



Rachael Williams, Learning and Engagement Officer,  
Stories of Lynn and Project Worker for Kick the Dust.

**1 MARCH 2023 to 23 SEPTEMBER 2023**

## **1. Schools**

- 1.1 From 1 March to 23 September, 15 Schools visited bringing a total of 684 primary school pupils, and their accompanying adults. 14 Schools are represented from West Norfolk and one from Boston.
- 1.2 Most of our visits are two-site day visits between Lynn Museum and Stories of Lynn.
- 1.3 Three schools have approached me for days to consider their curriculum and help them to select visits to the museums that could benefit their pupils in 2023/24 year and beyond.
- 1.4 The West Norfolk schools were invited to contribute to a book for the Coronation of HM King Charles and HM Queen Camilla. This has been completed and hand bound by a Norfolk book bindery. It is in the archive waiting to be presented to the King and Queen as soon as possible. The original will be presented, and a copy will be kept and shown to councillors once the King has received it. The date for that event is unknown.
- 1.5 BCKLWN coins minted for the Coronation were presented to all children in West Norfolk borough in early years settings and primary schools. They were also available to purchase for the public. The schools were delighted to receive a coin for each pupil. The one "thank you" letter we received from Watlington Pre-school was included in the King's book, so the Royal couple are aware what the borough had given to mark the special occasion, along with photographs of the coin they received.
  - 1.5.1 The Coronation events on King's Staithe Square were well attended and the craft activities enjoyed by 500 people over the two days.
- 1.6 UK Day was celebrated at the American school at RAF Feltwell. I delivered a session on the Mayoralty and told the story of Florence Ada Coxon over the day to 120 students and 4 staff. This is a very well organised and rich day all about UK culture and heritage.

## **2. Kick the Dust in King's Lynn**

### **2.1 Wednesday's Churchill Park Complex Needs School students**

- 2.1.1 In the Summer Term (April to July 2023) a new group of students came to SOL for their face-to-face project with Rachael Williams. It was focussed on learning History themes and helping to prepare for the Coronation Events on King's Staithe Square and in the museum. They wrote instructions, prepared craft activities and a fish tank with tropical fish that was part of the theme for the Coronation weekend (reflecting the events of the 1953 coronation of HM Elizabeth II).
- 2.1.2 A commissioned film that was made with Churchill Park students and the film maker, Lewis Wickwar, is complete and available to view. The Mayor presented certificates to the students at the launch at their school with the Headteacher, some governors and parents present with the students, marking the success of their work on the film and with their Duke of Edinburgh voluntary work they had undertaken with the Stories of Lynn and Kick the Dust.
- 2.1.3 It is hoped that the development of KTD through SOL will be able to continue to work with Churchill Park Academy and our new partners in Spring 2024. The Churchill Park students work during the Autumn Term in school on skills development before coming for work experience later in the year. They are also

looking for other locations for the students to gain work experience, but they have not been able to secure any. KTD is working with the library as a new partner and this may provide such an opportunity.

## 2.2 KTD work experience

2.2.1 Rachael Williams and Luke Shackell, the King's Lynn Borough Archivist completed the Change Minds project with 9 participants. It was very successful, and images of the final creative response exhibition can be seen below. The evaluation report by Harriet Foster and Lewella Selfridge can be found at the end of this report. The exhibition in SOL was curated by two other KTD students on work experience (see bottom right image).



NAME: JAMES WHITLER  
 D.O.B: 1912  
 PLACE OF BIRTH: KING'S LYNN  
 MARITAL STATUS: UNMARRIED  
 PROFESSION: LABOURER  
 PREVIOUS EMPLOY: ROYAL NAVY  
 FAMILY/NEXT OF KIN: UNKNOWN

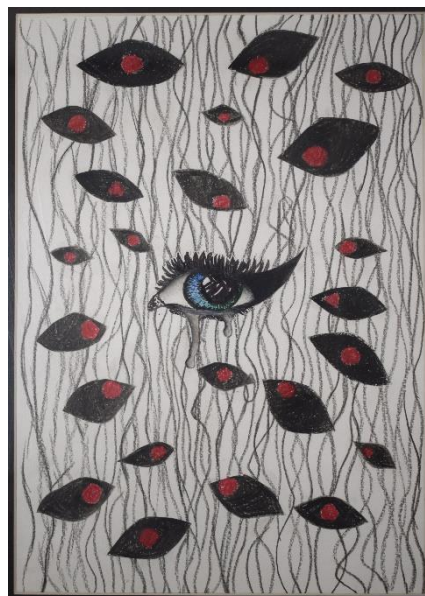
PREVIOUSLY ON THE  
 MAN OF WAR SHIP

DIFFERING RECORDS  
 ON OFFICIAL YEAR OF BIRTH:  
 ↳ MOST LIKELY  
 1912-1913

NO RECORDS SHOWING  
 ANY NEXT OF KIN  
 LOCATED



Mundham  
 Before +  
 After photo  
 locket



## 2.3 KTD supporting other activities:

2.3.1 The Majestic Cinema has a new mural that was created by a team of KTD volunteers on Work Experience. The idea was created by one student, Alex Hall who wanted to produce a mural reflecting the history of King's Lynn in the style of a stained-glass window. We recruited young people from the College of West Anglia to paint the mural and an artist Nicola Marray Woods to help coordinate the work and help Alex to realise his plan. The funding for this project came from KTD, paying for the artist and the materials. Alex wrote this interpretation panel explaining his work:

### The Legacy of Lynn

A colourful mural created in the style of a stained-glass window

This art installation showcases some of the deep and varied history of King's Lynn Town. The panels were created to resemble stained-glass with vibrant colours and lead framing. Each panel shows a different time in the town's past, from the reign of King John to modern day.

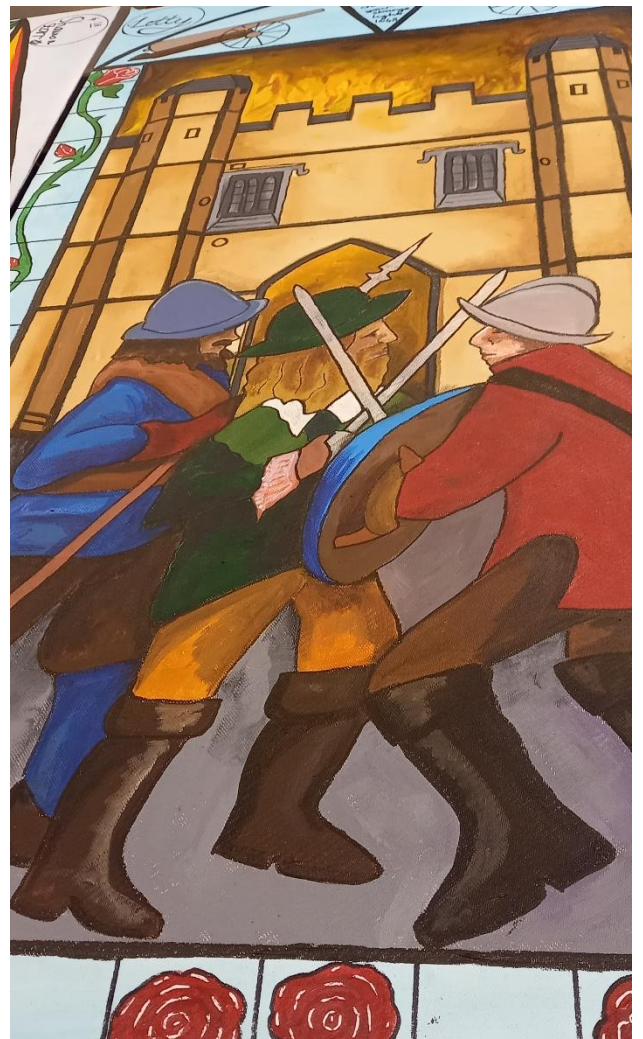
Starting from the lobby, at the top of the stairs on the right, the panels are displayed in the order of Lynn's history:

- King John in front of the Town Guildhall holding his sword and being presented with the King John Cup.
- The medieval fishing industry of Bishop's Lynn, at a time when Lynn was growing to be the fourth largest port in the country after London, Boston and Southampton. Bishop's Lynn was a key Hanseatic League port.
- The siege of the South Gate during the English Civil War, 1643, under the jurisdiction of Hamon Le Strange.
- The Victorian fairgrounds with engineer and Mayor of King's Lynn, Fredrick Savage.
- The Majestic Cinema depicted in its 20<sup>th</sup> Century role as a popular dance hall.
- A landscape panel of the modern celebrations during the annual 'Fawkes in the Walks', which is also the town's setting for our Pride events in the summer.

The artwork was created in collaboration with a group of College of West Anglia students who were participants in the Norfolk Museums Service Youth Project, Kick the Dust.

The mural project was overseen by Project Creator and Creative Director, Alex Hall. Learning Engagement Officer, Rachael Williams, and Community artist Nicola Marray-Woods.

Images of the mural before installation: below – King John and the cup and sword in front of the Town Hall.  
Upper right: the Hanse traders. Below right: the Southgates and the seige of Lynn in 1643.



Below: The Majestic ballroom and cinema. Right: Frederick Savage and the Mart Gallopers.  
Bottom of the page: The Red mount Chapel and Fawkes in the Walks.



- 2.3.2 KTD supported the running of Summer holiday activities at Stories of Lynn – please see family learning event summary.
- 2.3.1 Shannon Starr continues to assist Rachael Williams in her work when she is able to and also helps to run the Snories at Stories event for Brownies and Guide groups. This is all voluntary.
- 2.3.2 KTD work experience groups have continued to run and the current group on a Thursday has taken responsibility for the planning and delivery of a Spooky Escape Room at Stories of Lynn for this Halloween.

### 3. Family Learning Activities

#### 3.1 At Stories of Lynn

- 3.1.1 Easter holiday drop in event linked to the Coronation was prepared by Churchill Park work experience group – crown making, badge making, sequin orbs and a photo booth for dressing up at the King, plus an environmental bug hunt around the undercroft. This had low attendance (29 visitors).
- 3.1.2 May Day was planned for in SOL with KTD students ready to do the crafts but we had no attendees. The King’s Morris dancers were in attendance to do a demonstration and then dance on Saturday Market Place. As no-one turned up to join in the KTD students learnt the dance and then performed on SMP and down through the town – they are a very willing group of young people and the Morris dancers were delighted to have them getting involved to ease their disappointment. Poor advertising due to late notice was suggested as the reason for this poor turn out.
- 3.1.3 Summer 2023 –

#### **Family Fun Activities at Stories of Lynn Mondays and Tuesdays 31 July – 22 August 2023**

Date	Under 5s	5 - 16	17-18 KTD students	adults	Total	Possible influences?
31/7	14	22	1	29	66	First day of activities on Monday
1/8	10	11	2	15	38	
7/8	7	15	6	22	50	Repeat visitors from the first week.
8/8	6	15	7	18	46	
14/8	37	35	5	45	122	Very wet day on Monday and repeat visitors from the previous weeks
15/8	0	20	5	28	53	
21/8	6	9	5	10	30	Dolls’ house theme may not have suited or the weather was much warmer
22/8	3	7	4	7	21	
<b>Totals in age groups</b>	<b>83</b>	<b>134</b>	<b>35</b>	<b>174</b>	<b>426</b> <b>SOL total Summer</b>	

NB: Last summer we only had 46 in total over the month as we were still offering bookable spaces for families and individual children.

This year we had an excellent team of Young People to help run the sessions. I was able to leave them organising and supporting the activities, including reading a story to visitors and children. This enabled me to do other work at quieter times in the Education Room. I was really impressed with them; they were reliable, polite, supportive of the children, trying new things and applying their skills.

The themes chosen for the summer were based on stories linked to the collection in SOL. This worked well and the children enjoyed the variety. We baked/cooked every day. We used the spaces of the museum well, including the gaolhouse.

The BCKLWN had provided us with Hardship Fund Money to provide food and drinks for families whilst they were in the museum, and these were much appreciated.

There was minimal expenditure (approximately £10) in total to provide the summer activities' resources for 8 days. We were able to use existing SOL stock and the HSF money was used to provide the ingredients for the cooking. This is very pleasing and shows careful choice of activities and stories has helped to ensure we are managing finances carefully whilst providing high quality and engaging activities for all visitors who attend.

Christine Marsden, KTD Project Coordinator, was delighted that we had 9 regular KTD assistants who were absolutely fabulous (Melissa, Cicely, Abi, Harvey, Kayla, Maddie, Shannon, Kris and Bertie). Every one of them turned up when they said they would, pushed themselves to try new experiences including working with children and even reading a story to children with their parents (Harvey). They were polite, caring, hard-working and have made a huge difference to the summer for me and the museum. I was really delighted to have each of them for their skills and personality that they brought to the days they were there. Shannon Starr did all 8 days (plus all 7 days at the theatre too on Wednesdays and Thursdays). The students were rewarded with Amazon vouchers for giving their time freely and working so conscientiously.

The achievements of the team were excellent. Having returning families from previous weeks AND previous years is always a pleasure and pays testament to the quality of the team I had working for me and the event offer.

### **3.2 Activities at St George's Guildhall Events**

3.3 Easter half term event was Treasure Island with a family fun day in the first week and a Play in a Day for youth in the second. This story was very popular and we were well attended for both events. Dayna Woolbright and I enjoyed meeting familiar faces and welcoming new ones. The schools are very helpful in marketing our events if we send them digital posters for their social media platforms.

3.4 Shakespeare's Birthday Bash weekend 23 & 24 April was successful with good attendance, offering Tudor activities for families, with Queen Elizabeth I and a Shakespeare-linked film to watch on Saturday and another on Sunday.

3.5 Dayna Woolbright and Rachael Williams continued to plan and deliver events together for the St George's Guildhall theatre until the new Learning and Engagement post was filled. We were able to welcome Jane Hamilton to join our summer event on one family fun and one Play in a Day session so she was aware of what we usually offer. Jane is now in post. Dayna continues to work with the Guildhall, whilst I have had to focus on other tasks and roles more after a heavy commitment through the summer.

3.6 **St George's Guildhall Summer 2023 Report on NMS events at St George's Guildhall by Dayna Woolbright and Rachael Williams' NMS Service Level Agreement with BCKLWN**

#### **Wednesdays - Family Fun at St George's Guildhall**

##### **1. OUR OFFER**

- Two sessions each day, 10.30am – 11.45am and 12.30pm – 1.45pm with a different story each week which had links to the building.
- We focussed on The Reluctant Dragon, Wind in the Willows, A Midsummer Night's Dream, Julius Caesar.
- Building on the success of 2022, the format of the family activity sessions stayed much the same: introduction, theatre trail, game, a tour behind the scenes, listening to the story, craft activities linked to the story and a chance to say lines and dress up on stage.

## 2. ATTENDANCE

Wednesdays	Participants (adults and children)
2 August	55
9 August	43
16 August	57
23 August	36
Total for Wednesdays	191

Spaces were limited to 20 children per session.

## 3. EVALUATION

### Methodology

- i. By surveys at the end of each session (see attached)
- ii. Through anecdotal remarks, particularly from adults
- iii. Summary of evaluation
- iv. Data evaluation commentary

### Evaluation results from Family Fun sessions

- 79% of participants scored the sessions at 18/20 or above.
- 39% giving us full marks 20/20.
- When asked if there were any other comments replies received included:
  - Very child-friendly
  - Great craft activities
  - Brilliant activities, lots of help, great for children of all ages
  - More dressing up
  - The staff were delightful to be with
  - We love it here, lovely people
  - Needs to be longer
  - A different book
  - Another fantastic session thoroughly enjoyed by my son. Would be very interested in [drama] classes for him (contact details included)
  
- 56% had not been to the Guildhall before.
- Social media, mostly Facebook was the most popular way of hearing about the events. Posters and flyers scored the lowest.
- When asked what future events they would like to attend, the most popular were family activity sessions and themed event days. These were closely followed by drama club and family theatre productions.
- The majority of children attended local schools which received the social media advertising tile via email.
- 12% were home-educated and a couple were visiting the area.
- The majority of participants lived in the PE30 – PE34 postcodes.
- All sessions were attended, with the morning sessions being fully booked each Wednesday.

## 4. ADDITIONAL INFORMATION

- We know that the first session at 10.30am on Wednesdays was most popular.
- Last year we had a number of families that rebooked after the first session as it was so good, they wanted more. This was also the case in 2023; we saw many repeat visitors.
- For Summer 2023, the BCKLWN enabled us to provide “Goody Bags” of food for all participants, funded by the Hardship Support Fund:
  - Healthy snack-sized food was purchased by Rachael and Dayna using gift cards from local supermarkets.



- Each participant received a healthy selection of food to take away with them at the end of the session.
- We catered for those with special dietary requirements.
- This gift was well received by all families.

## Thursdays – Youth workshop session: Play in a Day

### 1. OUR OFFER

- 10.30am – 2.30pm workshop session, with a different play each week:
- The Reluctant Dragon, Wind in the Willows, A Midsummer Night’s Dream.
- The format of the Play in a Day youth sessions was: an introduction, warm up icebreaker game, a tour behind the scenes, acting from the play script.

### 2. ATTENDANCE

Thursdays	Numbers of attendees
3 August	9
10 August	8
17 August	10
Total for Thursdays	27

Spaces were limited to 10 young people per session.

### 3. EVALUATION

#### Methodology

- By surveys at the end of each session (see attached)
- Through anecdotal remarks
- Summary of evaluation
- Data evaluation commentary

Evaluation results from Play in a Day sessions

<b>Fun</b>	<b>Suited me</b>	<b>Tedious</b>	<b>Dull</b>
<b>Amusing</b>	<b>Informative</b>	<b>Inspiring</b>	<b>Too short</b>
<b>Fascinating</b>	<b>Confident</b>	<b>Educational</b>	<b>Uninteresting</b>
<b>Long enough</b>	<b>Cool</b>	<b>Lively</b>	<b>Exciting</b>
<b>Enjoyable</b>	<b>Absorbing</b>	<b>Scary</b>	<b>Challenging</b>
<b>Boring</b>	<b>Slow</b>	<b>Great</b>	<b>Useful</b>
<b>Nerve-wracking</b>	<b>Noisy</b>	<b>Worrying</b>	<b>Emotional</b>
<b>Entertaining</b>	<b>Too long</b>	<b>Happy</b>	<b>Stressful</b>

- 85% of participants circled **fun** in the evaluative vocabulary chart.
- Fun, enjoyable, exciting, entertaining, great, happy were all circled by 52% or more participants.
- Slow, noisy, dull, scary, stressful, too long, worrying, emotional, boring, uninteresting, tedious were offered as negatives on the questionnaire. However, of the 27 evaluation forms there were only three instances of a negative word being circled.

- 12 new young people joined us in 2023 for Play in a Day, and many of these booked further sessions after attending the first one.
- 1 young person returned from 2022.
- Most participants were from the PE30 – PE32 post code.
- Play for a Day specific evaluations were all positive and the responses consistently said the best part was “performing the play” and they enjoyed “working with new people”, which for many was a new thing.
- The comments about what they would tell their friends were all positive with recommendations that their friends should come and join the sessions; it was fun.
- The final question on the Play in a Day evaluation comments asked for any improvements, with one suggestion: “Maybe have more opportunities to practise the play and receive constructive criticism e.g. to face the audience when speaking”.

#### 4. ADDITIONAL INFORMATION

- For Summer 2023, the BCKLWN enabled us to provide “Goody Bags” of food for all participants, funded by the Hardship Support Fund.
  - Healthy snack-sized food was purchased by Rachael and Dayna using gift cards from local supermarkets.
  - Each participant received a healthy selection of food to take away with them at the end of the session.
  - We catered for those with special dietary requirements.
  - This gift was well received by the young people.

#### TOTAL ENGAGEMENT

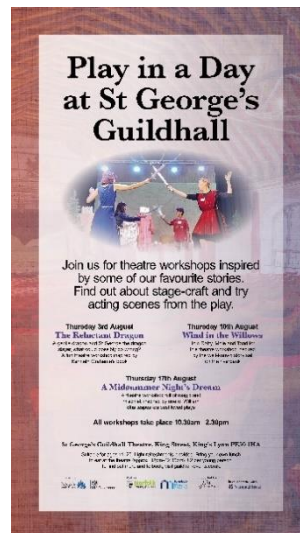
Wednesdays	Participants (adults and children)
2 August	55
9 August	43
16 August	57
23 August	36
Total for Wednesdays	191
Thursdays	
3 August	9
10 August	8
17 August	10
Total for Thursdays	27
Adult volunteers	6
Total for summer	224

STAFFING - Rachael and Dayna were assisted by young volunteers and adult volunteers. The Alive technicians supported the event.

MARKETING - assets were created by the Borough Council graphic design team. The style was similar to the 2022 design. The events were promoted using the following systems:

- Flyer
- Poster
- Social media
- E-Flyers sent to schools
- Digi screens in Alive sites

Facebook and e-flyers sent to school continues to be the most effective forms of communication.



**SAFEGUARDING**

There were no safeguarding concerns or issues. The procedures were included:

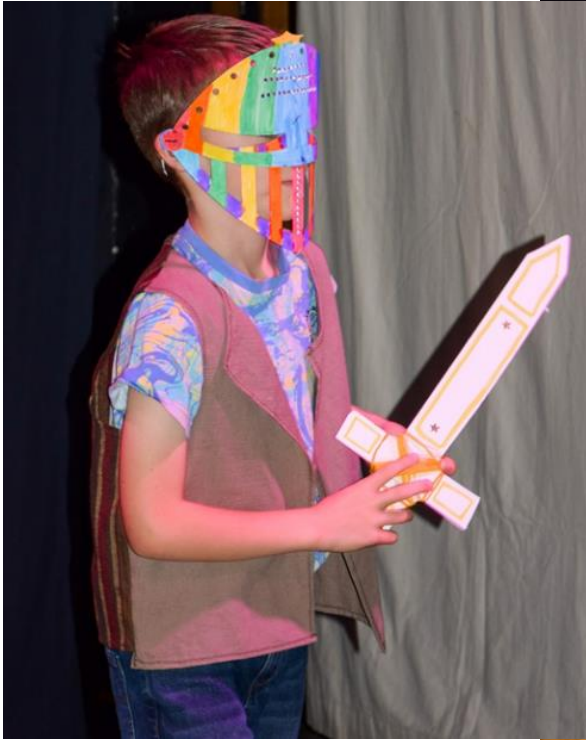
- The theatre was only open to booked Family Fun or Play in a Day participants.
- No volunteer tours were run on Wednesdays and Thursdays in August, restricting additional visitors to the theatre auditorium, making it easier to monitor in a busy session.
- The advertising language was carefully chosen to ensure that children in the Family Fun sessions were escorted by an adult and no adults came without children. The Play in a Day sessions did not need an escort for participants, but a parent/carer could attend the session if they wished.

Report produced by DAYNA WOOLBRIGHT and RACHAEL WILLIAMS

SEPTEMBER 2023

The following images were taken by Luke Burrige of BCKLWN Comms department on the Reluctant Dragon Family Fun Day.





Photographs from The Reluctant Dragon Family Fun session at St George's Guildhall. Photographer: Luke Burrige BCKLWN Digital Comms Officer

**3.7 Ukraine Independence Day** was supported by the BCKLWN and craft activities were provided for the event which was well attended. KTD and an adult volunteer provided the staffing for this event on Tuesday Market Place. The theme of the crafts was to reflect the history of Lynn and its partnerships with Europe from medieval times and the Hanseatic League. The crafts were well received and the event successful.

**3.8 Heritage Open Day** was attended by 1076 adults/249 children at Stories of Lynn. A visitor trail with a sensory them was provided for the children which was created by Isabella, one of the KTD work experience students. It was well received by the 249 children who enjoyed a sensory approach including feeling the weight of a mace, tasting bread that prisoners would have eaten in the gaol and listening to the chatter of the talking pictures and learning a fact they conveyed.

**3.9 Events for October half term are in place and young people in three different groups are helping to devise and deliver the day's activities:**

3.9.1 Spooky Escape Room 23 October 2023

3.9.2 600 Anniversary of the rebuild of the Trinity Guildhall after the fire of 1421 with bread houses and bird seed cakes being made. A freelancer will be talking to the visitors in role as Margery Kempe about her role in putting out the fire. It is Margery Kempe's 650<sup>th</sup> anniversary festival and we are working in collaboration with True's Yard who have set up the festival. KTD Time Turners are running this day.

3.9.3 Dragon Festival at St George's Guildhall is being run by Dayna Woolbright and Jane Hamilton. The young museum group at Stories of Lynn will be supporting this and getting involved with dragons (either with a dragon exhibition, a dragon craft or helping to run the event on the day – yet to be decided by the Young People!!)

4. And finally, I wish to let you know that I will be leaving my role as Learning and Engagement Officer for Stories of Lynn, on 31 October 2023, and moving away from Norfolk soon afterwards, down to Wiltshire to be nearer my family.

I wish to thank you all for this opportunity to be part of so many exciting projects across King's Lynn and the borough. Norfolk Museums Service and the Borough Council of King's Lynn and West Norfolk have trusted and permitted me to get on with the job, using my skills and creativity; I have enjoyed every single day of my job and worked with so many talented and committed colleagues, delightful young people and visitors of all ages over the six years I have been in post.

Thank you.

For further information on my report, please contact [Rachael.Williams2@norfolk.gov.uk](mailto:Rachael.Williams2@norfolk.gov.uk) 01553 669287.

**Rachael Williams**

**23 September 2023**

## Attached report: Change Minds evaluation

### Evaluating Scaling Up Change Minds - Norfolk Iteration

Harriet Foster and Llewela Selfridge

August 2023

This short report provides a summary of the key points to emerge from the delivery of the second Norfolk iteration, in the Borough Archives of King's Lynn and West Norfolk (Iteration 4) of Scaling Up Change Minds. It covers:

- A summary of the demographic information for participants
- Any barriers to participation
- What had appealed to participants
- The qualitative evidence for the impact of Change Minds on participants
- Challenges encountered during delivery
- Learning points and unexpected outcomes
- What else has worked well/is notable
- Where next?

#### **1. What evidence has been collected?**

*Qualitative feedback from individuals involved with delivery:*

- Baseline interviews with both project coordinators and Work Placement & Careers Coordinator for the local college. Attempts were made to connect with an individual from the local Mental Health Trust who had referred a participant for their feedback, but contact was unsuccessful.
- Follow-up conversations with project coordinators (during delivery)
- Project coordinators feedback via weekly reflective form
- Post-project interview with project coordinators

*Quantitative and qualitative data from participants:*

- Data from wellbeing and self-esteem questionnaire, start and end of project – 6 completed them at the start, 4 completed them both at the start and the end.
- Data from the demographic questionnaire, completed at the start of the project - 6 individuals provided demographic data.
- Feedback from participants via discussion groups – 2 individuals took part in the mid-point discussion group and 1 individual took part in the discussion at the end of the project.
- One of the evaluators attended the celebration event (session 12) to talk informally to the 7 participants present about their experience. She also collected some written feedback via post-it notes. The other evaluator also attended a research session (session 4) and spoke informally with the two attending participants.

For reasons of sample size and statistical significance, the wellbeing and self-esteem data from this iteration will be analysed with that from all other iterations, as a collective dataset, at the end of the Change Minds programme.

#### **2. What does the demographic data show?**

The data provided below is shared for an internal audience. Given the small numbers of people involved, this information should not be reported outside Change Minds.

Demographic information from across Change Minds can be reported as a whole, or broad comparisons in demographics between iteration groups may be possible at the end of the programme.

- Participants ranged in age from 15 to 24 years.
- 2 said they had a disability or long term physical or mental health condition, 2 answered that they did not and 2 answered 'don't know'.
- 6 individuals identified as White British.
- 5 participants identified as female and 1 as non binary.
- 3 participants identified as heterosexual, 2 as bisexual and 1 as Gay Woman/Lesbian.
- 5 participants said they were of no religion, 1 participant as Jewish.
- Home postcodes were collected of all nine participants who initially signed up: 1 x PE30 2, 2 x PE30 3, 1 x PE30 4, 3 x PE30 5, 1 x PE30 7, 1 X PE30 8.

The Borough Archives of King's Lynn are jointly administered by the Borough Council of King's Lynn and West Norfolk and the Norfolk Record Office (NRO). The Archives reside in King's Lynn Town Hall which is also home to Stories of Lynn, a heritage attraction telling the history of the town. The project coordinators were the Borough Archivist and the Learning & Engagement Officer for Stories of Lynn.

As will have been noted from the demographic summary above, this iteration was focused specifically on a group of young people. Many of them were Fashion and Photography students who were referred via a partnership with the College of West Anglia, so that they could gain work experience whilst also exploring conversations around mental health in the past and today. Four of the students disclosed to one of the project coordinators that they have mental health issues. Some of the other participants came to the project through previous contacts with Stories of Lynn (e.g. through volunteering / Kick the Dust – a NLHF programme focused on youth projects one of which runs in Norfolk). One individual was referred by their care coordinator working for the local Mental Health Trust.

A creative practitioner (in calligraphy) was referred by the mental health partner but was not interviewed for the evaluation as this person became involved at short notice.

### **3. Barriers**

- Travel expenses are offered through Change Minds to participants to mitigate this as a potential barrier but it was not found to be so in King's Lynn. Here, no one claimed any travel expenses and many of the participants already have bus passes to get themselves to college. On the other hand, family commitments saw two members dropping out (as they had caring responsibilities).
- Probably one of the more obvious barriers for students enrolled in this iteration was the timing of the project. It ran concurrently with end-of-year deadlines associated with their course (coursework and exams) and this put extra stress and time pressure on the students involved and they prioritised their college work as a result, sometimes at the expense of attending all the Change Minds sessions. The timing of the iteration also compromised recruitment to an extent – *"It was a shame that this opportunity came along so late in the term as many students had already done their work experience hours"*.

### **4. What appealed to the participants**

- The young people were drawn to the project for a range of factors, not all of which appealed to every individual. The reasons they gave included its history/heritage focus, the chance to work with archives, the fact that it provided opportunities to note on their CV, to improve their mental health, and gave them the chance to meet others/socialise.
- The way sessions were structured also allowed participants some choice and agency which was appreciated.

- One young person remarked on how they valued finding out more about people in society who tend to be less visible: *“I think this whole project is quite interesting because you’re going back and learning more about specific people and how life would have been for them. Because when you learn about history, you don’t tend to focus on what perhaps people like this would have. You wouldn’t have learned about their point of view. You only tend to learn about more famous people, so more disabled people or people that would have been in lower class parts of society. It’s very interesting to learn about their history.”*
- Also mentioned was the opportunity to explore different perspectives from the past, not just that of the person being researched, but extrapolating from their experience who was involved in their life in a wider context: *“The looking to like, not just the individual that we’re looking at, but like, the people caring for them because obviously you don’t have a face for them, but you just know like you know, they did this and that they we helped them get up or we made sure they had all their meals or things like that and it’s like...it shows that people care. Even then, although, how much it is, I don’t know. It’s interesting that it’s made me question a lot more than I thought it would, rather than giving me more answers.”*

#### **4. Qualitative evidence for the impact on participants**

- It was observed by project coordinators that confidence increased across the group generally, and in two participants in particular. *“The group as a whole when they started were very quiet and shy but came out of their shells as the programme progressed.”* This was expressed as a stand-out moment by one of the project coordinators: *“Seeing the young people develop in confidence. Seeing them engage with the project.”* For example, one participant who had good attendance and was really engaged, had admitted in the first session that they didn’t like history but by the end was really interested and invested in their case study and the wider research around that individual.
- This increased confidence was also noticed of one participant by two family members who attended the celebration event in the last session: *“she has come out of herself”* and *“she wouldn’t have talked to you before, she would have been in the other room red faced”*. Indeed, one of these individuals, in talking about their family member’s increased confidence and ability to chat since taking part in the project, also revealed how the participant had worked with their grandfather to take photos in Kent, showing how Change Minds had helped to support an intergenerational activity outside the project. There was another example of the project leading to work with others outside the project (see below, under the point about skills).
- A varied list of skills was mentioned by the participants themselves, and by the project coordinators, as those that participants had developed or gained through the experience. This included research and using archival materials and palaeography/decoding handwriting which was pointed out as still being a relevant skill but not one that we often get to practise very much nowadays. Also mentioned were interview skills and curation, the latter prompting a lot of impact in particular for one participant in relation to their creative response (this impact is also explored below regarding a different point): *“I think one of the main things ... there was like almost in a sense of like curating a piece to put on for us to portray a certain message. It’s something I’ve never done before, so making my own thing which was completely different to everybody else’s ... .. My [response], I wanted it to be questions like, you know, I wanted you to question it. So like cueing in a way different to other people to portray a certain message. I thought I honed that skill quite well, especially looking through actual archives, you know material and things and getting a broader understanding and knowing how to do that. Like it’s one thing to know it, but to actually put it into practice, it’s completely different. And I think I really did learn that skill.”*
- One participant is transferring the skills they have learned to support a friend find out about their Jewish relatives in the War.
- Participants enjoyed the sessions (*“I really, really enjoyed it. I thought it was brilliant”*). One participant volunteered that for them the best part had been going to Norwich to visit the Norfolk Record Office (*“[For me a highlight was] going into the archives and seeing how things are like ...*



preserved and look, like [the] conservation of it.”). The College Work Placement Coordinator also observed that during the visit to the Norwich Archives some of the students had opened up when looking at the stories of the asylum inmates as they were able to relate to these in some way.

- It was observed by the project coordinators and by both of the evaluators on separate visits that group members were comfortable with each other. This was interpreted that the young people perceived the sessions as a safe space. One participant had Tourettes but offered an explanation to the group in the first week including how to deal with any comments they might make. Another individual opened up within the group about issues they had experienced at college suggesting they felt that was a safe place to raise them. This individual found parts of the last session challenging, when newcomers were present (other participants’ family members and visitors for the creative response showcase), and removed themselves to a quieter place. The project coordinators remarked on how this person must have felt comfortable early on in the sessions, as that was the first time they had seen that kind of response. The project coordinators reflected on how the last session could have been structured slightly differently to accommodate this person’s needs and would take that learning forward.
- For one participant the programme was valuable as it gave them *“something to get up for on a Friday – really important for structure”*. This participant had had experience of both adolescent and adult Mental Health Care. Their view was that Adult care was less about activities and more about medication whereas Adolescent care provided activities to support recovery. The Change Minds programme helped support recovery.
- For some of the participants, participating in Change Minds has been very thought-provoking on a personal level. In one example, an individual mentioned above in relation to the development of curation skills, had felt that they were less experienced when it came to the creative response because they were *“not arty”* like many of the other participants. Additionally, their research individual, about whom there was a scarcity of archival information but whose mental health led him to commit a number of petty crimes and end up in prison, in fact brought the participant to question sensitively their approach and so present their research information in an innovative way that encouraged the viewer to really reflect and come to their own conclusions:

*“I thought, ‘Ohh, God, I didn’t want to write this person’s story if I didn’t know them’ ... So I sort of made like a missing person’s report almost with everything I had. But little questions on like, you know, post it notes to like sort of encourage someone to be like ‘Hmm how do you look into that then?’ Or ‘Oh is this really who he is?’ Because I would hate for someone to write my story if they didn’t know it. And it’s such a delicate subject... So I didn’t want to, just like, bare all of this like almost like ... dirty laundry out almost. And be like this is, you know, petty crime-filled history. And he was actually quite nasty when he was there for a little while because he was so unwell. And it’s like what? That’s not really him that’s his illness. Yeah and I think that was really important to distinguish that because it’s quite stigmatising and we’ve ‘changed minds’ especially I know that your whole idea is to quite literally ‘change minds’. So I was, and I think ... because [of] my mum’s mental health now so and I’ve got a long history of mental health workers in the family or NHS so I was very, very intent on removing the illness and finding the person rather than just showing his illness. If that made sense.”*

## **5. Challenges**

- Maintaining attendance levels was one of the main challenges faced by the project coordinators. This may be linked to the point already made about the timing of the iteration and it clashing with college commitments for those students who were participants. The project coordinators tried to be understanding and accommodating around the poor attendance, but sometimes found that there was a fine line between communicating this and it being received as the message that it was acceptable to opt out of attending every week.
- As mentioned above, one of the participants enjoyed the archival element more than the creative response and this was because they did not feel they had an arts experience/background and felt a little under pressure initially when it came to translating their research into a creative response. Although the wording in the programme material specified ‘creative’ response and not ‘artistic’

response, they did initially feel quite daunted until it was explained that this response could be in a form of their choosing, e.g. a piece of writing. One of the project coordinators remarked that it was important to use the word 'creative response' in the programme material to encourage inclusivity – although clearly this may need to be backed up with extra explanation if needed.

- Despite showing participants the evaluation video, the information sheet and the evaluators attending sessions, it was remarked that participants were still not completely clear about the purpose of the discussion groups. Being a young cohort it was suggested that they may have interpreted the discussion groups as a test of what they had learned. If the project coordinators had a better idea of the questions asked during the discussion groups, they could have explained this better to the participants, possibly boosting attendance.

## **6. Learning points / unexpected outcomes**

- One of the participants showed an unexpected “*breakthrough moment*” following a conversation involving one of the project coordinators and one of the evaluators. They had been chatting with a participant about her skill as an active listener, and she obviously listened well to that and in the later, afternoon session, following Change Minds (a separate group) her response was described as “*wonderful*”:  
*“She ‘drove’ the conversation with the art group asking participant A1 about his inspiration for his mural, talking to participant M about M’s experience of life at college, asking participant A2 about what she enjoyed doing. It was lovely. [She] was also the ‘director’ of the artwork for the afternoon, telling people what needed doing, monitoring what had yet to be finished and making sure everyone was on task. It was fantastic and we saw so much more of the real, confident [person]. It was magical. This has also impacted her future work, being more proactive about offering her views and input into the art project at a different time.”*
- Two of the participants have asked to come back to the venue as volunteers. For one of them this is their nearest cultural heritage venue and they had never been here before attending Change Minds.
- One participant talked about a light bulb moment when it became clear that presenting the research individual was about telling their wider story, rather than just explaining their illness, and how perhaps this could have been brought more to the fore earlier in group discussions:  
*“The clarity on this is how you’re gonna, you know, how you can present it and how there’s so many more different ways and perhaps a little bit more clarity on the fact that you aren’t just doing the individual as their illness for this specific thing, you’re doing it as the person.”*

## **7. What has worked well/what else is notable?**

- It was observed that there was a good rapport between the participants and the project coordinators. This was echoed by the College Work Placement Coordinator who has previously worked with these staff members and who also felt that this opportunity was helping to broaden the horizons of the students involved.
- The sensitive approach of the project coordinators meant that the needs of each individual were taken into account and the sessions were personalised to allow them to develop in their own way, and for those who had missed sessions to catch up without any judgement. This was important for participants to settle back in after an absence. Having a prior relationship with some of the individuals was also really helpful as it meant that the project coordinator were also able to anticipate their needs.
- The project coordinators have worked together for a number of years and have a complementary skill set which means they work well to each others’ strengths. The partnership with the College of West Anglia was also cited by the project coordinators as a strength and one that they would look to continue should they run Change Minds again in future. They “*loved*” having the age range of participants and felt that had worked well.

- The Change Minds videos were well received and it was remarked that this meant the young people had “*other voices to listen to*” and, as they were visual, “*this is a mechanism in which they take in information well*”.
- The project coordinators had found the weekly debrief chats with NRO/Restoration Trust staff helpful, as well as the opportunity to record their reflections via evaluation tools.

## **8. Where next?**

- Both project coordinators would like to run Change Minds again with a similar age group of participants. However they would look to do this at a different time of year (to avoid any clashes with coursework or exams) and would consider offering a longer session of 2.5 or 3 hours instead of 2 hours.
- Project coordinators also suggested that if they were to recruit students on an arts based course, they would look to offer more challenge through the creative response, perhaps by making this more directed. This could be achieved if creative practitioners were brought in earlier to share new and different skills to encourage participants to try these instead of falling back on experience they already had, thereby giving them ‘tools’ in their toolkit that could be used in their creative response. It may also be worth taking on board the feedback from one participant about how a group discussion around the creative response could have changed the focus of this, to encompass more than mental illness to exploring the wider stories of the historic individuals.
- There is still a low take up of the discussion groups, despite the new film introducing the evaluators and two of the evaluators attending sessions to make a more personable approach. It is recommended for the next iteration that consideration be given to offering discussion groups in person, rather than online to see whether this would increase participation.