

**Heritage Doncaster – ACE funded History, Health  
and Happiness**

*Annual report March  
2022*

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In last year's evaluation we gave a report on how the project was achieving against its objectives whilst in a pandemic. This year's report is an update on the work there with a particular focus on some of the challenges as the project responds to external changes such as transitions to face to face working, restructuring of the service, and group dynamics.

## Context

Arts Council England has an aim to:

*Villages, towns and cities thrive through a collaborative approach to culture.*

As part of this museums should:

*work with local communities to create understanding of people and places.*

*use their collections, knowledge, skills, and other assets to support community-led activities that are open to everyone.<sup>1</sup>*

The Museum Association's aim is for

*Inclusive, participatory and sustainability museums at the heart of their communities.<sup>2</sup>*

The team behind History, health and happiness are working in this space currently.

## Introduction

In April 2018 Heritage Doncaster became an Arts Council Portfolio Organisation. The resulting History, Health and Happiness project aims to tackle individual and community isolation in four areas of Doncaster:

- Conisbrough/Denaby Main/Mexborough
- Woodlands/Carcroft/Adwick le street
- Stainforth/Dunscroft/Hatfield/Thorne
- Hexthorpe/Balby.

The project uses objects from the museum collection with a variety of groups to address the following aims:

1. Project participants have a greater understanding of the place they live, contributing to a strong sense of community and civic pride.
2. Heritage Doncaster is recognised as a valid contributor to improving health and wellbeing and a sector lead in this type of work.
3. Project participants contribute and develop their skills, building confidence and aspirations.
4. Co-curation and co-production of exhibitions and activities becomes central to the operation of Heritage Doncaster- we create 'with' and not 'for'.

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<sup>1</sup> <https://www.artscouncil.org.uk/lets-create/strategy-2020-2030>

<sup>2</sup> <https://www.museumsassociation.org/>

5. Project participants feel less socially isolated and more connected to others in their community.

The third year of the project has seen movement back to face-to-face delivery with both the Alzheimer's Society and B-friend. It also saw the launch of the Travelling Museum late last year. Whilst these developments have occurred within the structures of pandemic constraints such as social distancing, the digital social clubs have also continued.

## Evaluation

The move back to face-to-face sessions has allowed for collection of data using the evaluation tools chosen and developed at the beginning of the project, namely the Warwick Edinburgh Wellbeing questionnaire and a bespoke tool. The data from these are included in the next section alongside data from the facilitator diaries, ethnographies of the digital social clubs, and interviews with group participants.

## Project participants have a greater understanding of the place they live, contributing to a strong sense of community and civic pride.

The facilitators of the digital social clubs work hard to build links between the subject of the sessions and local history. All sessions have some aspect of Doncaster history built into them, whether that be about Doncaster witches, trains, or local criminals. It is often these stories that create most engagement and conversation amongst the participants, particularly if there is a personal connection.

*The HHH facilitator gives the context about séance in Edwardian England with high child deaths and people wanting to reach their dead children through dolls or other children at seances. 42 dolls were produced.*

*The HHH facilitator reads the story of a child dying by hanging at a tree in Mexborough. A medium used his 9-year-old daughter at a séance at the witching hour of 3-4 to contact the child. At the séance the child was frightened. Someone stood up and broke the circle. The child disappeared. She was found hung by a tree. Legend says you can see the girl at 3am. (Make-a-long ethnography 26/10/21)*

*She tell the story of how in Barnbrough a Elizabethan guy invited himself into a house to talk about manure spreading, threatened to kill the woman if she didn't pay him. She tells the story of the assault. He returns to Barnsley and gives the money to his girlfriend. He was arrested and got 10 years in prison. (History book club 32)*

This connection with Doncaster is often what unites the groups as they listen and build on each other's stories often passed down through the family. This connection in the online groups is often Doncaster wide in sharp contrast to the face-to-face sessions which can be very local. For example, the Moving Museum was launched in August taking the museum out to communities and inviting them to engage and develop it. During the 2 weeks launch period 1,200 people were spoken to.

This fluctuating between different formats, online and face to face, and different spheres of story making from the very local to the wider Doncaster and occasional South Yorkshire area are a feature of the way that History, Health, and Happiness engages and challenges the participants. It brings the past to life, through research, presentation, and accessibility. The 5-minute histories are a good example of this in practice.<sup>3</sup>

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<sup>3</sup><https://www.heritagedoncaster.org.uk/doncasters-five-minute-histories-a-look-behind-the-scenes-by-the-history-health-and-happiness-team/>

The hyper local approaches tend to be delivered in partnership with other organisations (herstory is the exception here), whilst the digital social clubs were Heritage Doncaster badged sessions.

*Connecting people to their shared interests, and enabling them to exchange skills and resources, helps communities identify and take action on the issues that are most important to them.<sup>4</sup>*

This is an important outcome of the project as engagement with the past can often lead to engagement with the present, as shown by the discussion that takes place in the digital social groups with subjects ranging from:

Suffragettes, to women's involvement in WW2, to modern day women.

Mining, to class, to mental health, to HS2.

## Co-curation and co-production of exhibitions and activities becomes central to the operation of Heritage Doncaster- we create 'with' and not 'for'.

A key feature of all the sessions are the stories, experiences, and objects that people bring to the sessions. Being online, and essentially in people's homes facilitates this. For example, a session on making peg dolls brought back memories of the Rocking horse that used to be in the library, allowing another member to share her Cindy doll collection. This move from the collective history of the place to the particular history of the home (through objects), or of the past (through memories) is a feature of both of the social clubs.

*Lots of discussion prompted from the women against pit closure. We discussed the hardship and challenges of that time. X shared challenges her family faced when her dad was a striking miner and her mum's mental health issues.*

*Y's stepdad had to work through the strike and the challenges and abuse he faced was raised.*

*Z gave another perspective of difficulties her farming family had during the strikes.*

*A talked about being brought up in a pit village and the options growing up being simpler.*

*B reminisced about her mother talking about how she gave food to miner's families. (Make-a-long 7)*

As well as this informal co-production of the sessions, more formal methods were used to shape them.

- Facebook polls on which book to read for the History Book club.
- Discussion of themes within the clubs to help shape future sessions.
- Decisions on keeping the groups online and arrangements going forward.

As members of the group have gained confidence some difficulties have developed in terms of feelings of ownership and cliques. Where people have gained confidence, they also have been able to be more self-directed both in terms of content and format/structure. This difficulty has been acknowledged by the facilitators and they have sought to manage the tensions that can bring. Interestingly this has particularly manifested itself in terms of who people invite into the group. For some of the participants the groups are clearly so enjoyable that they want to invite others, including younger family members. However, this changes the dynamics in terms of the wider group and can be counter to the aims of wider social inclusion.

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<sup>4</sup> [https://media.nesta.org.uk/documents/Asset\\_Based\\_Community\\_Development.pdf](https://media.nesta.org.uk/documents/Asset_Based_Community_Development.pdf)

This highlights some of the tensions that can be found in projects that work around co-creation and co-production principles. That the boundaries on what is, and what isn't included are still managed by the professional involved. Decisions about co-creation or co-production:

*are made within a context of value judgements about what purposes to pursue, boundary judgements about whose views and what issues are relevant, and relationships between stakeholders who may make different value and boundary judgements.*<sup>5</sup>

This challenge is one that will be looked at in more detail in the forthcoming case studies on Staff Health and Wellbeing and Objects.

Looking more widely at co-creation of the History, Health and Happiness project, the aim is for every interaction to be informed by the audience, with outputs becoming part of the Moving Museum or the Danum gallery. This brings people's own histories into the Museum spaces.

## Project participants contribute and develop their skills, building confidence and aspirations.

Herstory has been a valuable breeding ground for the skills and competence of the facilitators in the project. The project lead has developed recognised good practice in building trust amongst the group and in developing their skills through engagement with objects<sup>6</sup>. The women of this group talk about how the project leader teaches them new knowledge in a way that is fun and interactive. They then go on to share this with their families. One member of the group described the impact on her as:

*I was shy, before going to Herstory it has helped with that. Now I am one of the goggiest in the group. It helps as I struggle a lot. Some weeks I think I can't face it but all girls say you have to come – you will have a laugh. I enjoyed it and am glad I came. (Herstory participant)*

Whilst it is difficult to demonstrate impact from the quantitative tools (see appendix 2) the impact recorded by the women on the forms and in face-to-face interviews is significant. In discussions with the women there was talk about how they had developed a flyer and were using this to recruit to the group.

Other groups such as the make-a-long craft-based history sessions are a good opportunity for people to share their skills with a wider group and develop confidence. Whilst these have been facilitator lead, on occasion a member of the group has helped. For example:

*She is really flourishing and enthusiastic, sharing her spindles and demonstrating wool felting. Group seemed to respond well to her and Una was really enjoying demonstrating and sharing her knowledge. (Make-a-long 9).*

Other demonstrations of increased confidence can be found in the groups as over time they build up relationships and become more able to share views. The facilitator for the History Book Group, writes in the diary about seeing visible changes in people.

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<sup>5</sup> Nicholas, G., Foote, J., Kainz, K., Midgley, G., Prager, K. and Zurbriggen, C., 2019. Towards a heart and soul for co-creative research and practice: a systemic approach. *Evidence & Policy*.

<sup>6</sup> <https://doi.org/10.4324/9781315596549>(from COVID-19) and are still isolating during this time. (History book club 16)

*Fran called ahead of the session to check if her aunt could join us. Fran has been absent from the sessions due to her personal circumstances but was audibly proud and excited to invite her aunt along to the session. (History book club 28).*

For some of the sessions this developing confidence and to some degree knowledge based on the reading and questioning of the reading, led to some open and in some cases difficult discussions in the History Book Club. The group clearly feels safe enough for the participants to have these discussions, and importantly to disagree and hold opposing views whilst still being together. When difficulties did arise, such as in the discussion on drug addiction, another member of the group was able to step in and change the flow. This suggests a deal of ownership by the participants. This level of trust between the group members has been fostered by the facilitator who has developed a group that allows and facilitates opposable thinking: a key skill in community and personal development<sup>7</sup>.

One danger of this level of comfort and engagement is that the discussions may go too far. For example, a discussion on Robin Hood led to wider sharing of views on crime and paedophilia which resulted in sharing of experiences. This prompted safeguarding procedures that were supported by the project lead. This is a risk of this level and type of engagement and demonstrates the need for strong safeguarding and support mechanisms within the team.

### Project participants feel less socially isolated and more connected to others in their community.

A Key facet of the digital social clubs over the period of the pandemic has been the opportunity for connection that have been offered. This has been particularly important for those who are shielding or anxious about going out. It was recognised by the facilitator of the History Book Club that this hour and half, twice a month may be the only contact for some.

*The session was full of laughter, and conversation flowed throughout. I think this was very much needed for health and wellbeing, particularly for two participants that are categorised as high risk. (History Book Club 16)*

Linked to this was the considerable effort poured into maintaining relationships and connections by the facilitator. This included ringing and checking if people didn't attend, reflecting on ways to get better engagement during the sessions and building a sense of group cohesion within the session. This centres around expectations of who should be there and concern when they are not, along with assuring the group that this will be followed up with action. For example, in the Make-a-long session when Kerry unexpectedly doesn't come, the facilitator assures the group that:

*She will look on the Facebook page to see if there is a message from Kerry.*

*She will ring Kerry after the session to see how she is. (Make a long Ethnography)*

This pattern of concern and engagement is carried out across all the digital social clubs. The facilitators are very aware of their role as connectors, they talk about this often in the facilitator diaries, when people don't come it is of concern.

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<sup>7</sup> RICHARD. ELLIS BOSTON (KAREN.), 2019. *Upgrade: Building your capacity for complexity*. LeaderSpace.

*The group participated generously to the session and participants who tend to be more quiet than the rest were able to contribute too and I hope able to build up their confidence because of participating.  
(History Book club 14)*

*Unfortunately, it did feel that some were dominating the discussion today despite allowing extra time. I'm going to reflect on how I can better facilitate a more balanced discussion in future sessions.  
(History Book club 30)*

Conversely when the facilitator had difficulty one week on getting online 6 members of the group waited half an hour for her to join them, on other occasions individuals have joined from their car whilst on a trip, or from work. The facilitator has also on occasion not allowed people into the group as they arrive 45minutes late, this in recognition that the group has a flow to it and a concern not to disrupt it. The engagement is clearly important.

This reflection and nurturing of the group is key to a project that aims to reduce social isolation. Research suggests that:

*Interventions that build community based social networks and promote shared values and trust within the community have been shown to benefit individuals, communities, and service providers.<sup>8</sup>*

A further example of reducing social isolation from the history Book club would be the active involvement of a visually impaired member who was able to participate in online sessions despite not being able to see the screen, through both skilful group facilitation but also the active inclusive practice of other group members. It was notable that when an object was shared by a group member this was carefully described without prompt or condescension. It was commented that the facilitator:

*encouraged me to stay in the group, she goes beyond what she needs to do*

## Heritage Doncaster is recognised as a valid contributor to improving health and wellbeing and a sector lead in this type of work.

The work of the project and in particular the project lead has been recognised both locally and further afield. The experience earned during the pandemic is to be turned into a series of sessions such as:

1. A training package on Culture of care and looking after staff. This was presented at a conference.
2. How to do engagement. Making history engaging so you can build into patient groups etc.
3. How to create successful partnerships.
4. How to do co-production.

These will spread the good practice developed and allow the project to become more well known in the Local Authority.

The project has continued the good practice in terms of partnership that existed before the pandemic. Sessions with the Alzheimer's Society and B-Friend are now back up and running. The number of sessions has been dropped with not all being worked with continuously, rather working on an alternate 8-week delivery cycle. This in recognition of staff capacity, and a desire to continue to develop new engagement options like the Breath deeper course with MIND. The plan being to build a resource of session plans to be used within the

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<sup>8</sup>[https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/461120/3a\\_Social\\_isolation-Full-revised.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/461120/3a_Social_isolation-Full-revised.pdf)

different projects by project staff as well as HHH staff. Using objects in new and more creative ways to boost engagement and develop skills beyond the core staff team.

Other links include:

- Work with the LGBTQ+ network,
- Adult learning Activity packs with Age UK
- Work with children and families including young carers and the Curiosity Club for under 5s. Whilst work with children has been delayed as the venues were cautious in opening face to face meetings they started in November and data from the sessions will be available in the future.
- In addition, partnerships with MIND and the Yorkshire Wildlife Trust are developing with a 4 week pilot on history and nature.
- Herstory continues with new people joining, referred to by the Family Hubs.
- Discussions are also underway with the CCG about becoming part of the autism pathway.

A key developing partnership that will be looked at in an up-and-coming case study will be in Stainforth. Engagement in this area has proved difficult, to ameliorate this work has been ongoing with Well Doncaster who are already established in the area. The first social club will be in March.

More widely the project lead had been recognised within the sector with nominations for a Community Impact award at the Museum and Heritage awards<sup>9</sup> in 2021 and again in 2022 for Community Engagement Programme of the Year, as well as Radical Changemaker award in the Museum's Association Museum Change Lives Award<sup>10</sup>

Internally the team has been incorporated into the new structure for the service, embedding the good practice that has been seen as part of the Arts Council project. They will be part of the permanent structure and their work will continue. The project manager post has been removed from the new structure. She is the driving force behind the work in the community, including the lead for many of the sessions such as Herstory.

*She is amazing. We get there early as we are that eager. We will have a chat and sit and she will sit and listen and try to help. We look at her as part of the group. We get along so well. She is more like a friend. (Herstory participant)*

This will be a loss.

Whilst other posts do exist, the direct line of sight between the project, the partners, the communities, and the sector locally and nationally could be lost.

More broadly the work of the project is a large part of the Cultural Strategy for Doncaster, and the project manager has been involved as well as being chair of the Heritage forum. Going forward the question will be about the ability of the project to continue the good work without a project manager to manage and develop relationships with partners and to raise its profile. Also, how far and to what depth are the learnings from the project used to impact of the wider system.

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<sup>9</sup> <https://advisor.museumsandheritage.com/features/shortlist-revealed-for-the-2021-museums-heritage-awards/>

<sup>10</sup> <https://www.museumsassociation.org/campaigns/museums-change-lives/awards-2021/>

## Conclusions

This last year illustrates some of the challenges of this sort of project in supporting health and wellbeing on the back of a pandemic. Whilst the data shows us no clear impact the wider impact of the pandemic might suggest that work to help people to keep going has been enough. The quotes from project attendees suggests that this is the case.

Successes have included:

- The adoption of the team into core Heritage Doncaster.
- The development of new partnerships with a range of external organisations.
- External recognition for the project through awards and internal recognition through being asked to provide wider training and engagement with the cultural strategy.
- The continuation of partnerships that were disrupted due to the pandemic.
- The ongoing commitment and engagement of the Herstory attendees, and their willingness to know more, engage more and build their own confidence.
- The consistency in terms of quality and provision of the digital social groups that have engaged throughout lockdown and continue to be a place for people to explore learning and listen to other's views.
- Enabling people to make the connections between their lives and the lives of others, in the past and around them as part of the project storytelling.

The project is now at a point of transition. The challenge will be to continue this good practice as the leadership and management of the project changes and it becomes embedded with Heritage Doncaster structures. The project has already had a significant impact on the wider system changing how Heritage connects with communities and who it works with. It will be interesting to see if the project move into core provision restricts or enables its ability to work as a disruptor and bring in new ways of working.

Going forward the questions will be:

- How far are the partnership relationships embedded? Will the loss of the Project Manager impact on these?
- The new overarching management role also includes school provision, how much time will be spent on building new partnerships in this context of competing needs?
- One of the areas that the project manager has led on is support for her staff who are working with the groups, who will provide this supervisory support going forward?
- How will the project extend its influence going forward? Who are the sponsors and champions?
- Looking at the wider landscape of mental health provision in Doncaster and strains on the system, what groups are not being engaged? How can this change?
- There is limited capacity in the project, going forward there are opportunities to work with providers of other Arts in Health projects to widen the reach. For this to happen there needs to be clarity about the ambition of the partnership and clarity on outcomes.

## Appendix 1: What next for the evaluation?

The evaluation will be focussed on areas of development for the project in the coming year. Case studies are planned in the following areas:

- Staff health and wellbeing: this in recognition of the impact on the staff of the work that they are doing.
- Objects: there is a considerable amount of literature on objects work with communities<sup>1112</sup>. In this case study we want to look at the impact of the pandemic on this and the consequences of being inside people's homes with more access to people's personal objects and stories.
- System change case study: in this report we refer to the impact of the project on wider system change, in the Case study we will look in more detail at this including interviews with stakeholders.
- Partnership working case study: looking at the development of partnerships in one area of Doncaster.
- Co-production case study looking at how the project has worked with partners and the communities to develop activities.

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<sup>11</sup> Chatterjee, H. ed., 2020. *Touch in museums: Policy and practice in object handling*. Routledge.

<sup>12</sup> Levent, N. and McRaney, D.L., 2014. Touch and narrative in art and history museums. *The Multisensory Museum: Cross-disciplinary Perspectives on Touch, Sound, Smell, Memory, and Space*, pp.61-84.

## Appendix 2: Summary data report for Heritage Doncaster (March 2022)

### Introduction

This report presents a picture of health and happiness, connectedness, and engagement statistics to describe the experiences of those participating in the Digital Social Club as part of Heritage Doncaster's History, Health Happiness work. The data relates to work supported by the Arts Council in Doncaster in 2021 and up to March 2022.

The report first details the method and analysis, then presents the statistical analysis followed by a discussion.

Two appendices are presented highlighting themes within the qualitative data under the headings of 'Positives' (Appendix A) and 'Improvement opportunities' (Appendix B). These are illustrated with comments from the participants.

### Method

#### *Population and Sample*

Data from twenty people drawn from the population of those that participated in Heritage Doncaster Digital Social Club activity during 2020 to 2022.

The sample includes only those who completed a question at two time points. Fourteen of the twenty have data for two or more data points. Datapoints include eleven baselines taken prior to Covid-19 lockdowns and three participants whose baselines were taken during the November 2020 Covid 19 lockdown. Data only includes people that have experienced the main programme and per force excludes any that may have voted with their feet and not continued after initial engagement.

The small sample size and the range of environments in which the initial measures were taken suggest a strong degree of caution in interpreting statistical analyses.

### Analysis

Paired t-tests were conducted to assess significance of any differences to assess whether observed differences were likely to be due to chance variations. Eight hypotheses were subject of these t-tests.

While a t-test is usually used to reject or otherwise a Null hypothesis we feel that there are a great many other factors that may impact on the observed scores beyond the intervention itself here, not least the whether the initial data was collected during the second period of Covid lockdown in Nov 2020 or whether it was collected prior to that. This means that the simple rejection of the Null hypothesis should not be considered as implying a strong causal link between the programme interventions and the outcomes measured. Neither should acceptance of the Null hypothesis strongly imply that there is no impact from the programme on the outcomes.

So why use the t-tests at all? Considering the aforementioned problems, when we look at the work of the programme and its aims in respect of the hypotheses being tested, significant results may still be useful. Significant results suggest the possibility of some form of contributing or strengthening effect from the project's work. These areas may be worthy of further qualitative investigation to establish 'if' and 'how' this work does support any observed changes. How lockdown interacts with participants' experiences ought also to be subject of qualitative investigation.

We recommend that qualitative data is used to help to understand first 'if', then 'how' the programme supports or strengthens individual participant's experiences.

Frequency statistics are also reported for a set of measures that describe a range of issues relating to connectedness, engagement with the project, with others, and with new opportunities.

## Results

### *Where might the Digital Social Club be working to strengthen health and happiness?*

We caution that lockdown may be an extraneous variable that confounds useful interpretation of these statistical analyses. Small sample sizes present risks that other confounding variables are overpowering or over emphasising any differences participants are experiencing.

#### **Where no statistical differences were reported in health or happiness (Null hypotheses were accepted)?**

There is no positive difference in how optimistic about the future people are feeling.

There is no positive difference in how far people have been interested in new things

There is no positive difference in the extent people are feeling of interested in other people.

There is no positive difference in how far people are feeling good about themselves.

There is no positive difference in how far people are feeling connected to where they live.

There is no positive difference in how far people are feeling included.

There is no positive difference in how far people feel able to take on new challenges.

There is no positive difference in how people feel about where they live.

### *Where might the Digital Social Club be supporting individuals to connect with others, their community and in ensuring good engagement with the project, with others, and with new opportunities?*

These frequency statistics from 2020 and the first three months of 2021 describe the changing experiences of the participants during the work.

93% Learned something new

100% Met new people.

100% Shared their skills knowledge or memories – there was a 25% increase over the period.

100% Talked to people outside their age group – there was ~10% increase over the period.

80% Made someone else feel welcome – there was an 85% increase over the period.

70% Became interested to try other activities in my community – there was a 25% increase over the period.

85% Found out about places near them – there was a 10% increase over the period.

## Discussion and learning opportunities

### *Health and Happiness, Connectedness, engagement, and new learning*

The confounding effects of lockdown and probable changes in other aspects of people's lives require extreme caution in interpreting this data. It does not seem sensible to use the statistical analyses to make inferences about the effectiveness of the programme.

The frequency statistics relating to people's experience during their time with the History Health and Happiness work are perhaps of more interest. As their engagement with the Digital Social Club has progressed participants report more often that they have

- Shared skills knowledge and memories
- Met new people
- Talked to people outside their age group
- Made others feel welcome
- Found out about new places
- Learned new things.

## Development and delivery suggestions

As the data precludes a useful level of confidence in the statistical findings, we find it difficult to offer direct suggestions to support project development.

However, the team might find it useful to reflect upon the qualitative data produced as part of this work. Appendix A and B highlight examples where the team has done well in the eyes of the participants and where they value the input they have been receiving.

Participants also highlight areas for improvement and ideas for development.

Reflection on both the positives and the improvement areas may yield useful insights to support the future direction of the work

Given the nature of the group and some of the suggestions might it be useful to undertake some of this reflection with the group itself?

## Thematic analysis: Positives

### *Theme A: Positive wellbeing and belonging*

It gets you to meet people you wouldn't usually meet as everyone lives in a different area of Doncaster.

We are getting to know each other and discussions are lively.

I would certainly miss it, if it wasn't available anymore.

Something to look forward too. I like that it is online as I use public transport so it is much easier to take part.

This group has kept me in touch with my community and I have learnt more about history, particularly local.

I really enjoy it.

Really enjoyable and informative

### *Theme B: Better accessibility as it is online*

Having disabilities, I don't have to leave my house so the only time I can't do it is when I have hemiplegic migraines and can't move my body.

The digital club I find better as I struggle to talk to other people in person and I don't feel judged online even though I can still see people.

### *Theme C: Mental health – building and keeping confidence*

Since joining ... I have learnt a lot of new things and boosted myself confidence a lot as recently I led one of the groups and did a radio interview with Vicky. Something I would never have dreamt of doing.

Invaluable to keep connected and included necessary ingredient to help with mental health

## Thematic analysis: Improvement ideas

### *Theme D: Meeting live*

Meeting live rather than on Teams.

### *Theme E: Other topics of interest*

The history of: childhood; food; transport; clothing; the industrial revolution; WW2; cinema; farming practices

Creating a Doncaster newsletter from this year and one post wat to see what was important then and now: the differences and the challenges.

The Queen's Jubilee

Flower pressing

## Herstory

We note that Herstory participants undertook the Warwick Edinburgh scale earlier in their engagement – 7 October 21. This method was subsequently discarded in response to participant feedback in favour of a different measure. For this reason, consistent data measurement was not available, yielding a short period for consideration in this analysis.

Notable changes in participants' experiences were not in evidence over the short period under consideration (7 December 2021 to 1 March 2022).

This cohort reported experiences through the sessions very much in line with the hoped for Herstory outcomes. While numbers of participants for whom we have suitable data are small (seven), of these:

100% learned something new

100% met new people

100% Shared their skills, knowledge, or memories

100% Talked to people outside their age group

86% Made someone else feel welcome

100% Became interested to try other activities in their community

100% found new places near to them.