheal - School Resource Packs and Competition

To celebrate [Seachdain na Gàidhlig](#) / World Gaelic Week (21-27 March 2022), Heritage Horizons targeted Gaelic speakers and learners in partnership with Gaelic Community Development, [Argyll and Bute Council](#). This resulted in the production of digital arts [resource packs](#) for Primary and Secondary School pupils. This project was designed and delivered to support both national and regional Gaelic language and culture strategic plans (e.g. [National Gaelic Language Plan \(2018-2023\)](#), [Argyll and Bute Council Gaelic Language Plan \(2018-2022\)](#)). The packs aimed to promote the Gaelic language, poetry and storytelling, increasing access to Gaelic for young people.

A competition was also held for participating primary schools, to promote learning and engagement of Gaelic through exploration of the local wildlife in Argyll and Bute, involving a classroom activity to create a collaborative collage using gathered recycled materials. Submissions were judged by Alasdair White, University of Glasgow, and the [winning entries](#) received [Gaelic Book Council Tokens](#), and all participating pupils received certificates for taking part.

### 4.2.2. JE100 Teacher's Pack

An exhibition catalogue has been created to support teaching of Eardley's work in secondary schools. The pack contains activities and learning around Earley's life, a timeline of her work, scholarship travels, Townhead, and her working process. This also includes images and interpretation for all the works in the exhibition. The pack will be available to download via the [CHARTS website](#) in Autumn 2022.





### 4.2.3. We Are Building a Beach Hut, Dunoon

Heritage Horizons also further supported the project '[We Are Building a Beach Hut](#)' aiming to collate the research and resources to create a prototype beach hut for the future, using traditional building skills and materials. The project, designed and delivered by Hannah Clinch of [Tacit-Tacit](#) explored the heritage and use of beach huts at the West Bay, Dunoon, as well as offering opportunities to better understand present day water quality, environmental changes and considerations in our changing climate, and the surge in the area being used again for open water swimming and leisure activities. Secondary school pupils in S3 studying Graphic Communication, Practical Craft Skills, and Geography at Dunoon Grammar School were involved across the project: Graphic Communication skills pupils engaged in a project to design their own beach huts; Practical Craft Skills pupils attended workshops on traditional building, woodwork, and craft skills, and Geography pupils undertook a green mapping project of the area. 48 Detective and Explorer [Archaeology Scotland Heritage Hero Awards](#) were achieved by pupils across the three subjects.



### 4.2.4. School Trips & Site Visits

#### 4.2.1. School Trip to Castle House Museum

Secondary school S3 pupils studying History at Dunoon Grammar School were supported by Heritage Horizons on a site visit to [Castle House Museum](#) in November 2021. The trip marked the beginning of a local history unit, where 73 pupils received a tour of the museum, including Iona Tytler's display (see Section 4.1.3.), the Castle Hill site, and took part in activity to create a short presentation around a subject/object they discovered at Castle House Museum.

#### 4.2.4. School Trip to Dunoon Burgh Hall: Joan Eardley 100 Exhibition

Secondary school pupils studying Art at Dunoon Grammar School were supported by Heritage Horizons to visit the Joan Eardley exhibition at [Dunoon Burgh Hall](#) on the opening day of the exhibition. Ten pupils were given a tour during the setting up of the exhibition and learned about the planning, preparation, and interpretation behind an exhibition.

#### 4.2.5. Scottish Careers Week

To increase youth awareness of the local career opportunities in the heritage sector, Heritage Horizons produced an online resource and presentation on the heritage assets in Argyll and Bute for Lochgilphead High School contributing towards a virtual careers fair they hosted as part of [Scottish Careers Week](#), an event organised by [Education Scotland](#), [e-Sgoil](#), [Founders4Schools](#), and [Skills Development Scotland](#). The resource allows school pupil's to explore the different types of careers and opportunities available within museums and heritage. The materials are accessible to schools across Argyll and Bute, helping to raise awareness of the heritage sector across the area.



## 4.3. Workshops & Events

In addition to the Heritage Horizon online Seminar Series, a variety of peer-networking, community-engagement, and public workshops and events were supported by the project or held as part of placement delivery. This section provides an overview of the variety of activities that took place.

### 4.3.1. Placement Holder Online Networking Event

Early into the placements, an informal networking event was hosted by the Heritage Managers over Zoom for placement holders to share their projects and meet other placement holders. This event took place in the evening of January 17th 2022. Each participant presented an overview of what their project involved, the placement location and described aims and what they were most looking forward to over the course of their project. Themed discussions were also facilitated via breakout room session, where participants discussed their background and experience, their interest in heritage, and their goals and aspirations in the heritage sector for the future. This improved confidence and brokered new relationships between project partners and young people.

### 4.3.2. Natural Dyeing Workshop, The Rockfield Centre, Oban

A natural dyeing textile workshop ‘[Colour from kitchen waste](#)’ was hosted by textile artist [Deborah Gray](#) at [The Rockfield Centre](#), supported by Heritage Horizons. Deborah is an experienced teacher of textile crafts (including dyeing, spinning and knitting), and supported the skills-building placement (see Section 4.1.4.) on the heritage of Oban dye gardens. This relaxed workshop began with a tutorial for 25 young people and adults on how to extract colours from two to three different kitchen waste items and fix the dyes onto cotton or linen fabric and wool yarn.

### 4.3.3. Turas: Hermitage Park Illuminations

Heritage Horizons engaged with [Turas](#), a free, public evening of light projections in Hermitage Park, Helensburgh in celebration of [Seachdain na Gàidhlig](#) (World Gaelic Week, 21–27 March) on March 24th 2022. The event highlighted the [Celebrating Gaelic in Argyll / A’ Comharrachadh na Gàidhlig competition](#) (see Section 4.2.1.)



### 4.3.4. POP Shop, Dunoon

[The POP Shop](#), a space focused on sustainable design and heritage, hosted the exhibition opening of Community Building (22/06/22), organised by [Tacit-Tacit](#). Community Building showcased the work of young designers and makers from Dunoon Grammar School and members of the local community of Dunoon’s West Bay who took part in workshops and research activities associated with the ‘[We are Building a Beach Hut](#)’ (See Section 4.2.3.) This took the shape of films, info boards, and design concepts of what could be built at Dunoon’s West Bay. During the opening, the POP Shops’ workshop space was open to the public helping to facilitate conversation about what a sustainable and environmentally friendly beach hut project could look like.

This project also delivered additional community engagement and economic benefits. Examples of these over the course of the exhibition include use of the POP Shops’ workshop space, where free practical-skills workshops were hosted, promoting traditional crafts, such as ‘Traditional Basic Joinery’, ‘Make a Tool, Use a Tool’, ‘Boatbuilders Hut Roof’, ‘Coppiced Hazel Weaving’, and ‘Frame the View’. Artist, Walter Newton, was also commissioned towards the development of the Beach Hut, by Tacit-Tacit, to create a mural to represent the characters and heritage of the West Bay, Dunoon.



## 4.4. Peer Learning Network: Online Seminar Series

In order to facilitate knowledge sharing, peer-networking and support within the museum and heritage sector and encourage public interest, a series of online seminars and talks were run over the course of the project. The seminars were built around themes of youth engagement, participation, and community development in the heritage sector. It also allowed an opportunity to showcase the activities and achievements of the placement holders, and established a youth peer-network, focussing on skills and confidence building.

### 4.4.1. Heritage Horizons Launch Event

To celebrate the launch of the project, and to advertise the projects and opportunities available, an evening of presentations and Q&A was held online over Zoom on August 20th 2021. Speakers across Argyll South included: Jennifer Bryson, the Chair of [Historic Kilmun](#); Patrick Gibb, Treasurer of [Strachur Smiddy](#); Nicola Hackett and Robert Judge from [Live Argyll](#); Jenny Hunter, Creative Arts and Education Manager at [Dunoon Burgh Hall](#); and Charlie Cairns, Hermitage Park Manager at [Argyll and Bute Council](#). Speakers across Argyll North included: Elisabeth Stevenson, Heritage Officer at [The Rockfield Centre](#); Olive Brown, Museum Secretary at [Mull Museum](#); Anne Cleave, Chair of [Argyll and Bute Museums and Heritage Forum](#) speaking on behalf of [North West Mull Community Woodland Company](#); Seymour Adams, Chair of [Friends of Kilbride](#); and Emma Sutcliffe, General Manager for MacDougall of Dunollie Preservation Trust at [Dunollie Museum, Castle and Grounds](#).

### 4.4.2. 'DIY Design for Heritage' Webinar by Hannah Clinch, Tacit-Tacit

Designer and sustainable development consultant Hannah Clinch of [Tacit-Tacit](#) and the [POP Shop](#) (see Section 4.4.5.) hosted 'DIY Design for Heritage' an online workshop which shared resources, tips and tools aimed at heritage providers, community and volunteer-run heritage spaces. During the workshop Hannah shared information about the important place of design in heritage and how simple, low-cost design tools could be employed by heritage providers to inform project development, create impactful visitor engagement and enhance the visitor and community experience of place.

### 4.4.3. 'Love Heritage' Hub Webinar

This online event showcased short video presentations from four of the young people taking part in Heritage Horizons skills-building placements, where they shared work placement experiences. Abbie MacFadyen (see Section 4.1.7.), Beáta Szeleczki (see Sections 4.1.7. And 5.2), Iona Tytler (see Section 4.1.3.) and Samuel McManus-Shanks (see Section 4.1.5.) discussed what they had learned so far on their placements, what skills they have developed, and their tips for creating a youth engagement project with a number of heritage and museum organisations. This webinar was open to both young people interested in early work experience in the heritage industry and organisations aiming to meaningfully engage young people or seeking to create placements. Q&A's followed the presentations with discussions around the barriers to youth engagement and how venues and organisations can increase their reach to local young people.

### 4.4.4. 'Developing Community Engagement Projects with Emma Sutcliffe of Dunollie Museum, Castle and Grounds'

Emma Sutcliffe, General Manager of [Dunollie Museum, Castle, and Grounds](#) shared her experience of applying for a National Heritage Lottery Funded grant for Dunollie's initiatives in growing community engagement and recovering from the impact of the pandemic. Emma's insights into the planning, application process, and project development was received well and valuable to staff and volunteers, involved at similar scale heritage venues and organisations. A recording of the webinar is available as a resource on the [CHARTS YouTube Channel](#).





## 4.5. Celebration of Achievement Event

At the end of the Heritage Horizons project, a [Celebration of Achievement](#) in-person event was held to present certificates and awards to young people (see Section 3.2) and celebrate the range of youth achievements and increased engagement in heritage. The event was held at [Dunoon Burgh Hall](#), a key project partner venue, also acting as hosts of other skills building placements (see Section 3.1.1.) and tours of the Joan Eardley 100 Exhibition, were led by placement holder Amy Johnstone (see Section 4.1.1. & 5.1) as part of the celebration of achievement event. Presentations were given from a range of speakers involved in the project, and [short films](#) produced by the Heritage Horizons, Digital Marketing Modern Apprentice, Kirsten Millar, were shown.

Speakers included:

- Key Speaker, Melanie Hill, Trustee, [ScottishPower Foundation](#)
- Seymour Adams, Vice-Chair of [CHARTS](#) and [Friends of Kilbride](#)
- Anne Cleave, Chair of [ABMHF](#)
- Kathleen O'Neill, [CHARTS](#), Director
- Joe Traynor, Head of Museums Development, [Museums Galleries Scotland](#)
- Kirsten Millar, Digital Marketing Modern Apprentice, [CHARTS](#)
- Jenny Hunter, Creative Arts and Education Manager, [Dunoon Burgh Hall](#)
- Emma Sutcliffe, General Manager at [Dunollie Museum, Castle, and Grounds](#)
- Julie Ruddock, Trustee, [Friends of Kilbride](#)

Other activity included:

- Jamie MacDonald's short film made during his placement with [Screen Argyll](#) on the Isle of Tiree was also showcased (see Section 4.1.9.)
- Award presentation by Melanie Hill, Trustee, [ScottishPower Foundation](#) and Pamela Cambell, Manager, Heritage Horizons
- Youth networking
- Networking discussions between partner organisations and venues

## 4.6. Overview of Awards & Accreditation

In addition to on-site training, tutorials, and mentor support, a variety of external accreditation opportunities and recognised achievement was supported by Heritage Horizons for the young people involved in the project. Over 170 awards were presented across all Heritage Horizons activities. This section provides an overview of each of the accreditation bodies and schemes, examples of how they were used in the project which may be of value to organisations in the museums and heritage sector looking to run similar projects.



### 4.6.1. Archaeology Scotland Heritage Hero Awards

[Heritage Hero Awards](#) are awarded by [Archaeology Scotland](#) to recognise achievement in history, heritage, and archaeology projects. Heritage Horizons awarded 9 Gold awards and 48 [Bronze Heritage Hero Awards](#) across the project to young participants to recognise their contributions in their projects:

9 Gold Heritage Hero Awards:

- Abbie MacFadyen (see Section 4.1.7)
- Iona Tyter (see Section 4.1.3)
- Beáta Szeleczki (see Section 4.1.6. & 5.2.)
- Samuel McManus-Shanks (see Section 4.1.5)
- Neerja Sutaria (see Section 4.1.8)
- Naoko Mabon (see Section 4.1.4)
- Jamie MacDonald (see Section 4.1.9)
- Amy Johnstone (see Section 4.1.1 & 5.1)
- Jack McElroy (see Section 4.1.1. & 5.1)

48 Explorer and Detective Heritage Hero Awards: Graphic Communication Skills, Practical Craft Skills, and Geography pupils at Dunoon Grammar School for their projects on the 'We are Building a Beach Hut' (see Section 4.2.3)



# 4.6.2. Saltire Volunteering Awards

[Saltire Awards](#) are run by Scotland’s [Third Sector Interfaces](#) and supported by the [Scottish Government](#) and the [Scottish Council for Voluntary Organisations](#) and recognise the contributions and commitment of young (12–25) volunteers across Scotland. Heritage Horizons awarded [7 Saltire Awards](#) to young volunteers for their contributions during their skills-building placements:

- 7 100 hour Summit Saltire Awards:
- Abbie MacFadyen (see Section 4.1.7)
- Iona Tyter (see Section 4.1.3)
- Beáta Szeleczki (see Section 4.1.6. & 5.2.)
- Samuel McManus-Shanks (see Section 4.1.5)
- Neerja Sutaria (see Section 4.1.8)
- Amy Johnstone (see Section 4.1.1 & 5.1)
- Jack McElroy (see Section 4.1.1. & 5.1)

# 4.6.3. Arts Awards

[Trinity College Arts Awards](#) are national qualifications awarded to young people to support their individual creative development and deepen their engagement with the arts. Heritage Horizons supported three placement participants through their Bronze Level Arts Award, which is a Level 1 qualification on the Regulated Qualification Framework and available for young people from ages 11 to 25. The award consisted of 40 guided learning hours during their ‘Zine-Making: History and Heritage of Dunoon Burgh Hall’ project (see Section 4.1.2.) + 20 independent hours, where they worked on the research, interpretation, and making of their zines. CHARTS is registered as a Trinity College Awards Centre and Heritage Horizons supported the participants to achieve award status.

- 3 Trinity College Bronze Arts Awards:
- Thomas Brunton (see Section 4.1.2.)
- Yeliz Altin (see Section 4.1.2.)
- Ella Langton (see Section 4.1.2.)

# 4.6.4. Scottish Tour Guide Association Training

Participants completed a three-day interactive seminar titled: ‘Guiding is Fun: Communication and Professional Skills for Tourist Guides’ which was delivered by Margaret Hubbard, Instructor at the [Scottish Tour Guide Association](#), held at Cafe Kilbride at Historic Kilbride in March 2022. The training included:

- 6 STGA Training Certificates:
- Abbie MacFadyen (see Section 4.1.7)
- Naoko Mabon (see Section 4.1.4)
- Tom McIver, Tour Guide at Historic Kilmun
- Muriel MacKaveney, Project Coordinator at CHARTS
- Pamela Campbell, Heritage Manager at CHARTS
- Julie Ruddock, Trustee at Historic Kilbride





## 4.6.5. Museums Association Training

Individual memberships to the [Museums Association](#) were supported for placement holders to help build their skills, confidence, and competence in key areas of museum practice whilst on their placement. Participants completed the [Museums Essentials](#) modules, which covered topics such as ‘Working with Community Partners’, ‘Working with Collections’ and ‘Supporting Anti-racism’.

Museums Association Memberships: 2

Beáta Szeleczki (see Section 4.1.6. & 5.2.)

Neerja Sutatia (see Section 4.1.8)

## 4.6.6. School Prizes & Certificates

Winning prizes of [Comhairle nan Leabhraichean / Gaelic Book Council Tokens](#) and Gaelic Certificates were awarded to the winning pupils at Rockfield Primary, Bowmore Primary, and Bunessan Primary for the [Celebrating Gaelic in Argyll / A’ Comharrachadh na Gàidhlig ann an Earra-Ghàidheal](#) school competition (see Section 4.2.1.).

Supported by Argyll and Bute Council (Gaelic, Community Development), a further 120 Gaelic certificates were awarded to pupils across all participating schools to recognise competition entries and promote further engagement.

The exhibition was co-curated by Madeleine Conn, Cultural Coordinator at Argyll and Bute Council and Mentor to the placement participants for this project.

Amy Johnstone and Jack McElroy’s 12 week placement as Exhibition Assistants for the JE100 exhibition (see Section 4.1.1.) took place from February 2022 to the opening of the exhibition in April 2022. Both Amy and Jack were familiar with Eardley’s work through their previous studies and art practice and outline their interest and motivation for applying for the role:

*“I recently graduated from the University of Glasgow with a masters in Technical Art History. For my dissertation I examined the materials and techniques used by Joan Eardley to create her beloved Townhead painting. During my dissertation, I realised how significant Eardley was to Scottish art history and jumped at the opportunity to contribute to this exhibition celebrating her centenary.” - Amy Johnstone*

*“I am an artist living and working in Glasgow. I graduated from Glasgow School of Art in 2020, specialising in sculpture and environmental art. I am to create work which attracts people who mostly do not think of themselves as interested in art. Through participation using sculpture, installation, drawing and photography. I was introduced to Eardley’s work at secondary school, and used her Catterline landscapes as a source for experimentation with mark making. Her work also inspired my degree show work, particularly her Townhead works” - Jack McElroy*

## 5. Placement Case-Studies

Case-study examples of the skills-building placements are outlined in this section, providing workable models for youth engagement and collaborative learning in heritage projects.

### 5.1. Joan Eardley 100 (1921-1963), Dunoon Burgh Hall, Cowal

[The Joan Eardley 100 \(JE100\) Exhibition](#) was run in partnership with [Dunoon Burgh Hall](#) and [The Argyll Collection](#) to celebrate the life and works of Joan Eardley on the centenary of her birth. The exhibition displayed a variety of works on loan from [Argyll and Bute Council](#), [West Dunbartonshire Council](#), and the [Lillie Art Gallery](#).





Amy and Jack contributed one day per week over the course of their placement, and worked both collaboratively with the exhibition team, and independently on their project which focussed on planning, researching, and writing interpretation panels for selected works at the exhibition. A timeline of activities is outlined below.

#### Week 1-2: Placement Introduction & orientation

In the first two weeks of their placement, both in-person and online meetings were held, to visit the venue and see the exhibition space, to meet the staff and exhibition team, and to discuss the research plan.

#### Week 3-6: Independent Research

Amy and Jack accessed a wide range of material and resources for their research, including the Joan Eardley Archive at Scottish National Gallery of Modern Art, where they studied correspondence from Eardley to her mother, sister, and grandmother, and collected photographs, newspaper cuttings, and sketches. They worked together to collate resources (e.g. archives, books, websites, and online catalogues etc) and gather a wealth of research into the works included in the exhibition, and had short weekly check-in meetings with their mentor Madeline Conn for guidance and support.

#### Week 7 - 12: Interpretation & installation

In the final weeks of their placement, Amy and Jack planned their interpretation of their collated research, and used a story template to structure their writing. They received bespoke design training from Hannah Clinch of [Tacit-Tacit](#) on styling their interpretation panels using Canva, and were supported by the exhibition team to write, design, and to send their panel's off for printing. In the lead up to the exhibition, Amy and Jack assisted with the installation at Dunoon Burgh Hall.

During the course of the project, Jack was awarded the opportunity to exhibit his own work in the installation, titled "[The Steamie \(1988\); Me and Gran in Maryhill Park, 2021](#)". His work included a video made in collaboration with and for his gran, detailing a recorded conversation between the two, which explores themes around connections between societal changes in the 1950s and the 2020-21 lockdown, accompanied by photos. Jack reported that it was a real opportunity to develop his portfolio, and a privilege to have his work connected to Joan Earley through the exhibition.

A [private viewing](#) of the 'Joan Eardley 1921-1963' exhibition, held on April 28th 2022 to mark the opening of the unique curation of works on loan from Argyll and Bute Council, West Dunbartonshire Council, and the Lillie Art Gallery. [Jan Patience](#), a former co-chair and founder member of Women in Journalism Scotland and former art writer for The Herald newspaper hosted an informal discussion with the Samson 'girls', Ann and Pat. There was also a talk by Joan Eardley's niece and artist [Anne Morrison](#), held on April 30th 2022 as part of a series of exhibitions and events to mark the centenary. Anne shared her memories and personal take on 'Aunt Joan' from the late 1950s and early 1960s'.



Amy, Jack, and the exhibition team agreed that participation in the had been a positive experience. Amy also reported attending the Exhibition [opening viewing event](#) and as a key moment over the course of the placement. Both Amy and Jack reflected that setting out the art and understanding how it is stored in archives, galleries, and museums was beneficial to their practice. It was also agreed that the project timeline and tasks were well organised and laid out, but it was felt that the period of distilling the information was too short, and proved much more challenging than Amy and Jack had expected.

The hybrid nature of the project, which saw both in-person meetings and remote working allowed much more involvement and ownership of the project process, which led to a very positive experience for the placement holders. Having to go to Dunoon for every team meeting and consultation would have been a significant barrier to their participation, and the regular online contact and meeting were helpful and effective at working around the placement holders' other work commitments. Both Amy and Jack had significant other work commitments to ensure a steady income through the project period.



## 5.2. Celebrating Mull Museum's 50th Anniversary, Tobermory, Isle of Mull

To celebrate [Mull Museum](#)'s 50th Anniversary, Beáta Szeleccki took part in a 12-week placement to plan, research, and create a commemorative window display to tell the story of the museum since its humble beginnings in 1972. Beáta took a hands-on, creative approach to constructing the display, and her process through research and creation is outlined in this example. Beáta was mentored by Olive Brown, Museum Secretary, and received guidance and training from Philip Sidal, Museum Curator; Denis Broad, House Manager, and Georgia Satchel, Archivist.

Beáta began her placement by spending a few weeks collating research around key dates, people, and places and built a timeline of the Museum's history.

Using a sustainable approach, Beáta planned the design and collected materials for the display in the planning phase of her placement. She first created a mini display using a shoe box to test out her ideas and composition, before going on to acquire materials and equipment for building the exhibit. In the construction phase of Beáta's placement, she used recycled and local, natural materials she had collected to build her display. Beáta, assisted by the museum team, set up the display in the museum window, which was on display at Mull Museum from February 2022 until October 2022.

*"A dream came true when I moved to the Isle of Mull and now I can get an even deeper insight into the life of the island through the Mull museum 50th anniversary placement. This placement could bring me closer to the life and people of the island, especially those who started the exhibition in 1972. I had a chance to do research in the museum library and archive. Amazing place, a real treasure-chest. Olive is a very important key person in the museum life since 1986, she told me many stories about the town, its people and their lives. I learnt from Georgia how to use the library and the archive effectively for my work. Phil and Denis helped me a lot to set up the display panel which I decorated later." - Beáta Szeleccki*

*"I learned effective research techniques. I discovered my strengths and applied them, and I received faith and support from the museum staff. I was allowed to use my abilities which helped to build my self-confidence. After my placement I would like to do more research into the island's past. Especially the connections between man and nature, such as ethnobotany, religions, healers, doctors (like the Beatons family on Mull, Victorian walled gardens,*

*"Amy had experience of research/archives prior to the project, but I think that the experience of working on the project developed her skills in working with people which is a vital aspect of the curatorial process. She was very proactive in widening her research (e.g. Eric Watt exhibition) and I think that the opportunity to meet and discuss with curators was valuable." - Madeleine Conn*

*"To research the works in the exhibition, I visited archives to read Eardley's personal and professional papers to better understand her approach and own feelings towards her work. I also researched the social history of Glasgow during Eardley's lifetime to better understand the context in which she worked. I never tire of reading or writing about the work of Joan Eardley and hope all visitors to Dunoon Burgh Hall enjoy the exhibition" - Amy Johnstone*

*"Jack had experience of research prior to the project- particularly of the time period/cultural and socio economic factors, and I think working closely with Amy gave him a good understanding of a more academic research approach. His opportunity to share his work, and to meet the Samson sisters developed his confidence and his sense of the importance of people and stories in interpretation. I think the opportunity to work with smaller, more community focused organisations was positive in developing their skills and confidence, as both partner organisations really encouraged a more personal take on the artworks- and an opportunity to think about interpretation and engagement in a broader sense." - Madeleine Conn*

*"This opportunity has allowed me to delve even further into the artist and her work by visiting her work in galleries, libraries and archives in order to write texts on the social history of her work. I have learnt a lot collaborating with Amy, sharing information and learning from Eardley's life and work" - Jack McElroy*

Public Feedback on the 'Joan Eardley 100' Exhibition at Dunoon Burgh Hall:

*"A moving exhibition"*

*"What a treat to see, Thank you for bringing this to Dunoon!"*

*"A different aspect to Joan Eardley's work than I have seen before, well done!"*

*"So vibrant and alive! The small exhibition complements the paintings of Glasgow too."*

*"Fab exhibition, so nice to see in this lovely space."*

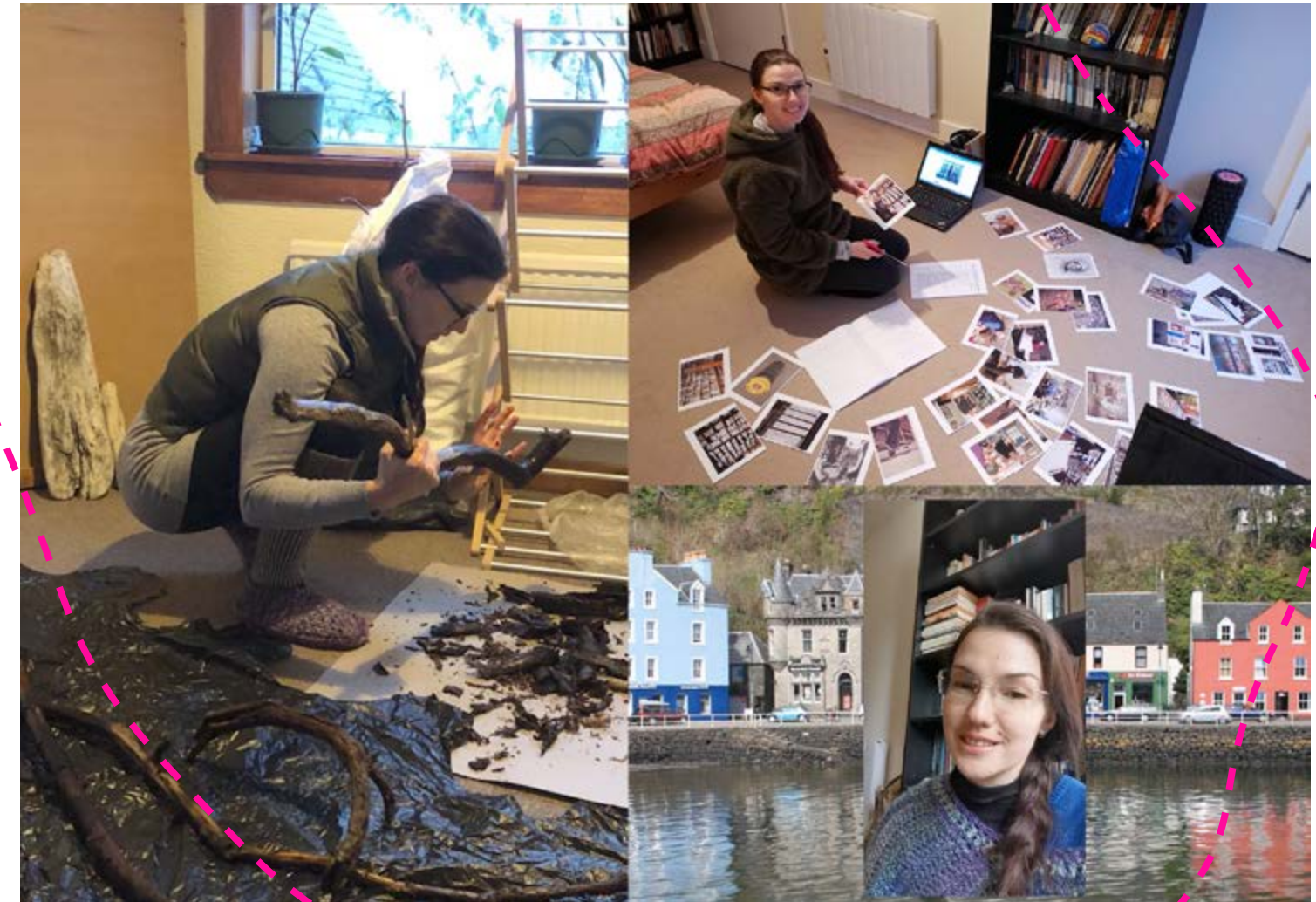


*famous travellers, abandoned ruins. How these people lived, what they produced, how they recovered when they were plagued by disease. To whom they prayed before the arrival of Christianity. How they related to the land and what cultural and historical factors surrounded them. And I already have many new ideas." - Beáta Szeleccki*

*"It has been a great project - we all benefited from working with Beáta on this placement, and hope other organisations felt the same. Beáta has been a joy to work with and is so creative." - Olive Brown, Museum Secretary, Mull Museum*

*"My experience is, if I follow my soul, intuitions, visions, and my interests and believe in them, great things can be born. In the past I didn't dare ask if I wasn't sure about something. Rather, I skipped it and headed the other way, later regretting it." - Beáta Szeleccki*

*"I wanted to use natural tools and equipment and symbolic things for the display. The mini model of the display was made of a shoe box. The two sides tell the story of the beginning of the museum life, key persons who founded the first exhibition in a temporary place and then where the museum moved to. It also tells the story of the building that gave a permanent home to it. On the middle and main section a photo of the museum as it appears today can be seen. In this main photo (which I took from the pier) there is a tree made of driftwood that I collected from Mull beaches. The driftwood tree is standing on real sand from the Calgary beach. Every part of this tree is a piece of Mull history which perfectly fits into the display and symbolises the connection between man and nature. The leaves are old photos with their descriptions of people and places that played a key role in the birth of the museum. We crowned the display with an old photo of Tobermory with the title Celebrating 50 years of the Mull museum. In front of the panel, I placed into the sand, on a piece of driftwood, the earliest and the latest objects of the museum collection and the archive list book which was available before the documents digitization. Around the panel's frame the names of those who did something important towards the creation of the museum can be seen. I used natural objects from the island like driftwood and sand which I dried for weeks in the house and recycled paper, wire, some string and glue." - Beáta Szeleccki*



## 6. Contextual Learning

This section touches on the success, highlights, and lessons to be learnt from Heritage Horizons, with a focus on the skills-building placements from the perspectives of the placement-holders (Section 6.1), and the host partnership organisations (Section 6.2). The findings presented are based on qualitative evaluation and feedback from project beneficiaries. As part of our evaluation process, both anonymous and named evaluation surveys and polls to both hosts and participants were completed, as well as recorded interviews and online feedback and discussion sessions. The key considerations and summary of lessons learned are outlined in Section 5.3., which will be of value and interest to other organisations working with young people in a heritage context.



## 6.1. Learning from the Placement Holders

Participatory design was at the heart of the placements, and as demonstrated by the case studies (see Section 5), with the placement holders having autonomy over the direction, themes, and outcomes of their projects, together with support and guidance from a designated mentor and the wider team at their host venue or organisation. Young people engage more with hands-on, practical, and creative activities (HLF, 2013), so the projects were designed around practical skills, involving on-site visits, exhibits, materials, artefacts, archives, and/or resources.

By co-designing the projects with the placement holders, it allowed their interests and aspirations to be at the heart of the project, creating a more meaningful and personalised experience. This not only supported the development of leadership and project management skills for the participants, but encouraged a strong sense of responsibility, ownership, and achievement in the placement holders. The learning agreements allowed the participants to hone in on the skills and outcomes they wanted to achieve, with tangible outcomes and goals to work towards (for example, a panel for an exhibition, leading on a tour, or an [Archaeology Scotland Heritage Hero Award](#)), as well as identifying areas they would like training or additional support from their mentor.

100% of placement holders responded that they enjoyed their placements, with 90% responding that they developed new skills over the course of their project. In addition to the skills and training described in Sections 4 and 5, the placements also reported building digital skills and feeling inspired about their future in heritage.

### Building Digital Skills

100% of participants responded that they were well supported to digitally document their experience (via videos, blog entries, tweets etc), and 75% of participants stated they learned new digital skills, including: ‘adlib’; ‘Canva design software’; ‘using a microphone for MP3 recording’; ‘online training using Canva for exhibition design’.

“As part of the project, I made an interactive digital map marking the historical growing sites across Oban. Anyone can participate in this collective map-making by contributing related images and stories. I made it through an App called Uebermaps, which I used for the first time, so there were many learning curves and trials/errors!” – Naoko Mabon

“I learnt the best way to format a blog, and was taught about social media skills and how best to portray a heritage organisation online. I will develop podcast skills and how to get information across in this format when working with Kirsten” – Iona Tytler

### Inspiring Future Aspirations

80% of the placement holders responded that they are now considering a career in the museum and heritage sector, and that they feel their Heritage Horizons placement has helped them develop relevant skills for such a career.

“This experience has been incredibly beneficial and career-enhancing. It has allowed me to build up experience in the field of work I would like to have a career in (working with and writing about collections in museums/galleries).” – Amy Johnstone

“This placement has helped me connect with the heritage community on Mull. I didn’t know many people who were involved with it. I knew a couple of people who were involved, but I didn’t know them well enough to ask “can I be a part of this?.” – Abbie McFadyen

“After my placement I would like to do more research into the island’s past.” – Beáta Szeleczki

## 6.2. Learning from the Hosts & Venues

All venues/organisations agreed that they benefited from the Heritage Horizons project and their placement participant. It was also strongly agreed that the project promoted youth engagement with pivotal, public, private, and voluntary sector heritage venues. Pathways to sustainability and methods of attracting younger visitors were direct benefits of the placement’s contributions.

“I feel the interaction and learning went both ways! It has assisted with the sustainability of our site” – Anonymous respondent

“We feel more in tune with what younger folk may find valuable at a site/ venue” – Anonymous respondent

“We have a clear pathway to sustainability, which was assisted by the participant” – Anonymous respondent

100% of host organisations felt that the young people developed new skills over the course of their placement, and 57% felt that their participants grew in confidence throughout their project. Examples of skills respondents felt the participants developed include: interpretation writing; developing a digital tour, practical skills, research, reporting and copywriting, historical research; wood work; better understanding of local heritage assets; the links heritage has to sustainable communities; design, and working with traditional materials.



50% of those surveyed from the host organisations reported that the funds adequately covered the aims and activities of the placements, and 30% reported that funding was a barrier to youth participation. 85% of venues responded that they would be interested in hosting a similar work-experience placement in the future, with the other 15% agreeing they would host a young person with a longer and salaried position.

“The young people who interviewed for the position ultimately turned it down because they were not interested in working on a project that didn’t offer payment for their time. Next time offer it as a paid position” – Anonymous respondent

## 6.3. Summary & Lessons Learned

### Prioritise participatory design

As demonstrated in Sections 5 and 6.1., co-design on projects with young people encouraged a strong sense of empowerment, responsibility, ownership, and achievement in the placement holders. Self-confidence was increased among the participants, and helped create an environment where they felt part of the team. This also allowed participants to plan their projects around other commitments and have a say in their project aims, outcomes, and timeline.

“My top tips for supporting young people in their placements are the following: dare to use your feelings and imaginations, and believe in yourself.” – Beáta Szeleccki

### Supporting longer and salaried work experience opportunities

Project time frames were highlighted as a challenge to both placement participants and host venues, with short timescales limiting opportunity for training and project outcomes. The voluntary nature of the projects may also be a barrier to youth participation, especially those in full-time education, part-time or employment, or job seeking. The [Scottish Household Survey \(2018\)](#) found that heritage volunteers are largely made up of older people, and from less deprived areas. Marginalised people have also been found to be underrepresented in these communities ([Volunteering for All, 2019](#)). Ageing volunteers largely support the sustainability of the heritage sector, with most volunteers being over 50 years old (Lindley et al., 2014) and this project has demonstrated that young people can not be equivalent replacements for the volunteer structure of many heritage organisations, and better support and funding will help promote youth involvement across the sector.

“Regarding working with young people in the heritage sector in future, with support, a minimum time of 3 -6 months would be required to ensure the initial investment of time training someone is worth it for the host organisation.” – Hannah Clinch, Tacit-Tacit

“The amount of time/work/knowledge/skills required of the placement justifies this experience being paid. I believe if the placements were paid then it would attract more applicants.” – Anonymous Placement Holder



### A hybrid approach to youth involvement and engagement

Flexible working allowed both on-site and remote working which was praised by the participants, especially those living, or on placement in rural areas with lengthy travel in between. Accommodating flexibility in time scales around employment, education, care responsibilities, and other commitments was a priority to promote inclusivity and accessibility of the projects. However, where participants had technical difficulties, tasks became more difficult for the participants to complete within their timelines.

“I particularly liked the flexibility of the placement, which allowed me to work predominantly from home on my own terms, with scheduled meetings and day-trips. Even though the placement was a hybrid of WFH and in-person work, I always felt supported and felt that I could contact anyone about any aspect of the placement.” – Amy Johnstone

### Raising awareness of opportunities for young people in the heritage sector

Over the course of Heritage Horizons, there was a recognised general lack of awareness of the career pathways and opportunities in the museum and heritage sector and local tourism, and the skills required to pursue such opportunities.



This included both young people, school pupils, as well as those in career advisory positions.

This was an obstacle in promoting the opportunities and reaching young people, and led to some advertised skills-building placements and funded opportunities either not being filled or recruitment processes being delayed beyond the anticipated target dates.

Young people are a group that have been traditionally excluded in the cultural heritage sector (Azevedo, 2012; Madgin et al, 2016). Factors such as youth depopulation, particularly in rural areas, may contribute to targeting young people in some areas. Reaching out to local schools, colleges, universities, as well as partnership support (e.g. [Live Argyll](#) and [Developing the Young Workforce](#)) helped in getting the word out locally and was a great asset to the project. As seen in Section 4.2.5., The project provided guidance and resources encouraging interest and raising awareness of the local opportunities and career paths in the heritage sector for Scottish Careers Week, but this project has highlighted the need for more work in this area.

## 7. Moving Forward

The findings and lessons learned from Heritage Horizons will be implemented in the 2022–2023 [Argyll Aspires](#) project partnership including [Dunollie Museum, Castle, and Grounds](#), [Auchindrain Historic Township](#), Argyll Estates, and [The Argyll Collection](#). Funded by the [National Heritage Lottery Fund](#) and including other Heritage Horizons stakeholders, Argyll Aspires will promote accessible heritage employment and skills-building opportunities through creating entry-level traineeships and modern apprenticeships for young people, as well extended work-experience placement for school pupils. For further details see the [CHARTS website](#).

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Heritage Horizons  
22.07.2022

Report design by Kirsten Millar, Digital Marketing and Modern Apprentice 2021–2022

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Pg 1 Naoko Mabon (TL)  
Pg 3 Dunoon Burgh Hall  
Pg 4 Dunoon Burgh Hall  
Pg 5 Castle House Museum  
Pg 6 Naoko Mabon  
Pg 7 Julie Ruddock  
Pg 8 Mull Museum  
Pg 9 Lesley Davies  
Pg 10 Dunollie Museums, Castle and Grounds  
Pg 11 Screen Argyll  
Pg 12 Thank you to the schools in Argyll and Bute who took part  
Pg 13 (BL) Hannah Clinch  
Pg 14 (TR) Naoko Mabon, (BR) Mark Neal  
Pg 15 Dunollie Museum, Castle and Grounds  
Pg 16 (TL),(TR), (BL) Kevin McGlynn  
Pg 17 (TR) Kevin McGlynn  
Pg 19 Dunoon Burgh Hall  
Pg 21 (L),(TR),(BR) Beáta Szeleczki  
Pg 23 (TR) Zine made by Yeliz Altin, (BR) Historic Kilmun



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