

2023 TO 2024

EVALUATION REPORT



COMMUNITY CULTURE CLUB

Community Culture Club is for older adults living with dementia, carers, people with long-term health conditions, and those who are lonely or socially isolated.





Community Culture Club Evaluation Report by Holly Sandiford

Background of the project

Community Culture Club is a creative heritage project for older adults living with dementia, those who are carers, those with other long-term health conditions, and those who are lonely or socially isolated. Participants do not need to have a diagnosis of dementia to join the group. Carers can either come alone or with the person they care for. The creative embedded evaluation for the project is kindly funded by NICHE. The cohort of Community Culture Club in this report ran from November 2023 – February 2024.

Aims to...

- Reduce loneliness and a need for connection to self and others
- Create accessible and free joyful and sensory activities suitable for those with dementia
- Make museums spaces accessible and welcoming for people that otherwise may feel that museums are 'not for them'

Who is involved in delivery?

Norfolk Museums Service (NMS) staff, freelance artist facilitator, external creative evaluator

Stakeholders

Participants, the NMS and wider museum community, delivery staff, visitors (e.g. student nurses, healthcare professionals) NICHE, UEA staff and students.

The External Creative Evaluator - Holly Sandiford

I am an artist and artist facilitator from Norwich in Norfolk. I have been working in the arts and health field for over two and a half decades. I currently co-direct ArtatWork CIC, which uses the arts to promote well-being and good mental health. We have a heritage focus to our projects. I have a degree in arts and well-being and an MA (Distinction) in Fine Art. I also run training in arts and well-being which includes creative evaluation methods.

My experience comes from creatively embedding evaluation into the projects that I am running. Evaluating shouldn't affect people negatively because it is extractive, insensitive, or inappropriate. Ideally, it should be a fun and positive experience for participants.

In this project, I serve as a creative and embedded evaluator, with an awareness of my subjective positionality. I actively engage with participants, joining activities and conversing rather than merely observing. To cultivate inclusivity, I involve delivery staff and visitors in the evaluation process, promoting a sense of shared experience. My aim is for my presence to be natural and unobtrusive, ensuring participants perceive me more as a collaborator than a researcher.

Methodology

Guiding Principles

The Four Evaluation principles co-designed by The Centre for Cultural Value were used to design and continually reflect on the evaluation. These are:

Beneficial: How do we make sure our evaluation addresses our own needs and those of our stakeholders?

Robust: Are our evaluation approaches and methods appropriate, rigorous and geared towards learning?

People-centred: How do we consider a diversity of viewpoints and experiences in order to gain better insights?

Connected: Does our evaluation enable learning with and through one another in a shared and effective way?

Framework

A logic model was used to plan the evaluation and to answer questions such as 'which research questions do we need to address and 'what evidence was needed at each stage and how did you get it?'. This was a continuous reflective process and the evaluation changed as the course progressed to adapt to the individual needs of the participants and their feedback.

The questions that were decided on through this were:

Whether being a participant of Community Culture Club -

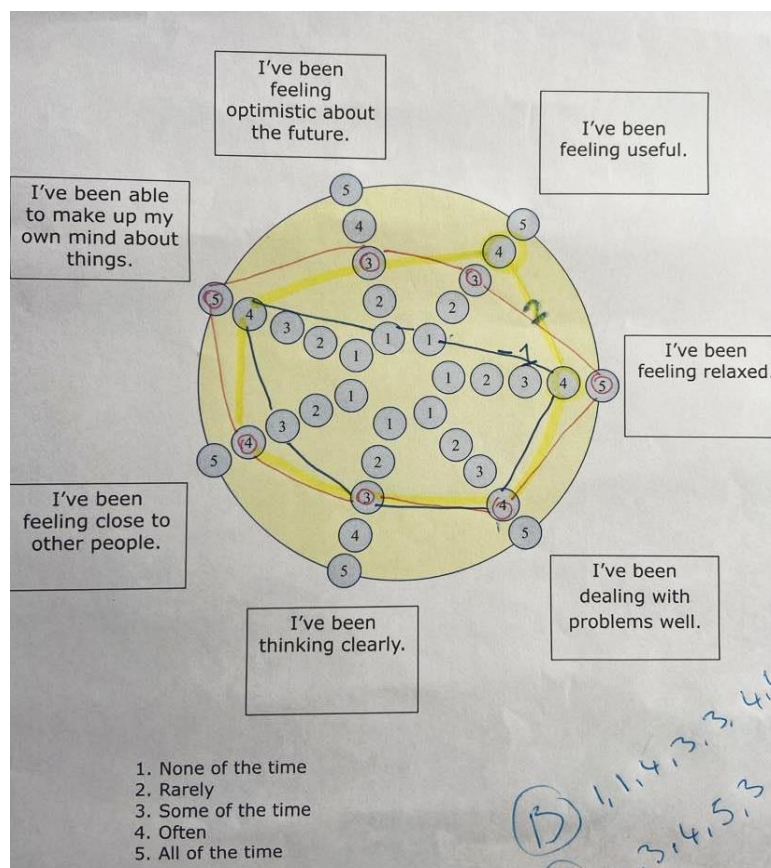
1. Increases well-being?
2. Decrease loneliness by creating new social connections?
3. Sparks moments of joy?
4. Treats people as sensory beings?
5. Helps people to feel more at home with museums?
6. Creates a connection with self through learning about history?

A mixed methods approach was used which is outlined below (baseline data was collected through registration forms).

- **Creative, embedded creative exercise at the end of each session, which relates to the theme of each session led by evaluator.**
- **Short Warwick and Edinburgh well-being scale on the first and last session.**
- **The use of 'Evaluation Teacups' a system designed by the external evaluator to capture well-being data at the beginning and end of each session.**
- **Observations of the sessions by the external evaluator (conducted in a way that does not feel extractive or othering). It is important to be sensitive in the sharing of this data so that participants do not feel that they are part of an experiment.**
- **Feedback sessions with delivery staff led by the external evaluator at the end of each session. Recorded and written up.**
- **Feedback from group visitors (e.g. health professionals, student nurses, museum trainees).**
- **Optional questionnaire sent home with participants on penultimate session.**

Short Warwick and Edinburgh Well-being Scale (SWEMWBS)

The short Warwick and Edinburgh well-being scale was utilised on the first and last session. This was changed by the evaluator in a wheel shape to be more appropriate and accessible to participants and so they can see their progress. This aims to make it less extractive because people can see their own improvement visually.



Example of adapted SWEMWBS scale.

The WEMWBS was developed to enable the monitoring of mental well-being in the general population and the evaluation of projects, programmes and policies which aim to improve mental well-being.

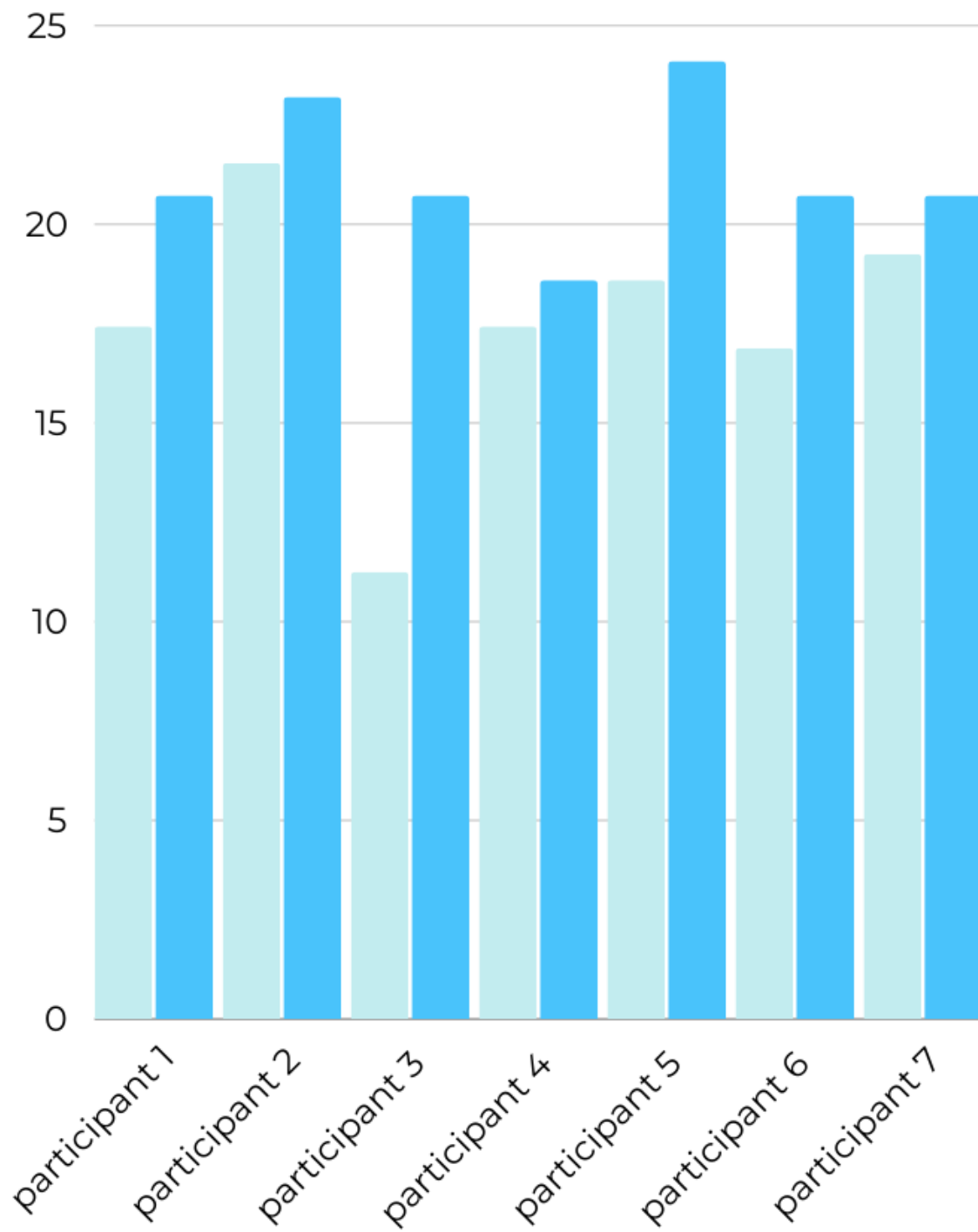
With seven of the WEMWBS's 14 statements about thoughts and feelings, the SWEMWBS provides a slightly different perspective on mental well-being, as it focuses more on functioning than emotions. The scoring on the short scale is slightly more complicated and these scores have been transformed from their raw state. The short version was more appropriate, as some participants were living with conditions that affect cognition.

Participant	Beginning	End	Change +
1	17.43	20.73	+2.7
2	21.54	23.21	+1.67
3	11.25	20.73	+9.48
4	17.43	18.59	+1.16
5	18.59	24.11	+5.51
6	16.88	20.73	+3.85
7	19.25	20.73	+1.48

15% of the population can be expected to have a score of >27.4 so we have set the cut point at 27.5 for high well-being. Equally 15% of the population can be expected to have a score of <19.6, so we have set the cut point at 19.5. 'Meaningful change' in well-being is thought to be 3 to 8 WEMWBS points difference between 'before' and 'after' time points.

This data shows that 100% of participants experienced an increase in well-being. Much greater change was seen with those with lower scores to begin with. 43% of those experienced more significant 'meaningful change'. The 'before' scores are indicative that 51% of participants may live with clinical depression and that 14% may live with mild depression. 57% of those that may have been experiencing mild or clinical depression were within the 'normal' range by the end of the sessions.

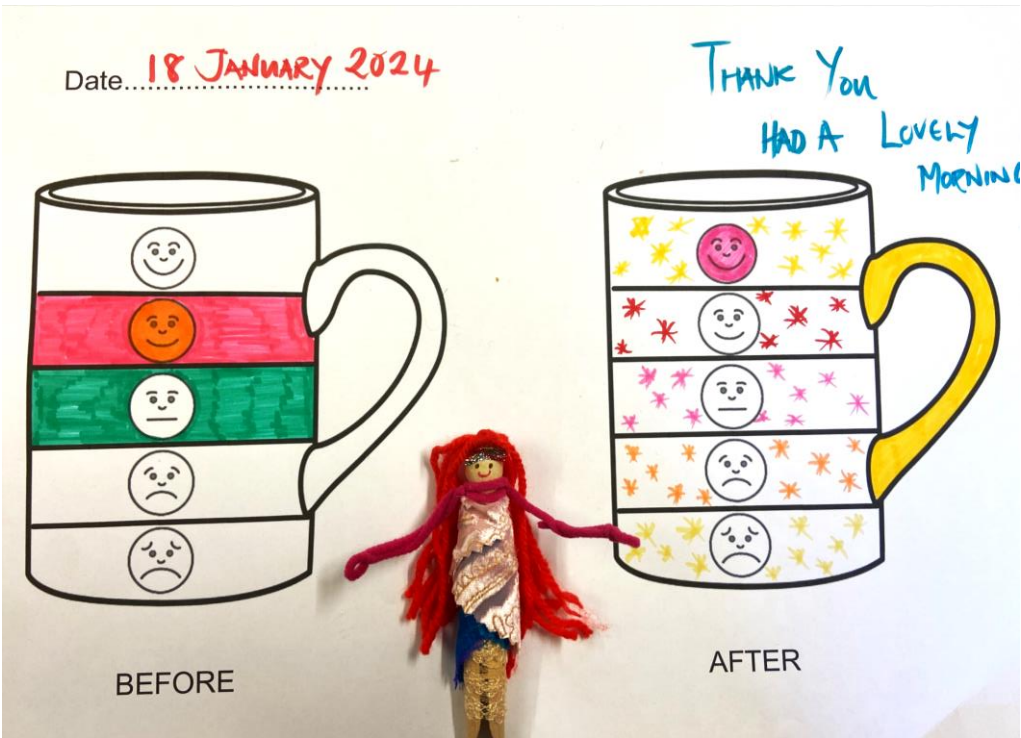
- ***a score of >18-20 is indicative of possible mild depression***
- ***a score of 18 or less is indicative of probable clinical depression***



100%

OF PARTICIPANTS SAW AN
IMPROVEMENT IN THEIR WELLBEING

The use of ‘Evaluation Teacups’ a system designed by Holly to capture well-being data at the beginning and end of each session



Example of an ‘Evaluation Teacup’

This was introduced in week 3. We began by using the SWEMWBS well-being wheels every week but found that they were challenging for those with cognitive difficulties, so decided just to use data from week 1 and week 10. We thought the teacups would be simpler to comprehend and still give us some data on individual well-being, as well as feedback about how different sessions affected people. They also act as a little mindful check in, and people also become more aware of how doing certain things increases their well-being.

Individual improvement in well-being data

Participant	Average difference	Average percentage increase in well-being
1	0.4	8%
2	1	20%
3	0.7	14%
4	1	20%
5	1	20%
6	0	0%
7	1	20%

Improvement of well-being in relationship to the different sessions.

Week	Average before	Average after	Percentage increase in well-being
1.The Museum of Us	No data	No data	No data
2. The history of Norwich's textile industry.	No data	No data	No data
3. A look back through the history of medicine	3/5	3.6/5	12%
4. Christmas traditions through the ages.	3.3/5	3.9/5	12%
5. The history of the chocolate industry	3.3/5	4.2/5	18%
6. Printing	3.3/5	4/5	14%
7. Tiny tales. Life in miniature.	3.6/5	4/5	8%
8. Shoes	2.7/5	4/5	26%
9. Courtly love	3.6/5	4.4/5	16%
10. Portraiture	3.6/5	4.2/5	12%
Overall Average			14.75%

Creative, embedded creative exercise at the end of each session which relates to the theme of each session led by evaluator

1.The Museum of Us

Description of Evaluation: Large-scale cardboard template of Sampson, an object in the Museum of Norwich which is the focus of the session. It can be drawn around and used again.

Question it was asking people to respond to? *How did today make you feel?*



- Connecting.
- Lovely to meet new people and see and hear about their special items.
- New friends.
- I have enjoyed every minute.
- Remembering.
- Making links, reflecting.
- I was worried people may judge me but I really enjoyed it.
- Friendly group.
- () has tried lots of different groups and found them hard but really enjoyed today.
- Lovely to meet people and share their stories.
- Stimulating.

2. The History of Norwich's Textile Industry

Description of Evaluation: Strips of coloured paper woven together as the session focused on the weaving industry.

Question it was asking people to respond to? *What was your favourite thing about today?*



- Listening to others and being welcomed in a new space, creating something with no expectation on myself of how it would turn out (museum trainee sitting in on the session).
- I enjoyed chatting and learning more about everyone and hearing historical facts. Good to know more about people.
- Talking with new friends.
- I've really enjoyed listening to people sharing their experiences and knowledge.
- Listening to other people.
- Enjoying the friendly chat!
- Seeing the museum come alive with beautiful souls and wonderful creativity.
- Having the opportunity to do some creative work.
- Meeting others.

3. The History of Medicine

Description of Evaluation: Message in a bottle. Participants wrote their message and rolled them up into bottles. Relates to the medicine theme and the bottles we visited in the museum pharmacy.

Question it was asking people to respond to? *What did you enjoy today and what would you like more of?* (wishes, manifestations)

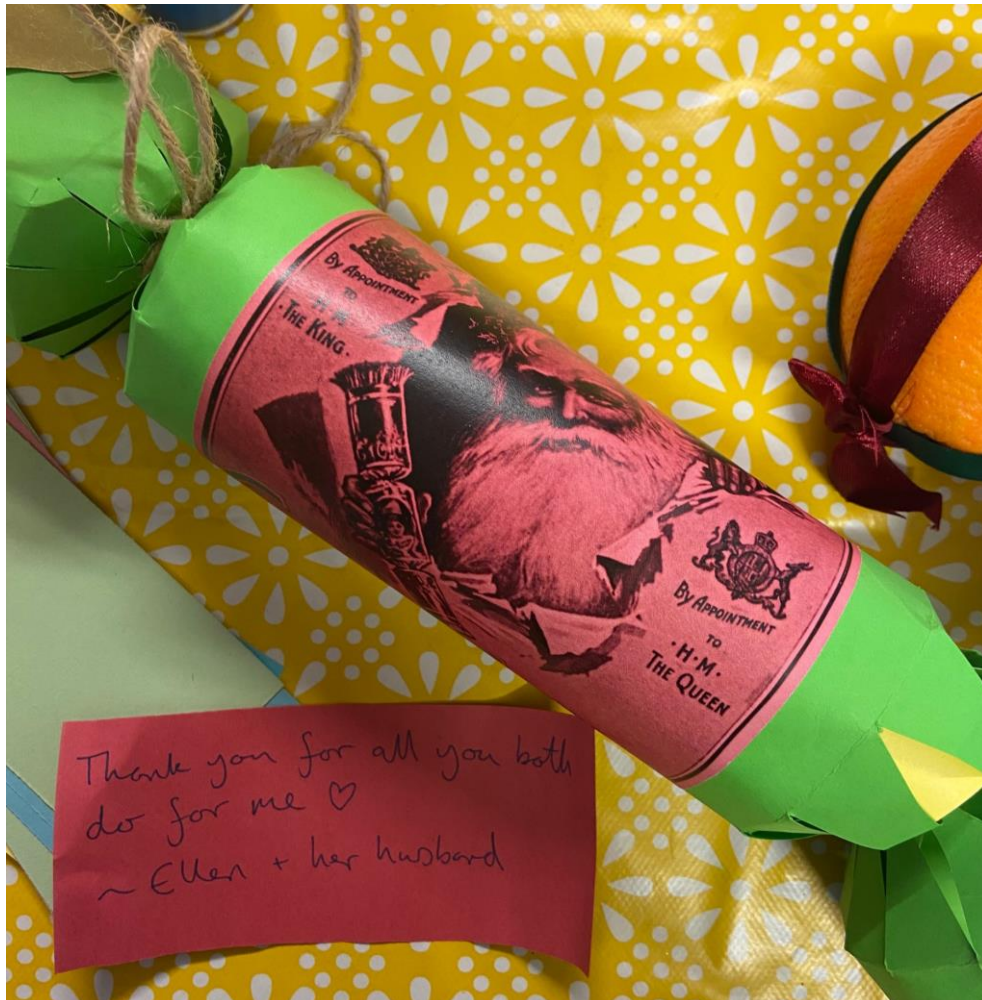


- I like having a talking history pharmacy, I feel a little better. Thank you.
- Exchanging stories, memories.
- Laughing!
- Spending time with the group!
- I really loved seeing ()'s beautiful miniatures.
- Meeting and getting to know new people. Hearing about their memories, stories, and life experience.

4. Christmas Through the Ages

Description of Evaluation: A giant cracker was filled with evaluation slips instead of crackers. In response to looking at the museum's cracker collection.

Question it was asking people to respond to? *Give an example about how someone else in the group has brought you joy?* (as it was Christmas it seemed appropriate to have a question about giving to others)



- Sending love, joy and Christmas peace to all.
- Thank you for all you both do for me (directed at the carer that accompanies him to the session and her husband).
- I am so pleased you shared your miniatures with us (). I think they are magical () is a participant).
- Rosalind, thank you for inviting me to the CCC. I had such a lovely time and was touched by everyone's kindness and stories.
- (), I enjoyed hearing about your affection for UEA- I Share it!
- Susie, I really love your enthusiasm and all of the lovely projects and activities you share with us each week.
- I really appreciate all the work Susie put into preparing all the spices etc. and her enthusiasm in presenting them.

5. The History of Chocolate

Description of Evaluation: Wrapped up responses in chocolate wrappers to create a 'Box of Joy'
Question it was asking people to respond to? *What brings joy to you?*

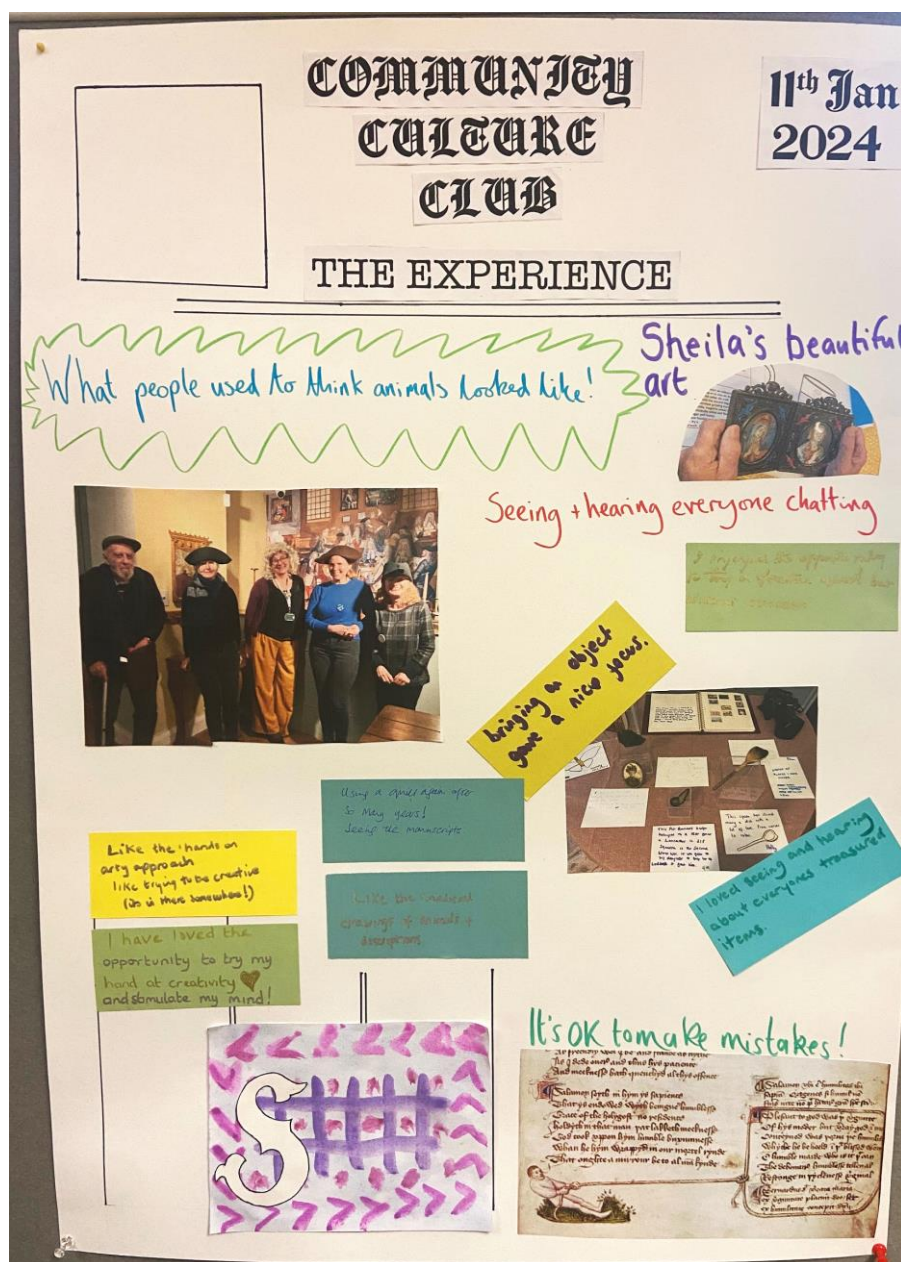


- Starting the new year with friendly folk.
- Trying chocolate with friends.
- The staff are so caring, thank you.
- Laughter at how horrible the 100% chocolate is! Yuk!
- SUNSHINE! (*metaphorically I think, as this man is living with dementia, he seemed a bit low when he came in and said it was bitterly cold outside*).
- Chatting to people, tasting chocolate.
- Exploring other reactions.
- Seeing everyone again and welcoming the new year and trying all the chocolate 😊
- Meeting up with everyone again in the community culture club and having a lovely chatty time talking, laughing, and sharing stories and experiences.
- Everyone being included and contributing. Hearing all the different things everyone has to say.

6. Printing & Manuscripts

Description of Evaluation: Creating the front page of an A1 newspaper to gather responses.

Question it was asking people to respond to? *How would you explain this project to other people through a newspaper front cover? Can include things you have learnt, enjoyed etc.*



- It's ok to make mistakes.
- Bringing an object gives you a nice focus.
- What people used to think animals looked like!
- Everyone chatting.
- I enjoyed the opportunity to write with a feather quill but without success.
- Sheila's beautiful art.
- Like the hands-on arty approach. Like trying to be creative (it's in there somewhere!).
- I have loved the opportunity to try my hand at creativity and stimulate my mind!.
- Using a quill pen after so many years! Seeing the manuscripts.
- Like the mediaeval drawings of animals and descriptions.

7. Tiny Tales & Life in Miniature

Description of Evaluation: Tiny handmade post-box with tiny, sealed letters with notes inside. These were then posted using the miniature peg dolls created in the session!

Question it was asking people to respond to? *How did you feel about today? Anything you would change?*



- I have really enjoyed the community club and am so pleased that () looks forward to it.
- We are both really sad that it is soon going to be over.
- Happy to hear how much the group means to people and how they would Like to stay in touch! (visitor).
- Enjoyed being invited along to meet new people. I learnt lots and really enjoyed the craft time (visitor).
- Being creative, trying new things, meeting positive people.
- I love the history and the company.
- I wish it was summer. It's lovely meeting new people and comparing notes.
- It would be good to finish on time.

8. The Shoe & Boot Trade

Description of Evaluation: A 'Slippers to Stilettos' chart.

Question it was asking people to respond to? *How much did you enjoy the session today?*



4 said they really enjoyed the session and 3 said they enjoyed it.

I also put out large paper for people to doodle and write on and this captured

- I am very happy. I like people. I do enjoy it!
- It's good that it has opened up the doors to different things.
- I am pleased we were able to come along today. I am glad you felt up to it ().

9. The Art of Courtly Love

Description of Evaluation: An 'Evaluation Tree' with heart leaves.

Question it was asking people to respond to? *What have you loved about today and the project so far? Favourite session?*



- Uplifting and happy time with vivacious people.
- The Culture club has made me fall in love with Norwich (not my home town) and its amazing history! Absolutely love this museum and have enjoyed the opportunity to hear everyone's experiences and life stories.
- I feel really privileged to have been invited to this group for one morning and have a little connection to you.
- To me, it's the laughter!
- Connecting with others and facilitation. Singing theme tune 'David Crockett' with (). Comparing notes with () seeing () beautiful paintings.
- SMILES 😊.
- As soon as you come in you feel better.
- Thank you. I'm connected to my new friends at The Bridewell.
- It's lovely to be met with a smile every week 😊.
- Friendly and warm. Great stories and company.

10. Portraiture

Description of Evaluation: Polaroid portrait to capture how you have felt about the project through body language. Participants were able to do this with others if this better reflected their experience of connection.

Question it was asking people to respond to? *How has this project made you feel?*



Word cloud generated from all the text collected from the creative evaluation feedback:



Themes drawn out from the creative evaluation feedback for the project are:

1. Inclusivity and Connection:

- Emphasis on meeting and getting to know new people.
- Positive experiences of connecting with others and forming new friendships.

2. Enjoyment of Activities:

- Appreciation for creative activities, such as making miniatures and trying a feather quill.
- Positive reactions to hands-on and artistic approaches.

3. Appreciation of History and Heritage:

- Enjoyment of historical facts and manuscripts.
- Connection to the local history and the museum's exhibits.

4. Sense of Well-being and Joyousness:

- Expressions of happiness, laughter, and smiles.
- Comments on feeling uplifted and having a happy time with vivacious people.

5. Impact on Mental Health:

- Instances of feeling a little better, stimulated, and having a positive impact on mental well-being.

6. Community Engagement and Gratitude:

- Appreciation for the welcoming atmosphere and kindness of the staff.
- Thankfulness for being part of the community club and for the work put into organising activities.

7. Desire for Continued Connection:

- Expressions of sadness about the program coming to an end.
- Interest in staying in touch and maintaining connections formed during the sessions.

*These themes relate well to the original evaluation questions and could form the basis for designing the questions for next year's evaluation process.

Community Culture Club paper questionnaires given to participants on the penultimate week where appropriate.

Summary of feedback (see appendices for full questionnaire responses)

Community Culture Club offers older individuals a welcoming environment to engage with Norwich and Norfolk's heritage through varied activities centred around the museum's collection. Participants value the informality, friendliness, and enthusiasm of the staff and tutors. Learning and creativity are key components of the club's appeal. Members enjoy learning about local history, exploring museum artefacts, and interacting with one another, creating a sense of community.

Participants express a desire to visit the museum more frequently, volunteer, or purchase museum passes because of their positive experiences in the club. As well as boosting mood through social connections, the club has a notable positive impact on wellbeing and provides something to look forward to during the winter. Suggestions for improvement include considerations for space constraints, balancing activities between history and handicrafts, and addressing weather challenges for travel. Additionally, participants appreciate the opportunity for museum tours, emphasise the importance of small group sizes for inclusivity, and suggest providing electronic forms for accessibility.

Observations of the sessions by the external evaluator (carried out in a way that doesn't feel extractive or othering). These were also informed by feedback sessions at the end of each session.

1. Engagement and Connection:

- Engaging sessions that facilitate deep connection among participants have a positive impact.
- Thoughtful details like consistent clothing, name badges, and reminders for a welcoming environment.

2. Inclusivity and Support:

- Successfully engages individuals with varying conditions, including Parkinson's and dementia, with support from delivery staff.
- Recognises the importance of a safe environment, especially those living with conditions like dementia or Parkinsons.

3. Sensory Experience:

- Consistently integrates sensory elements into sessions, creating a calming and enjoyable atmosphere. Examples include: God's Eye weaving, the smell of spices during the Christmas traditions session, and tactile experiences with marzipan and clay.

4. Responsive Facilitation:

- Demonstrates the facilitators' ability to adapt sessions in real time based on the group's dynamics and needs.
- Responsive changes include switching activities, adjusting seating arrangements, and modifying plans due to unexpected issues like heating problems.

5. Challenges and Learning:

- Acknowledges challenges, such as heating issues, difficulty with certain activities, and participants' individual struggles.
- Learning for future sessions involves adjusting activities, seating arrangements, and being mindful of participants' needs, like hearing impairments.

6. Participant Reflections:

- Participants express enjoyment, appreciation, and positive feelings in their evaluations, emphasising the social aspects, laughter, and learning from each other.
- Shows that the sessions contribute to participants' well-being, providing meaningful experiences beyond the immediate session.

7. Continuity and Future Planning:

- Highlights the group's growth and participants' increased comfort as the sessions progress.
- Discussion of future themes, evaluations, and plans for participants to continue meeting outside the group.

8. Incorporating Guest Contributions:

- Recognises the value of guests contributing to the sessions, offering support, services, and additional perspectives.
- Suggests inviting staff members and incorporating useful information from guests.

9. Craft Activities and Sensory Exploration:

- Appreciates the balance between craft activities and sensory exploration, ensuring participants with varying abilities can actively participate.

10. Well-being and Connection Beyond Sessions:

- Encourages participants to meet outside the group, cultivating continued connections and social interactions.
- Recognises the significance of the group in enhancing participants' well-being.

Overall Summary

Overall, the sessions were engaging, adaptive, and created meaningful connections among participants. Participants felt valued, included, and well-cared for. The time and thought put into the planning of sessions was crucial to the project's success. Little details like facilitators wearing the same clothes each week, giving participants the same cup and making proper name badges each week brought consistency and familiarity for participants. The facilitators encouraged those less confident to engage more and considered the needs of participants, such as providing notes for those with hearing difficulties or adapting activities for those who struggled to draw or write.

The facilitators were mindful of varying needs and abilities, balancing general chatting and structured activities. They also showed flexibility in session planning, adjusting activities based on participant feedback. Challenges included issues like heating and building works, which were mostly out of their control. However, these challenges were addressed promptly.

The positive impact extends beyond the sessions, with participants expressing a desire to continue connecting outside the formal group setting. Guests were also invited, offering additional perspectives and fostering a supportive community. The themes, sensory experiences, and responsive facilitation contribute to a holistic and enriching program for all involved.

In conclusion, the sessions successfully blended history, creativity, and well-being, fostering a supportive and enjoyable environment for participants. The facilitators demonstrated responsiveness, adaptability, and a commitment to creating a positive experience for everyone involved.

Feedback from group visitors (e.g. health professionals, student nurses, museum trainees)

Key Themes from External Visitor Feedback:

1. Creative Expression and Social Connection:

- Visitors expressed that the club creates creativity and social connection.

2. Inclusive and Generous Space:

- The sessions were appreciated for providing a generous and inclusive space for creativity.

3. Memorable Museum Experience:

- Visitors highlighted the unique and memorable experience of encountering museum collections in a carefully chosen, intimate manner, contributing to an imaginative understanding of the past. The museum setting was considered crucial, providing a neutral yet engaging space. Behind-the-scenes access added a special touch, contributing to a safe and inviting atmosphere.

4. Easy-going and Welcoming Environment:

- Described as an easy-going and welcoming environment, Community Culture Club offers an opportunity to engage with social history through appropriate and accessible interactions with museum objects.

5. Impactful Engagement:

- Visitors emphasised the impact the club had on members, creating a sense of community, promoting engagement with history, and generating positive interactions among participants.

6. Learning and Sharing:

- Participants appreciated the balance of learning, creating, and sharing, highlighting the positive impact on well-being and the joy derived from observing others' interactions.

7. Positive Facilitator Impact:

- The facilitators created a very special environment. They were perceived as positive, adaptable, and resilient, fostering connections, learning, and creativity.

8. Varied and Accessible Learning:

- Community Culture Club was praised for presenting something new in each session, making history accessible and enjoyable. The setting in the museum also allowed for hands-on exploration.

9. Suggestions for Improvement:

- Some visitors suggested finding ways for participants to stay in touch or meet in their local communities after sessions.

10. Challenges and Space Considerations:

- While the overall experience was praised, some visitors noted challenges related to space constraints when the group was full.

In summary, the feedback underscores the positive impact of Community Culture Club, emphasising its role in fostering creativity, social connection, and an enjoyable exploration of arts and heritage in a welcoming museum setting.

Conclusion

Community Culture Club, as evidenced by participant feedback and external evaluations, is a transformative project that significantly enhances the lives of older individuals, particularly those facing challenges such as dementia, loneliness, or long-term health conditions. Through engaging activities, thoughtful facilitation, and a welcoming atmosphere, the club effectively addresses its aims of reducing loneliness, providing joyful sensory experiences, and making museums accessible to all. The data reveals a remarkable 100% increase in well-being among participants, with particular significance for those with lower initial well-being scores. Themes of inclusivity, enjoyment of activities, appreciation of history, and sense of well-being permeate the feedback.

Furthermore, the project's success extends beyond the sessions themselves, as participants express a desire to continue connecting and sharing experiences outside of the formal group setting. Community Culture Club stands as a shining example of how arts and heritage initiatives can serve as powerful vehicles for fostering connection, creativity, and well-being among older adults, enriching both individual lives and community cohesion.

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Appendices

Appendix 1. 5 step logic model

STEP 1-PROJECT OUTLINE



STEP 2- STAKEHOLDERS



Outline of Project	Who is involved in delivery?	How will they be involved in the evaluation?(if at all)	Who benefits?	How will they be involved in the evaluation?(if at all)	Who will benefit from the evaluation? Any specific questions?
<p>Community Culture Club is a creative heritage project for older adults living with dementia, those who are carers, those with other long term health conditions, and those who are lonely or socially isolated. Participants do not need to have a diagnosis of dementia to join the group, carers can either come alone or with the person they care for, and we do not ask for evidence of any of the criteria.</p>	NMS staff Freelance artist facilitator External creative evaluator	Co-led but with the evaluator bringing ideas for models, frameworks and activities.	Participants Family and friends of participants(especially in the case of carers) Museum staff, trainees and volunteers and wider museum/cultural sector. Researchers at UEA	Practical, accessible tasks at the end of each session and a creative workbook for participants. Learning shared with everyone else.	Participants themselves as we will is a formative and iterative approach, adapting as we learn and the evaluation activities themselves will be embedded and enjoyable. Next cohort NMS and wider museum community delivery staff- new ways of working Funders UEA
What problem is it trying to solve					
<p>Reducing loneliness and a need for connection to self and others</p> <p>A lack of accessible and free joyful and sensory activities suitable for those with dementia</p> <p>People don't feel that museums spaces for them</p>					

STEP 3-THE LOGIC MODEL

RESOURCES/INPUTS	ACTIVITIES	OUTPUTS	OUTCOMES/IMPACTS	LONGER TERM OUTCOMES
Funding from NICHE Space (NMS) Delivery Staff UEA researchers Materials Publicity	Planning Creative and sensory sessions based at MoN Experimenting with different sensory and creative evaluation tools Iteration and development of a toolkit Writing of evaluation report Sharing with museum staff	10x2 hour sessions A comprehensive evaluation report, co-authored by the Creative Evaluator, the Artist Practitioner, and the Learning & Engagement Officer. Creative embedded evaluation toolkit developed, to be used across NMS community engagement projects. Training delivered to NMS staff by the Community Culture Club team in evaluation best practice. Publication of a report in a sector-appropriate journal, eg. Museums Journal or The Group for Education in Museums (GEM). Development of a referral network with other local organisation's who work with similar service-users. Creative embedded evaluation toolkit developed, to be used across NMS community engagement projects.	Decreased feelings of loneliness Connection to self and others Increased well being- specifically of joy. Greater confidence, understanding and use of creative and embedded evaluation techniques in MNS and further afield	Participants feel more able to access museum spaces Continued friendships after the course finishes Participants are more likely to do further courses, sessions and events. Learning from evaluation to be shared across the sector leading to more creativity in NMS and further afield More understanding of referral network

STEP 4-WHAT ARE THE RESEARCH QUESTIONS YOUR EVALUATION SHOULD ADDRESS?

Key questions	
About goals, objectives, the problems we want to solve	Did participants experience: Decreased feelings of loneliness, Connection to self and others, Increased wellbeing- specifically of joy?
About unintended outcomes and effects	Do NMS staff, trainees and volunteers feel more in using and adapting creative and embedded evaluation techniques? (would also be good to look at ways of capturing any responses to the journal report)
About process	What worked or has worked or not worked in terms of activities and embedded evaluation techniques?
About learning	what has been learnt/what new knowledge and insight has been gained? Any unexpected outcomes and impacts?

STEP 5-WHAT EVIDENCE WILL YOU NEED AT EACH STAGE AND HOW TO GET IT?

What data will you need at the outset?	What data will you need to understand what happens and the impact on beneficiaries? How will you get it?
Baseline data collected through the ticketing system.	<ul style="list-style-type: none"> Creative, embedded creative exercise at the end of each session, which relates to the theme of each session led by evaluator. Short Warwick and Edinburgh well-being scale on the first and last session. This has been changed by the evaluator in a wheel shape to be more appropriate and accessible for participants and so they can see their progress. The use of 'Evaluation Teacups' a system designed by an external evaluator to capture well-being data at the beginning and end of each session. Observations of the sessions by the external evaluator (conducted in a way that does not feel extractive or othering). It is important to be sensitive in the sharing of this data so that participants do not feel that they are part of an experiment. Feedback sessions with delivery staff led by the external evaluator at the end of each session. Recorded and written up. Feedback from group visitors (e.g. health professionals, student nurses, museum trainees). Optional questionnaire sent home with participants on penultimate session. Responses from report (any responses to the journal report- could add an email address to collect any thoughts or responses?). Session with delivery staff at the end of the project led by the external evaluator to reflect on and develop on how the different creative techniques worked in this context.

Appendix 2. Wellbeing cups raw data

Participant	Number completed and legible (out of 8)	Before session	End of session	Average before	Average after	Average difference	Average percentage increase
1	6	3,3,3,2,3,2	4,3,3,4,3,3,3	2.6	3.8	0.4	8%
2		4,3,2,3,3,3,	4,4,4,4,4,4	3	4	1	20%
3	8	3,3,3,2,4,4,4,4	4,4,3,4,5,5,4,4	3.4	4.1	0.7	14%
4	4	3,3,2,2,	4,4,3,3	2.5	3.5	1	20%
5	7	4,3,2,4,4,5,4,4	5,5,3,5,5,5,5,5*	3.75	4.75	1	20%
6	8	4,4,3,3,3,3,4,4	4,4,4,3,3,3,4,4	3.5	3.5	0	0%
7	5	4,4,4,4,4	5,5,5,5,5	4	5	1	20%

*Next time put a week number on the form as lots of people didn't fill out which makes it hard to compare weeks.

Week	Before session	Average	End of session	Average	Percentage increase in wellbeing
1.The Museum of Us	No data				
2. The history of Norwich's textile industry.	No data				
3. A look back through the history of medicine	3,3,2,4,3,	3/5	3,4,3,5,3,	3.6/5	12%
4. Christmas traditions through the	3,3,3,3,4,5,2,	3.3/5	3,4,3,4,5,5,3	3.9/5	12%

ages.					
5. The history of the chocolate industry	4,4,2,3,3,4	3.3/5	4,5,3,4,4,5	4.2/5	18%
6. Printing	3,3,4	3.3/5	4, 4,4	4/5	14%
7. Tiny tales. Life in miniature.	4,3,3,4,4	3.6/5	4,4,3,4,5	4/5	8%
8. Shoes	4,2,3,2,	2.7/5	4,4,4,4,	4/5	26%
9. Courtly love	4,3,4,4,3	3.6/5	4,4,5,5,4	4.4/5	16%
10. Portraiture	4,4,4,2,4	3.6/5	4,4,5,3,5	4.2/5	12%
Average					14.75%

*6 undated so not included

Appendix 3. Community Culture Club paper questionnaires given to participants on the penultimate week where appropriate.

1. How would you describe Community Culture Club to someone who knows nothing about it?

A. A small group of friendly people hoping to enjoy and learn about Norwich and Norfolk.

B. A social group with varied practical activities built around the museum's collection. Sometimes awakening memories, making links with the past.

C. It's an opportunity for older people to rediscover their creative side, learn about the museum & the history of Norwich and meet new people.

2. What is special or unique about Community Culture Club?

A. The care and love we receive from the staff at the museum. Also, it is free to attend.

B. It's informality and friendliness. Enthusiastic, joyful tutors.

C. The combination of learning something new and being creative.

3. What has been your favourite experience from the Community Culture Club?

A. Learning about the history of Norwich and Norfolk, also being able to explore and touch items from the museum. The chatting and coffee time is much appreciated.

B. Visiting the doll's house, the story behind it, to marvel at their skills.

C. Hard to pick one.

4. Has Community Culture Club given you a reason to engage with the museums in Norwich?

- A. Yes. I intend to visit several more places, but they are mostly too expensive.
- B. Yes, I'd like to try volunteering if I can be of help.

Certainly, I will revisit and take any visitor to it - that might not know about Bridewell.

- C. Definitely-will buy a museum pass.

5. Has Community Culture Club had an impact on your wellbeing? Please provide details if possible.

- A. Yes. To have something to look forward to, that you enjoy, helps to keep you going and push on. Sharing our days with others is good.
- B. It provides a chance to meet other people.

Tutors have enthusiasm and are funny and jolly. It cheers me up. I miss the energy of younger people, their energy etc.

- C. Yes - a bright spot during a grey winter.

6. Is there anything we can do to improve the experience of Community Culture Club?

- A. A slightly bigger room, not quite so full and cramped. This really

Did not matter. More History and less handicraft might be nice for some.

- B. I liked the practical art/craft approach- it felt like I was visiting my second childhood. Lots of encouragement helped me. It's nice to play. Group is supportive and encouraging and non-judgemental. It's good, I don't know how it could be improved.

It's already good.

- C. Although it's good to have something to look forward to in winter the weather Can be challenging -Maybe warmer days would make travel easier?

7. Is there anything else you would like us to know?

- A. A quick tour round the museum generally, would be much appreciated. I know we could not take it all in. An opportunity to thank all the staff. The preparation for each day was amazing.
- B. The group needs to be kept small - I think larger groups are more intimidating.

Seems a novel way to get lonely people together and maybe make some new friends. Thank you.

- C. I apologise for my writing which is affected by Parkinson's. Having the form in electronic format would be helpful.