

Crafting

Connections

A heritage for
wellbeing toolkit

Appendix A

Appendix A:

How to use the Crafting Connections: A heritage for wellbeing toolkit

Making the most of the toolkit

Each page of the toolkit is designed to help you deliver an activity using heritage sources to think about craft and skills. Aims on every page briefly outline the nature of the activity and the intended outcome. Then step-by-step instructions show how to run the session. Feel free to adapt these based on your own experience or the needs of the group.

Symbols indicate what each step is about.

'Watch' indicates that there is a video clip to watch with a link next to it and QR code leading to a Vimeo Playlist curated by the North West Sound Archive.

'Listen' indicates a link alongside that will take you to the Sound Archive's Soundcloud playlist for audio clips.

'Look' symbols indicate there is a visual source to study, in these cases, we have provided a larger version of the images (on the following page of the toolkit) should you need to print these to hand out or show them clearly on a screen.

'Think' and 'reflect' indicate there will be some quieter time for people involved to consider the subject.

'Discuss' symbols include suggestions for group conversations.

'Tell' indicates individuals will feedback to the group.

'Make' indicates a practical part of the session, as does 'draw' or 'sing'.

A **'What you will need'** section lists things required to run the activity. We have kept these as simple as possible, with some additional suggestions for other materials that may be available.

A wheel in the bottom corner of every page is as a reminder of the **'five ways to wellbeing'**. The accompanying report to the toolkit includes more information about these. The activities have each been designed to incorporate these wellbeing goals – with every activity encouraging people to learn new things, connect through meaningful discussions, and take notice. Some activities may also encourage people taking part to give, in terms of empathy, and all participants are giving their time to the wider group dynamic. Being active is also a key part of the sessions, whilst not everything in the toolkit requires physical movement, there are making tasks, and even singing that involve physical activity. In this appendix, you can find explanations for using the video and audio content, additional notes for each activity – anticipating some possible problems or tricky subjects. Lastly, there is a short glossary of terms used.

In **Appendix B** are useful links to organisations involved in the toolkit, their collections, and other online information. Evaluation, where you explore how effective a session or series was, is an area with many resources already in the heritage and creative health sectors; you can see examples of these signposted in **Appendix B**.

Tips for using video and audio clips

When using the sound or film archive clips, it is best to open a new browser window on your computer and prepare your clip to play before the session. If you are using multiple clips, we recommend loading them into separate windows beforehand to save time clicking through the links during the session. Please be aware that both Vimeo and Soundcloud will ask you to create an account using an email address to view material, however, these platforms are free to use and do not require a subscription.

The Vimeo video player can be made full screen when you wish to watch the clip by clicking on the icon with four arrows. If you need subtitles, simply hover the cursor over the 'CC' symbol and select 'English (United Kingdom)'. Please inform your group that these subtitles have been generated by Vimeo and do include some errors. The auto-captioning seems to especially struggle with accents.

Soundcloud unfortunately does not include a captioning or sub-titles feature at present. We recommend using a speaker – where available – rather than relying upon computer audio. Try and position speakers centrally for the group or closer to anyone with known hearing problems.

Activity notes

Below are additional notes to support the instructions in the main toolkit, going into more detail either of the practical activity or the discussion prompts. We have also highlighted difficult subjects that may come up in relation to some activities and how these can be addressed.

Activity 1: Weave Together

At the end of the session, the outcome is a woven pattern on cardboard, however, if you would like to take the fabric off the cardboard. follow these steps:

- Release the strings from the Sellotape on the back of the card. Then remove the loops from the cardboard tabs, first at the top and then at the bottom of your weaving.
- Hold the weaving near the top and pull up on the top loops. Pull the string through the weaving, so that the bottom loops are brought up to be flush with the bottom of the weaving, and the top loops gain extra length.
- Once the weaving has moved down to the very bottom of the strings, you can cut the top loops in the middle and tie those off.
- You will still have the two long strings at each end and you just need to thread them through the sides of the weaving to finish off.

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Activity 2: Pattern Book

Further information about the textiles printing industry and the legacy of slavery may be insightful to discuss with some groups. The Lancashire textiles industry thrived beyond the abolition of slavery in 1807 (notably, slavery was ongoing in the Empire/West Indies until the late 1820s), though continuing to exploit people and their cultures around the world. The printed calico trade is an interesting case of cultural appropriation; patterns were copied from goods (e.g. in African markets), imitated in Britain, and then sold back to these areas. If you feel your group would benefit from deeper discussion of this, you can ask them to reflect on what the patterns show (e.g. the Indian elephant) to consider places and people across time.

There is more information on the Manchester firm, Logan, Muckelt & Co Ltd., that made these patterns here: [Logan Muckelt Pattern Books | Flickr](#)

This record of a 1914 ankara cloth sample in the V&A provides details about their development for the West African market: [Textile Sample | V&A Explore The Collections](#)

For further information about tackling difficult histories, see how English Heritage address this: www.english-heritage.org.uk/learn/histories/contested-history/

Activity 3: Model city

Discussions of change and what has been lost or might be gained can create a sad sense of nostalgia for older groups, enable them to feel some empowerment over their changing places by signposting and current consultations or highlighting well-liked improvements (such as new library buildings).

Activity 4: Group draw

The drawing is so BIG it will encourage standing and move around the space, however, if participants are unable to do so, they can individually draw on an A4 sheet that can be attached with blue tack or Sellotape to the drawing table.

Activity 5: Hand Made

In a trial of this activity, nostalgia was abundant as people recalled things they made when they were younger. To work towards a present-focus and improve confidence, think about talking points that keep people in the present. Is there a skill they've learning very recently? Is there something they might learn? If a skilled craft is no longer possible (for example, someone with arthritis who can no longer knit) can the group think of alternatives? Can they share skills?

Activity 6: People in our world

A core aim of this activity is to reduce feelings of loneliness and isolation. The activity has been designed not to focus on close friends and family (as there will be a range of experiences around close relationships that may act as a reminder of loss or bad times) but rather to think about the people in our lives that help make things happen or make us happier. For example, a helpful librarian, a regular taxi driver (was suggested in a trial activity), a local family with friendly children, and if people are struggling to think – you can encourage reflection on new relationships in the current group.

Activity 7: Sketching your surroundings

If the session is taking place somewhere without a view to the outside or participants cannot access the view, collect photographs or drawings of the local area – or provide a tactile alternative such as dried leaves or flowers from the area.

Activity 8: Making your mark

What is an archive? Archive is a term used in many contexts, when it comes to historical records, an archive refers to the place where records are kept or can be shorthand for a particular collection or group of items. The definition in the glossary below may help you to explain how the terms is used during this activity.

Activity 9: Storytelling

The images on this activity sheet show a Lancashire Boggart and a Lancashire Witch. The intention is not to limit the group with a local focus but draw comparison between common folklore and familiar stories across places and diverse cultures. If the group is stuck on ideas, common characters can be suggested, like Robin Hood or King Arthur.

Activity 10: Sing it!

Ideally, singing will be at the centre of this session and has documented wellbeing benefits including for dementia patients. However, adaptations for this activity if participants are reluctant or unable to sing in front of the group, includes focussing more on written (or verbal) song reminiscences and compiling a group 'playlist' (you could write with chunky pens on large paper at the end) or, if you have access to a music player like Spotify, you could play some of their suggestions.

Glossary

Archive

An archive is a place where public records or important documents are kept. Archive can also be used as a verb for the preservation of material like 'the meeting minutes were archived'. There are national, regional, even company archives, where documents considered important for society are both preserved and accessible to the public (usually by appointment).

Boggart

The Oxford English Dictionary describe a Boggart (or Boggard) as a noun for: 'a spectre, goblin, or bogey... especially a local sprite known to haunt a particular gloomy spot'. Boggarts are present in Manchester and wider Lancashire folklore.

Collections

A collection is a group of a certain type of object. For example, an archive collection is usually a group of original paper records, whilst a museum collection is often groups of objects organised into various categories – which in turn might be called collections.

Local Studies

Local studies are the name often given to sections in libraries where different types of material about the local area is held. For example, local history books, business records, maps, and photographs. These are usually available to view without appointments and are a great place to begin historical research.

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Ahmed Iqbal Ullah
Race Relations
Resource Centre &
Education Trust



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