

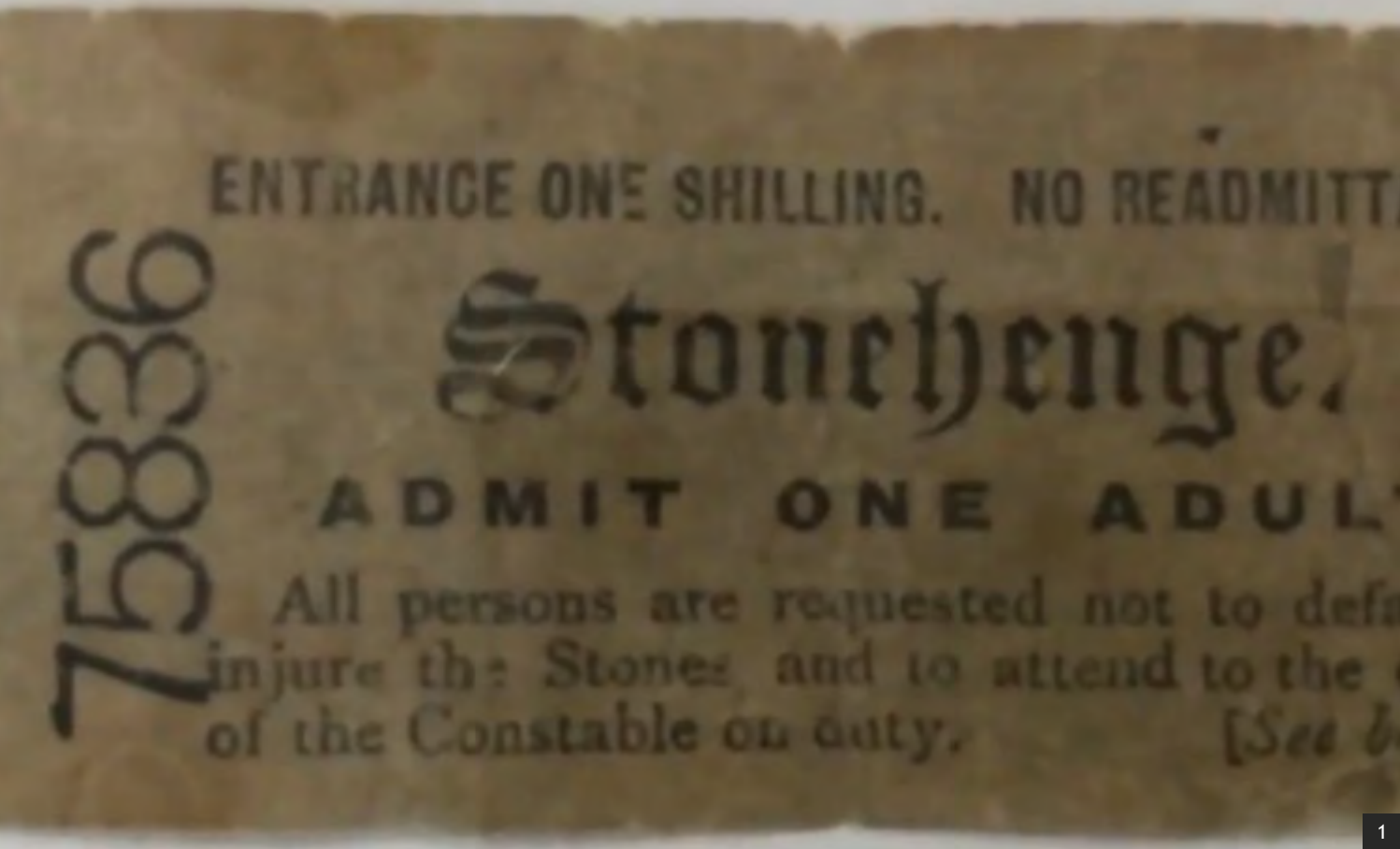


willisnewson

# OUT OF DARKNESS INTO LIGHT HUMAN HENGE ONLINE EVALUATION REPORT

June 2021





This Evaluation has been commissioned by the Restoration Trust.

It uses qualitative evaluation tools to explore participant experience and stakeholder learning from Human Henge Online.

It was conducted by Jane Willis, arts and health producer, consultant and evaluator and Director of arts and health consultancy Willis Newson.

Cover Image: Zoom still showing Yvette Staelens inside the Stonehenge stone circle sharing a piece of Bluestone

1. Zoom still showing Stonehenge admission ticket from the English Heritage Stores

## A Human Henge Online Pantoum

*Stuck indoors during lockdown, there isn't much joy,  
So, yes, this was the light out of the darkness.  
Those packages were worth so much. Hugs in the post.  
I felt like I was in the room with all of you.*

*So, yes, this was the light out of the darkness,  
That beautiful connection that we had every week,  
I felt like I was in the room with all of you.  
I noticed how much other people were hurting.*

*That beautiful connection that we had every week.  
I feel so small in the history of the world.  
I noticed how much other people were hurting.  
I won't ever forget this.*

*I feel so small in the history of the world.  
Those packages were worth so much.  
Hugs in the post. I won't ever forget this,  
Stuck indoors during lockdown, there isn't much joy.*

Compiled from words shared during the Human Henge Online Evaluation Focus Group

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## 1.0 EXECUTIVE SUMMARY

### Project Overview

Human Henge Online (HHO) is a test and learn project exploring what happens when Human Henge, an existing programme that creatively engages mental health service users with the ancient and natural landscape of Stonehenge is adapted for delivery online.

It is a 5-session partnership project between the Restoration Trust, English Heritage and Richmond Fellowship funded by the Cultural Recovery Fund.

Nine participants, including 6 women and 3 men, took part in the project between January and March 2021, in the depths of winter and during the third national Covid-19 lockdown.

The project aimed to

- Reduce loneliness and isolation by increasing digital access
- Improve participants' wellbeing by creating opportunities for connection, enjoyment and creativity
- Increase participants' knowledge of and engagement with ancient heritage

### Evaluation

This evaluation used a range of qualitative tools to explore participants' experience of taking part in HHO as well as partners' and stakeholders' learning gained from the project, to inform the development of future online and remote programmes.

## Participants' Experience

Bringing people together in a safe, inclusive online space to engage creatively with the ancient landscape of Stonehenge provided much needed light during the dark times of COVID-19.

A lack of physical and mental energy, coupled with a sense of futility, made it hard for people to engage at the start. However, the friendship and connection found in the group provided comfort, support and inspiration to carry on during times of difficulty.

Fun, laughter and the joy experienced through the project were instrumental in bringing people together, lifting low mood and activating hope. The enjoyment of taking part in the project reminded people of past joys and helped them to re-connect with their 'old self'.

Engaging with ancient history and landscape widened people's perspectives and encouraged them to think about different ways of living, helping them to put their struggles into perspective.

By appealing to all the senses, the project delivered an immersive, embodied experience that engaged mind, body and spirit and created a lasting experience.

Sadness was expressed at the project ending. However, there was a strong sense that the project's legacy would live on in the connections formed, the memories made and the encouragement to continue.

## Stakeholder Learning

Careful planning and preparation created a safe framework within which there was space for spontaneity and improvisation. While much of the planning was driven by the Restoration Trust, the collaborative nature of the project was underpinned by engagement from all partners, ensuring that all partners had faith in the project's ability to deliver.

Ethics and safety were considered at the outset as well as all the way through the project. Safeguarding,

safety during COVID-19 and the support needs of both participants and facilitators were considered.

Structure and pacing played a crucial role in creating an engaging and immersive experience. The overall arc of the project as well as the structure of each session was carefully planned, with space for freedom, spontaneity and engagement.

Connection with participants, maintained through a private Facebook group, Zoom socials and evening meetings, was critical in keeping the group connected and involved.

Opportunity for interaction was key to the project, including active encouragement to interject, ask questions, share ideas and experience, and opportunities to physically engage with the landscape.

The ability of the facilitators to creatively engage participants' senses and imagination, connecting them to the landscape and ancient history as well as to themselves and each other, facilitated a rich, immersive online experience.

The project balanced the ability to be inclusive while offering everyone an exclusive experience. The exclusivity of the experience enhanced the sense of inclusivity built through care and attention to detail, a commitment to quality and valuing everyone equally.

The range of skills needed to deliver HHO was identified, including:

- Knowledge and experience of mental health
- Archaeological expertise
- Creative facilitation skills
- IT support skills
- Planning and organisation skills
- These skills were underpinned by trust, rapport and humour.

The mental health support worker played a critical role in enabling people to access the programme and supporting them to stick with it. Key knowledge and skills in this role included:

- Understanding the benefits to participants
- Knowing how to pitch it to the right person at the right time
- The ability to inspire trust and confidence.

The team actively worked to ensure that there were no hierarchies of expertise. While expertise played a critical role in the project, diverse forms of knowledge and experience were valued equally including lived experience. The team also noted that the online format was a good leveller because everyone was in the same position.

A cohesive ethos and strong sense of shared values drove the project and connected partners and team members.

A number of challenges to facilitating a group online were identified, including:

- Gauging the reactions of participants
- Managing distress at a distance
- The reduced functionality of mobiles
- Interference from surrounding equipment or activity
- Access to laptops and headphones
- Poor internet connection / WIFI

The IT support role was crucial in resolving connection and technical challenges.

The team learned that some participants needed a longer time frame to develop IT skills needed to go online and agreed that a longer lead in to recruiting

participants might have increased the reach of the project.

Despite these challenges, considerable benefits to working online were noted by the team.

Delivering the project online increased access, not just in relation COVID-19, but also in relation to barriers caused by mental and physical ill health and in reaching participants who may not have come to a face-to-face group.

Working online also enabled access to places such as the Stone Circle and English Heritage Stores, that participants would not have been able to go to themselves.

Discussions around digital inclusion also highlighted the fact that, as well as supporting wellbeing, Human Henge Online also supported Digital Inclusion.



## 2.0 HUMAN HENGE ONLINE

### 2.1 PROJECT OVERVIEW

Human Henge Online (HHO) is a test and learn project exploring what happens when Human Henge, an existing programme that creatively engages mental health service users with the ancient and natural landscape of Stone Henge is adapted for delivery online.

It is a partnership project between the Restoration Trust, English Heritage and Richmond Fellowship funded by the Cultural Recovery Fund and will inform future online programmes delivered by project partners during and beyond Covid-19. The budget for the programme was £8,684.

It was developed to mitigate the isolating effects of Covid-19 on mental health by providing online engagement for Richmond Fellowship participants who cannot meet face to face. Participants met online

to engage remotely with the ancient landscape and archaeology of Stonehenge, ending with an exclusive experience of virtual access to the Stone Circle close to the Spring Equinox.

The 5-session pilot programme (Induction + 4 online sessions) ran from January - March 2021 with one successor in-person session scheduled for summer 2021.

Fortnightly online meetings intended for a maximum of 12 participants were supplemented by posted Culture Parcels, with things to do or think about between each meeting. The project was also supported by a private Facebook Group.

A digital support package - including equipment, data, training and support as necessary - enabled all participants to join online sessions regardless of digital skills or resources.

At the end of the programme, participants were offered a free pass to visit Stonehenge (excluding the



Stone Circle) at some time in the future before March 2022.

The online sessions were coordinated by Laura Drysdale (Restoration Trust) and co-facilitated by Professor Tim Darvill (University of Bournemouth), Yvette Staelens (creative facilitator), Martin Allfrey (English Heritage) and Daniel O'Donoghue (Richmond Fellowship), with support from Jackie Crowther (Richmond Fellowship), and Luke Money (IT support consultant).

## 2.2 PROJECT AIMS

The project trialled new online ways of working to

- Reduce COVID-19-related loneliness and isolation by enabling online connection through increased digital access and improved digital skills
- Improve participants' wellbeing through increased opportunities for connection, enjoyment and creativity
- Increase participants knowledge about Stonehenge and local heritage.

## 2.3 PROJECT PARTNERS

The project was delivered through a partnership between the Restoration Trust, English Heritage and Richmond Fellowship. It was steered by a Project Board, whose membership included:

- Martin Allfrey, Senior Curator of Collections West, English Heritage (EH)
- Professor Timothy Darvill, Professor of Archaeology and Director of the Centre for Archaeology and Anthropology Bournemouth University (BU)
- Laura Drysdale, Director, Restoration Trust (RT)
- Dr Sara Lunt (Chair) Restoration Trust Trustee

- Daniel O'Donoghue, Area Manager West, Richmond Fellowship (RF)
- Melanie Rogers, Restoration Trust Trustee
- Yvette Staelens, Singer and Senior Teaching Fellow Bournemouth University
- Aura Todd, Restoration Trust Expert Advisory Board

## 2.4 PROJECT PROGRAMME

The project was delivered over eight weeks between 27th January and 24th March 2021. The programme was as follows:

### January 2021

Wednesday 27th January: Introduction session

### February 2021

Wednesday 3rd February: Session 1

Culture Parcel 1

Wednesday 10th February: Zoom social

Wednesday 17th February: Session 2

Culture Parcel 2

Wednesday 24th February: Zoom social

### March 2021

Wednesday 3rd March: Session 3

Culture Parcel 3

Wednesday 10th March: Zoom social

Wednesday 17th March: Zoom social (stargazing)

Friday 19th March: Session 4 (closest date to equinox solstice)

Wednesday 24th March: Zoom social

## 2.5 PARTICIPANT RECRUITMENT AND ATTENDANCE

The aim was to recruit a maximum of 12 participants from Richmond Fellowship clients across Wiltshire. Nine participants were recruited, including six women and three men.

While seven out of the nine participants were recruited through Richmond Fellowship and resided in Wiltshire, two joined the programme from another Restoration Trust programme and resided in Norfolk.

All participants were at risk or experiencing social exclusion due to poor mental health (Richmond Fellowship Referrals) or were experiencing social, emotional, or practical issues causing or worsening health problems (South Norfolk Community Connectors Referral).

Of the nine participants attending the programme:

- Four (44%) attended all five sessions
- Three (33%) attended four sessions
- One person (11%) attended three sessions and
- One person (11%) attended only two sessions.

Of those who attended:

- One was aged 35 - 44
- Two were aged 45 - 54
- Five were aged 55 - 64
- One was aged 65 - 74

Participants were supported by a Richmond Fellowship support worker, who kept in touch with them throughout the programme to ensure that they were able to attend sessions and that any mental health support they need was provided.

At the start, all participants attended an induction session where they met each other and the team and ensured that they were comfortable with Zoom protocols, online connections, meeting others online etc.

## 2.6 DIGITAL SUPPORT

A digital advisor was recruited to support participants, ensuring that everyone has access to equipment, training and support to join the online sessions. The package of support included:

- Loan of laptop or tablet for up to two years
- A data package for up to one year
- IT support and guidance as required

## 2.7 QUALITY ASSURANCE

The project was co-produced by its partners including organisations experienced at working creatively with vulnerable adults: The Restoration Trust and the Richmond Fellowship. The partnership is managed by Laura Drysdale, Director, the Restoration Trust. The project team, who have several years' experience of working together through the original Human Henge programme, included:

- Martin Allfrey - English Heritage, Senior Curator of Collections West
- Prof. Timothy Darvill - Bournemouth University, Professor of Archaeology
- Laura Drysdale - The Restoration Trust, Project Manager
- Daniel O'Donoghue - Richmond Fellowship, Area Manager West
- Yvette Staelens - Academic, Archaeologist, Choir Leader and HH coordinator
- Jackie Crowther - Richmond Fellowship Support Worker
- Luke Money - IT support consultant

The following good practice was followed in terms of ensuring quality and safety:

- Facilitators had had mental health first aid training
- Enhanced DBS clearance for facilitators
- Session plans co-produced and risk assessed by project team
- All Wiltshire participants were supported by a Richmond Fellowship Support worker and the Norfolk participants were supported by the Restoration Trust
- The Project Manager attended sessions to monitor progress
- Debriefs were held after each session to ensure learning, including any adverse incidents being picked up and dealt with

## **2.8 ETHICS AND CONSENT**

Individuals' anonymity and confidentiality were protected throughout the programme. Participants will not be identified in post-project advocacy or marketing materials unless with prior signed consent. The Facebook group is a private group managed by the Project Manager and is open only to project participants and stakeholders.



## 3.0 EVALUATION DESIGN

### 3.1 EVALUATION AIMS

This evaluation aims to explore participants' experience of taking part in HHO as well as partners' and stakeholders' learning gained from the project, to inform the development of future online and remote programmes.

The evaluation seeks to benefit participants, project stakeholders and the wider sector in the following ways:

1. Participants - By better understanding participant experience, project partners will ensure the best possible experience and maximum impact for participants across future projects
2. Project Stakeholders - By feeding process learning into new ways of working to extend reach and

improved impact in order to develop sustainable programmes

3. Wider Heritage Sector - By showcasing new ways of working in order to ensure that heritage is accessible to as many as possible.
4. Social Prescribing Stakeholders - By demonstrating a possible model for delivering online arts and heritage on prescription.
5. Funders - By contributing to the overall Cultural Recovery Fund grant evaluation

### 3.2 EVALUATION DESIGN

This is a qualitative evaluation focussing on exploring participants' experience of taking part in HHO and stakeholders learning from delivering the project.

The evaluation sought to answer the following two questions:

- 1. What was the participants' experience of taking part in Human Henge Online?**
- 2. What are the partners and stakeholders learning from the project?**

It was decided that it was neither appropriate nor useful to attempt to measure project outcomes, (such as improved wellbeing) through standardised measures (such as the Warwick Edinburgh Mental Wellbeing Scale (WEMWBS)) for the following reasons:

1. The small numbers of participants would not generate statistically significant outcome data
2. A standardised health questionnaire might, at best, be invasive and, at worst, be a deterrent to participation
3. The short timescale of the project (eight weeks) might not be long enough to demonstrate significant wellbeing changes
4. Given the minimal budget available for evaluation, there was a need to focus evaluation resources.

The tools proposed are appropriate to the qualitative evaluation questions and the resources available for evaluation. These included:

- 1. Single word evaluation prompt at the beginning and end of each online session**
  - Participants were invited to share one word that described how they were feeling at the start and end of each session.
- 2. Stakeholder debrief at the end of each online session**
  - A 20-minute Facilitator Debrief was held at the end of each session.

- Learning was identified and fed back to the group prior to the following session.

### **3. Online focus groups**

- The evaluator facilitated two Focus Groups - one with participants and one with the Project Team, using creative approaches to elicit and explore their experience.
- These took place online after the last sessions:
  - Participant Focus Group 10am - 11.30am on 24th March 2021
  - Stakeholder Focus Group 10am - 11.30am on 31st March 2021
- There was no sampling of participants. All participants were invited to take part in the Focus Group, and all attended.
- There was no sampling of stakeholders. All facilitators were invited to take part in the Focus Group, and all attended with the exception of Professor Tim Darvill.

### **4. Monitoring**

Monitoring information collected by the Restoration Trust included:

- Participant demographics: postcode, age, sex, ethnicity, disability
- Attendance data for all sessions
- Facebook engagement (numbers only)
- Data on take up of free vouchers to access Stonehenge

### **Data Analysis**

All data from focus groups and debriefs was recorded, transcribed and analysed using a simplified form of Thematic Analysis.

## Ethics and consent

The Evaluation complied with good practice ethical principles:

- Signed consent for participation in the evaluation was sought from all participants
- Prior to consenting, participants had access to information on the evaluation via both an Information Sheet and a short film posted on the private Facebook site.
- Since this is a test and learn research project, participation in the project was contingent on taking part in the evaluation.
- Participants' privacy and confidentiality has been maintained.

## 4.0 FINDINGS - OPENING AND CLOSING WORDS

Session	Opening words	Opening words
1	Excited Inspired Enthusiastic Excited Excited	Elated Jealous Astounding Confused Excited Intrigued
2	Happy Excited Excited Excited Surreal Foreign	Complete Meat Safe Sleep Peaceful Warm
3	Intrigued Harassed Anticipation Ecstatic (because of computer) Miserable Upset	Uplifted Interested Warm Overwhelmed Thanks Interest
4	Sad Tired / excited Anticipation Ecstatic Peaceful Sunshine	Humbled Cosmic / Sad Sad Memorable / Sad Hopeful Grounded

At the start of session one, participants were excited and enthusiastic. This excitement continued to the start of session two.

By session three, participants were not expressing excitement but becoming more honest and open about their overall feelings: ‘harassed’, ‘miserable’, ‘upset’.

By session four, this honesty and openness is still apparent in ‘sad’ and ‘tired’, but positive feelings are being expressed as well: ‘peaceful’, ‘sunshine’.



At the end of session one, participants curiosity has been activated: 'Intrigued' and they express their enjoyment of the session: 'Elated', 'Astounding'. One person is 'confused', and one person is 'jealous.' There is no way of interpreting these words accurately. They may refer to a prior conversation in the group, have been spoken in jest, or they may reflect a negative experience.

At the end of session two, participants words suggest that the session has been relaxing and calming:

'Complete', 'Safe', 'Sleep', 'Peaceful', 'Warm'. Again, there no interpretation for the word 'meat.'

This sense of warmth and gratitude extends to session three: 'Uplifted', 'Interested', 'Warm', 'Thanks', 'Interest'. However, one person is feeling 'overwhelmed'.

At the end of the final session, three people are feeling 'sad'. However, this is tempered by 'cosmic', 'memorable', 'hopeful' and 'grounded'.





## 5.0 FINDINGS - PARTICIPANT EXPERIENCE

Eight participants attended an online focus group involving discussion facilitated by image prompts and a body map. The findings of this discussion were recorded, transcribed and analysed using thematic analysis.

### 5.1 THE DARKNESS OF LOCKDOWN

Human Henge Online (HHO) took place between January and March 2021, in the depths of winter and during the third national Covid-19 lockdown.

Participants described the fear, misery, isolation and loss suffered through a year of lockdowns:

*It's a miserable time. Lockdown's miserable. X died last year and to be able to be taken away from the bereavement and misery and the horribleness and the fear of everything that's going on at the moment in this world.*

*Coronavirus has gone on a long time. I can see absolutely not very much of a bright future at all...*

The project was seen as much needed light during this time of darkness:

*So, I've been ill and, um, I've been shielding since a year ago. Wow. So yes, this was the light out of the darkness*

*It was fantastic in the darkness, as I say, it was amazing.*

### 5.2 BARRIERS TO PARTICIPATION

For those who took part, the biggest barrier to joining was the lack of physical and mental energy coupled with a sense of futility:

*I didn't know if I'd have the physical energy, the mental energy to join.*

*I was invited by X, she said I'd enjoy it. And I didn't think I would, um, I couldn't.*

*I said, no... I would not want to participate in this... because it's meaningless and because I had just come through an awful time. I'd lost all interest in everything. I was extremely sceptical, and I said, what good is this going to do me?*

One person was concerned that they would appear a fool if they were depressed and emotional in front of 'academics':

*I wasn't going to come on because I thought I'll cry. I'll be depressed. And then I saw all these people who I thought maybe would be a lot of academics, terribly sure of themselves. People who knew everything. And I would be the fool.*

However, one person described how the very existence of the project had planted a seed of hope which had motivated them to sign up to the group:

*The reason I changed my mind is that I've come to realize where I was at that particular time. It was a very dark place, indeed. I was without any hope and so I have gradually come to realize that there was some good in the world. And perhaps this will take me out of the deep dark place and give me encouragement to continue on with life.*



### 5.3 FRIENDSHIP AND CONNECTION

Describing their experience of taking part, participants talked about the importance of the friendship and connection they experienced in the group:

*I'm so happy for your friendship and I'm so happy for everybody's friendship here because I do feel so isolated.*

*The way forward was to try and make friends with other people who have similar problems, and, in that friendship, you get a common bond of love and unity and, uh, a love of life.*

*Just that beautiful connection that we had every week...*

*Human connection... this has been wonderful.*

They talked of the importance of bonding and the sense of belonging to a Human Henge tribe which would support them in the future:

*Bonding with everybody, enjoying it altogether*

*I felt part of a Human Henge tribe. All of you that I've met.*

*It's also given me a load of more friends and I can chat to them. So, wherever I am now, I can still take them in my heart and still contact them whenever they want me to.*

#### 5.4 MUTUAL SUPPORT

There was a strong sense that friendship and connection with people facing similar struggles to each other was inspiring and empowering:

*I noticed how much other people were hurting and they're still putting one foot in front of the other. And when I feel I can't, I say to myself, well, look at those people who were really hurting and who are really hurting, they're still putting one foot in front of the other. And that helped me to say, well, look, if they're doing it, you owe it to yourself, to do the same thing, whatever the pain.*

*Finding people have got, you know, just as much pain and far worse things going on for them. And they've had the courage to come along and say it and show their feelings. They've really made me know that I've got to keep pushing on, even though I don't feel like doing it.*

*I mean, the thing is we've all got our own problems. There's, there's no rating for it. No-one is better than others or worse than others. We've all got problems that I think everybody's shown on this there they're trying to deal with and get through.*

People found comfort in not being alone with their problems:

*And the first thing I can say is that it gave me some comfort - comfort in the fact that I was meeting other people, and everybody has seemed to have problems of their own and that they're all nice.*

*Well, I'm not the only one that has got problems, and everybody was so friendly and so helpful. And it did get me comfort.*

The sense of mutual support was tangible. People noticed when someone was struggling and reached out to offer support and encouragement:

*I just want to say to X, she was very good to me ... last week when she knew I was having a tough time.*

The reciprocity of giving - whether in the form of sharing openly in the group or supporting someone else - was also recognized:

*...this will help you, but it'll also greatly help me.*

Reciprocity and mutual support contributed to the sense that taking part in HHO was different from the mental health system:

*Being sort of in the mental health, um, system, it doesn't make you feel as though you've been counselled or being given, um, psychological, um, help as you would, if you were getting to a shrink or something... but, um, you know, this journey has been helpful in that way that we're talking so much.*

## 5.5 USEFUL JOY

Several people described the joy that came from the fun and laughter that ran throughout the project:

*The Stone Henge thing helped people to just have a good laugh occasionally and have some fun. And I think that is really important.*

*Having a laugh, um, especially with Danny and the things he used to do.*

*It's given me joy.*

One person coined the term 'useful joy' to describe the way in which joy can be instrumental in bringing people together, lifting a low mood or activating hope:

*Joy brings everybody together.*

*It was useful to be taken to somewhere where there's peace, joy, um, tribe. Yeah, yeah. Wonderful memories of the past and wonderful memories to be made of the future. Yes, joy can be useful.*

Someone noticed that the enjoyment of taking part in the project reminded them of past joys and helped them to re-connect with their 'old self':

*It rekindled some very good memories from the past, you know, before I became mentally and physically unwell, you know, um, you know, places I used to go and explore, places that brought joy.*

## 5.6 PUTTING THINGS INTO PERSPECTIVE

Engaging with ancient history and landscape widened people's perspectives and encouraged them to think about different ways of living:

*It made me think of the historical evolution of people, beliefs, lifestyles, not something I really thought of that much.*

*They changed my perception of Durrington and of Stonehenge. They unlocked my perception, and they made those areas sort of living entities now in my imagination and things that I actually have a link to as a human.*

This appeared to have helped people to put their struggles into perspective and enabled them to see this present moment in history as a speck in the history of the world:

*I feel so small in the, um, the history of the world.*

*It makes me feel very inconsequential that humankind, the human mind, is so insignificant in the overall cosmos.*

This shift in perspective, which made people actually feel small and inconsequential, was experienced as reassuring and calming. One person said it gave them a sense of belonging:

*It makes you feel you belong to that past*

Someone else likened it to the experience of meditation:

*It's very much like meditation... it's very much like if you get in the place in your head and you can feel, um, in contact with the people, um, and then you do feel small... that actually gives you the feeling that you are small and the world's out there. Um, yeah. I say I find it quite, um, helpful.*



### 5.7 SPIRITUAL NOURISHMENT

Several people described the sense of spiritual nourishment they gained from the project:

*I found it quite spiritual in a way. And it made me happy.*

This sense of spirituality seemed to come from feelings of appreciation and reverence connected to the earth and to the past:

*Going into the circle, was a moment of reverence as well as knowledge...*

*I think it makes you feel like you're more in tune to the earth. Yeah. And, um, I, I think it's quite spiritual.*

*I just thought with the pandemic, I think that it teaches us go back to the times and see, appreciate the earth and what it gives to us.*

### 5.8 ONLINE PROS AND CONS

The central tenet of this programme was that it was offered online, facilitated by Zoom online meeting software. Overall, this was seen as increasing accessibility, not just in relation to barriers to meeting during COVID-19, but in relation to barriers to meeting as a result of mental and physical ill health:

*Because of my mental health and physical health, it might not have been possible for me [to attend face to face].*

*If it weren't for zoom, we wouldn't have been able to take part*

*It made it more accessible to you. Yeah. Yeah.*

The only disadvantages noted with regards meeting online were poor internet connection, the inability to easily read other people's reactions and people sometimes talking over each other:

*I can tell you that I have nothing but problems to do with the bandwidth.*

*I think one of the couple of drawbacks is sometimes you can't see the reaction people's faces. Um, and the other thing, the only annoying thing is when you're trying to speak either you all speak together.*

## 5.9 CULTURE PARCELS

While the overall structure of the programme was seen as well considered and planned:

*I found it very carefully thought through project.*

It was the physical culture parcels or welcome packs sent in between each session that were seen as particularly important:

*In this time when we were stuck at home, we were sad. We were locked down. You can't touch people and very little comes through to you. Those packages were worth so much.*

*And I loved it when I got a parcel, cause it was like, Ooh, thanks.*

The surprise and wonder of not knowing what was going to arrive and the little luxuries - a choice of tea, coffee, hot chocolate, and biscuits - prompted joy.

*I love the postcards, the treats, and, you know, it felt like a useful joy.*

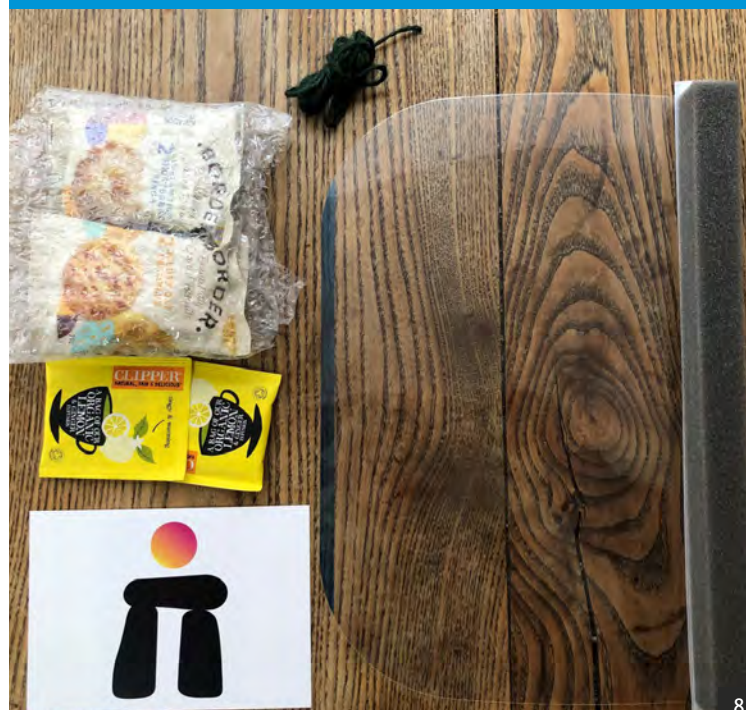
*Having been stuck indoors during this, um, lockdown, there isn't much joy and every time something was coming through the letter box, it was made me wonder what it can be this time, you know, what type of the biscuits.*

7 & 8. Culture Parcel contents included hot chocolate and biscuits, English Heritage cards and books, as well as charcoal, flint, twine



# “Hugs in the post”

Participant description of Culture Parcels





## 5.10 IN-BETWEEN SESSIONS

Although the project was initially conceived as an induction and four online sessions, several in-between activities developed organically, including moderated Zoom Socials and Stargazing sessions using planispheres. Along with the Culture Parcels, these ‘in-between’ sessions helped to keep people engaged and connected between sessions.

The ‘planisphere’ sessions were particularly appreciated:

*I think having those in between sessions have helped. I think the in-between things, keeping us in touch and still teaching us through the planispheres and everything.*

*We also had in-between sessions every other week in the afternoon. And, um, Danny has been trying to teach us with the stars and the planispheres and everything. And that's very enjoyable.*

9. Zoom still showing Armenian duduk player Arsen Petrosyan playing live on zoom as the facilitators Tim and Yvette walk towards the stone circle.

## 5.11 EMBODIED EXPERIENCE

The combination of the physical objects sent in the parcels - flint, charcoal, twine as well as tea and biscuits - together with the sights of the landscape and the sound of the wind and the live Duduk music during session 4, created a fully sensory experience:

*Noticing that all of the senses were used: things that we could see, um, the Duduk, we could hear, the rope and the stone, the flint and stuff that we could touch the chocolates and biscuits that we could taste. And, um, yes, the smell, I could smell charcoal and the smell of chocolate.*

This contributed to participants describing their experience of the project as fully embodied rather than remote and disembodied.

*It made you go right back in time and you could almost feel yourself there if that makes sense.*



*I really felt from the live feed as if I'd actually gone to Durrington with everybody and to, um, Wood Henge.*

*I felt like I was in the room with all of you at the same time as well.*

This embodied, sensory experience contributed to a sense of empathy and connection:

*It felt like we were in one place and we were all together... when somebody has spoken and you can really feel what they're saying, I have wanted to put my arm around them and suddenly your brain says, "Oh, I'd really like to do that". And you suddenly realized, "Oh, they're on the screen".*

People felt that because they had been fully engaged - mind, body and spirit - it would create a lasting experience:

*So, it was a very live experience, very live and lasting experience.*

## 5.12 GENEROSITY

The word generous was used several times to describe the project:

*People have been so generous... professionally generous and compassionately generous and intellectually generous.*

*The generosity of the parcels.*

*I think that what struck me a lot was the generosity of the people that did it. Um, it wasn't as though they were doing it as a job, it was more like they were doing it because they wanted to do it. And that did come across very much from everybody*

## 5.13 FACILITATORS

Linked to this, huge appreciation and gratitude was shown towards the team delivering the project. Participants enthusiastically praised the different and



varied contributions made by each member of the Human Henge Team:

*Yvette is one of the most joyful and enthusiastic and knowledgeable people I've ever met. She is like a breath of sunshine.*

*Laura was very thoughtful at putting everything together.*

*Danny was fun, Martin too. I mean, all these people, they were absolutely marvellous.*

*Yvette bouncing around and singing and she made you happy.*

*Uh, and Tim was so knowledgeable, it's just all-round amazing really, what they did for us.*

*The lovely connection with Yvette's enthusiasm, Tim's happiness and Laura and, uh, Jackie all sort of facilitating it and making it the wonderful thing.*

*I thought Luke was really good ... and the questions he asked.*

*Um, obviously Tim was excellent, Laura, obviously.*

*Laura. Um, you could contact her if you wanted. I never felt it was a trouble, she was quite happy to chat and talk, and I found that really, um, reassuring.*

Above all, participants sensed that the Human Henge Team enjoyed working with each other and enjoyed delivering the project together:

*They did seem to come across, like I said, as though they were friends rather than instructors or anything.*

*More like friends than someone that was running a group as a job.*

## 5.14 ENDINGS AND LEGACY

Sadness was expressed at the project ending, with people saying how much they would miss it:

*Looking back at those things, yes, it made me feel quite tearful and sad. I miss it and I miss everybody. I felt I was really with them.*

*I'm really sad now that it's not continuing because it's one of the best things I've done. I just wish it could continue.*

However, there was a strong sense that the project's legacy would live on in the connections formed, the memories made and the encouragement to continue:

*Wonderful memories of the past and wonderful memories to be made of the future.*

*Everybody I've met here, the staff, it gives me a great encouragement to continue.*

There was a sense that the project had given participants something precious and valuable that they would hold onto for a long time:

*I won't ever forget this; I know that for fact that I've kept all the stuff. I'm not going to get rid of it. It's going to be in a little box and that's my little box.*

*So yes, I, all I can say is it's wonderful. I wouldn't have changed a single thing of it.*

## 6.0 FINDINGS - STAKEHOLDER LEARNING

All six project team members, with the exception of Professor Tim Darvill, attended an online focus group involving discussion facilitated by image prompts and a body map. The findings of this discussion were recorded, transcribed and analysed using thematic analysis.

### 6.1 PLANNING AND ORGANIZATION

Despite appearing to flow organically, planning and preparation created a solid scaffolding which allowed spontaneity and improvisation:

*Without Laura coordinating this in the first instance it won't happen, it doesn't happen organically. It feels quite organic, it feels quite participatory when we do it, but that's because an awful lot of, uh, organization.*

The scaffolding included behind the scenes work - gathering flints, smashing up Bluestone to share, preparing microphones, visiting the venues ahead of time etc.

*The scaffolding is all there isn't it.*

*It is well planned; every session was planned in detail. Every moment of it was planned, Yvette and Tim did recesses of the sites. Yvette came to the store the day before to check out what we were going to do and just to chat through, and to check...*

Effective planning and organisation ensured that partners had absolute faith in the project's ability to deliver.

*From an English Heritage perspective, um, I had complete faith, I wasn't the slightest bit worried about asking the Stone Henge Director and James for this, uh, event to happen on site, because I knew I was*

*completely confident that it would be delivered... because of all the people who were involved here.*

While much of the planning was driven by the Restoration Trust, the collaborative nature of the project was underpinned by engagement from all partners:

*Laura is a lynch pin there, at the centre of all this, in planning it*

*We've always had really good input from Richmond Fellowship... There is an exceptional input from, well from all the partners actually.*

Joint planning ensured participants and facilitators needs were fully understood and met.

*There was an understanding, complete understanding about their needs, and what would help them feel safe. And they are very, very vulnerable, fragile people in the main.*

### 6.2 SAFETY AND SAFEGUARDING

#### 6.2.1 Safeguarding

Ethics and safety were considered at the outset as well as all the way through the project.

Debriefs after each session explored any issues, concerns and actions needed to safeguard participants. The team discussed a range of possible mitigation / safety measures in response to an episode with a participant which flagged up concerns around how to ensure not only the safety of participants, but also of children or vulnerable adults who may appear in a Zoom call.

Safeguarding also included taking care of participants on an ongoing basis by noticing who is there and who engages; checking whether people appeared comfortable; and following up with anyone who did not show up to a session.

During debrief sessions, the team reflected on people's engagement:

*He didn't say anything. And he didn't put his camera on.*

*The other thing is that X didn't show.*

*And she didn't actually say much, but she did say a word. And she wrote in the chat, I noticed.*

Facilitators were also aware of keeping people safe from stories that might trigger distressing responses.

*I hadn't heard Tim tell exactly how that child was sacrificed before and I was a bit shocked as well. So, I thought we've got to draw this back somehow... pull it back to the positive because whenever we get to that dark side of archaeology, I always worry with people who are perhaps in the dark side themselves a lot of their time.*

### 6.2.2 A Safe Space

Alongside safeguarding, facilitators worked to create a safe and welcoming group in which people felt comfortable:

*You're safe to have a go. You're safe to sit back. You're safe to do whatever you feel within a safe space...*

*I think that's very important that people felt very safe, they felt in a safe group, a friendly welcoming group.*

*It just opened up space for people to comment and make it safe*

One aspect of creating a safe space was noted as the ability of facilitator to gauge how much personal information or experience to share - understanding when it is helpful to share and when it might be intrusive and counter-productive.

### 6.2.3 Supporting Facilitators

As well as attending to the needs of participants, the Director of the Restoration Trust played a critical role in attending to the needs of the facilitators, ensuring they were protected and safe.

*I felt completely supported and comfortable because Laura was at the helm.*

*Laura's followed up meetings we've had and checked in with me.*

*Laura's role on the day really, really matters. Because she's like, I don't want to say 'mother hen', but she's like that comfortable, supportive, gentle, knows what to say, never sort of... It's all very gentle, it's all very hand holding.*

*Laura's been completely supportive in getting me through that.*

*I feel supported, and I feel safe to do what I do, because Laura's got my back and she's behind me and she's supporting me. And if I get it wrong, I know she'll tell me but in a nice way, she'll suggest, or whatever you know. And I, I think that's really critical. I would be very nervous about this without a Laura supporting me to be honest with you.*

### 6.2.4 Safety and COVID-19

Despite working online, safety also had to be considered in relation to COVID-19, both in terms of facilitators socially distancing when filming together on site, as well as safety in terms of the posted parcels being infectious:

*"One person mentioned they didn't want to open the parcel Do you remember that because of COVID? ... they wanted to sort of leave it in quarantine as it were for a few days before opening it?"*

### 6.3 STRUCTURE AND PACING

Structure and pacing played a crucial role in creating an engaging and immersive experience. Short film trailers of sessions were made for participants, and the sessions themselves involved teasers and slow reveals, where one thing led to another, creating a sense of a sense of drama:

*There'll be this whetting of appetite, this narrative that goes towards the centre.*

*You're showing just a peek. And then it was, Oh, no, we go inside...*

The framework or structure of each session was carefully planned, with space for freedom, spontaneity and engagement within the framework.

*I'd keep Tim to bit more timed... so that people get a chance to contribute because there's too much of us.*

*The other thing that I thought was good was having the break so we could get to Woodhenge - that worked really well. People having a lot of interaction, just writing some words down, give them a bit of thinking time, which was nice.*

The sessions in-between the four planned HHO sessions - Zoom socials and evening meetings to look at the stars with planispheres - were critical in terms of keeping the group connected and involved.

*What gets you from this week to a fortnight from now is not the experience that week, it's the knowing that there's something in between, there's somebody in between...*

*I think the star session was genius. It gets people outside... it's permission to go outside, to be outside themselves*

### 6.4 INTERACTION AND ENGAGEMENT ONLINE

Opportunity for interaction was key to the project with everyone working together to support participants to contribute and engage.

#### 6.4.1 Encouraging interaction

There was active encouragement for people to interject, ask questions, share ideas and experience:

*We need to ask more questions so that people can come back at us.*

Asking for reactions using the zoom chat worked well for this.

*... it was interactive. And people, I think, were a little bit nervous in the first session. But they very soon realized that you could stick your hand up or you could talk, or whatever it was, and just ask questions. And, hopefully felt completely empowered to do*

#### 6.4.2 Physical engagement

There was also encouragement to physically engage with the landscape remotely by sending a treasured object to be placed temporarily in the stone circle:

*I'm gonna leave something here, because everybody's done it before me. And I think that was great invitation that we all belong in that landscape. It's not an archaeologist's landscape.*

Physical props - bluestone chips, flints, charcoal - were also used to encourage engagement and connect people physically with the landscape while on Zoom

*I've got my big chunk of blue stone*



### 6.4.3 Music

Music played an important role in session four when Arsen Petrosyan a master duduk player, joined the final session from Armenia:

*The music did make a huge difference. It was an inspirational idea - not just the idea of doing it, but also that particular musician was perfect.*

*It was that sort of ancient sound, it just resonated. And the fact that he was in Armenia made it... feel like it's a privilege.*

*The music ... Awesome... It was very moving, very, very moving.*

### 6.4.4 Drama

Consideration was also given to using drama, suspense and intrigue to incite engagement:

*I think a bit of drama in this, a bit of theatre is, you know, adding these little touches makes a difference.*

*So, it needs to be a little bit larger than life for it to work.*

*It's just storytelling, but you use visual cues and stuff. Um, but it just, it works.*



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## 6.5 AN IMMERSIVE EXPERIENCE

### 6.5.1 Creative engagement

The ability of the facilitators to creatively engage participants' senses and imagination, connecting them to the landscape and ancient history as well as to themselves and each other, facilitated a rich, immersive online experience.

*It doesn't matter how good the content is. If you don't deliver it correctly and you don't deliver it well, it will never have the same effect, so it doesn't matter if you've got the Stonehenge behind you, if you can't deliver it in a way that's immersive...*

Participants were engaged creatively with archaeology, ancient history and the natural landscape through stories, objects, activities and guessing games.

*Holding something in your hand. You're not here, but you are...*

All the senses were engaged, especially the sounds of the landscape, giving a sense of being there in the moment.

*Where you get the lark song, you get the bird song, you just go, Oh, this is just like, it's great. And it is immersive.*

*The minute you walked within the stones and it happens every time you go there, but when you go inside the stones, the sound changes and there was a peacefulness and a calmness about it that came across right through to me sitting here at this desk.*

Facilitators were willing to experiment and take risks in order to maintain creativity and engagement:

*Let's go with the flow and see what happens. We always have. We always will.*



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12. Zoom still showing a recreation of how people would have lived

13. Zoom still showing artefacts being shared from inside the English Heritage stores

14. Zoom still showing a bronze age axe head from the English Heritage stores



*You said 'close your eyes'. You cannot do that on zoom, because all I heard was the traffic outside, the smell in my room. I was right there, not where you were. But actually, the connection we've got is visual more than anything else*

*How amazing that was today. Um, it far exceeded my expectations for how we could make something work in a digital way... It did feel like we were almost there together.*

Yvette actively encouraged and role-modelled creative, tactile, playful engagement throughout:

*Get people breaking charcoal and smelling it properly. Being tactile, the playfulness, you know, that element?*

*I can watch Yvette. And this is great. And this is a treat. And then a little bit later it's like, now it's your turn. And now I'm engaged.*

There was discussion around whether to encourage people to participate in singing. However, despite

looking for opportunities to take people out of their comfort zone, Yvette decided against leading the group in singing concluding:

*What doesn't work for me is I don't want to do singing because I can't read faces or body language. So, it's not conducive to singing together.*

### 6.5.2 Modelling relationship

Lastly, a key part of the immersive experience was that participants were welcomed into a group of people who knew, trusted and liked each other:

*I think that a really important thing to that immersive experience was that this group of people, us, modelled relationship, friendship, connection, between each other.*

*And, so that, so that there was already a sort of core welcome that, um, that awaited people.*

*We were all in it together*

## 6.6 SKILLS AND APTITUDES OF THE FACILITATORS

There was keen acknowledgment of range of skills and aptitudes needed to deliver HHO. It could not have been delivered without a team approach and the variety of knowledge, skills and personal aptitudes that each member brought to the project:

*You need the person like you and Jackie who connect with the people. And you need the Martin and James to connect with the site. You need the Luke who's connecting with the IT.*

*You need expertise, you need that personality, the personableness, you need this background connection, that pastoral care element. You need your logistical support. You need an Yvette-ish person*

### 6.6.1 Identified knowledge and skills

The discussion highlighted some of the skills needed.

#### Knowledge and understanding of mental health

The partnership with Richmond Fellowship was crucial, not merely in terms of referring and supporting participants, but also in terms of supporting the facilitators who had less knowledge of mental health:

*I'd never dealt, in depth, with people with mental health issues of this particular nature. And I saw the way Danny did it, right from session one I thought, I'm gonna do that. He's silly, he gets stuck in, you know, he uses his knowledge... he was a role model for me, to be who I am in Human Henge.*

#### Archaeological knowledge and expertise

Archaeological knowledge and expertise were prerequisites:

*It's that enthusiasm. And, there's a sort of understanding, you know, the project, you know, about archaeology, you know, the site, that is really important,*

*but the overarching thing is the enthusiasm...*

*You need a Tim and a Martin... experts*

#### Creativity

Alongside this was a need for someone with creative facilitation skills.

The creative facilitator was absent for one session. The archaeologist and an English Heritage volunteer ran the session alone. While this went well, it was noted that the session lacked the interaction, creativity and permissiveness that creative facilitator brings:

*... her wild creativity. She brings permission*

*She also brings the wellbeing part of it...*

#### Performance skills

Engagement and interaction were supported through good presentation and performance skills:

*And because you are both performers... It's like there's no hesitation deviation or repetition. You just sort of do what you do. And it's clear, it's communicated, it's engaging.*

#### Safe Challenge

Facilitators were able to gauge when to push people "to get out of their comfort zone" and when to pull back; when to ask direct questions and prompt direct engagement and when to ease back.

#### IT skills

IT skills and technical support was vital:

*Luke was a real asset...*



### 6.6.2 Identified aptitudes and behaviours:

Three key aptitudes were identified alongside the various skills that people brought: trust, rapport and humour.

#### Trust

Because the facilitators knew and trusted each other, they were able to play to their strengths and work as a team:

*We don't have scripts and we rely on each other to produce the goods, that is a wonderful thing, that sort of sense of mutual support, relying on people, trusting people that deliver.*

#### Rapport

There was an easy natural rapport between the facilitators, which created a sense of safety and made the experience enjoyable for all.

*Something about these two humans having this conversation in this landscape, it's obvious that you know each other really well. And that's fantastic.*

*That lovely confidence that just comes from actually being relaxed, and in good company. And that's what that feels like. And that was kind of lovely.*

#### Humour

Humour played an important role in helping people to relax, open up and feel safe:

*What makes it safe is when, right from the start, Danny's fun approach to this.*

*He's that positive smiley influence that gives people a safe sense.*

### 6.6.3 Support Worker Role

The mental health support worker played a critical role in terms of enabling people to access the programme and supporting them to stick with and get the most out of it once they had signed up:

*For me Jackie's been a really important part of this project... Jackie knew most of the participants and has brought most of them into the project.*

*In that first session when Jackie went round to X's house and helped her get online.*

*I think... they stayed there because there was this person there who they liked, knew, felt confident with. And who was also herself really up for it.*

*She absolutely demonstrated it going way beyond, way, way beyond, you know, in loving care and support for people.*

*You need, you know, the pastoral support*

There was reflection on what made a link worker successful in terms of signposting participants to the programme, which included having a good understanding of what they're sign posting to; understanding the potential benefits to participants; and knowing how to pitch it to the right person at the right time.

It was acknowledged that some people would sign up because they were interested in the subject, but it was understood that most people would agree to take part because they understood how it might benefit their wellbeing. A key skill of the support worker, therefore, is understanding not just the content of the programme, but also how the potential benefits might apply to participants:

*I know how much value people will get from something like this and being involved.*

*I know the value. I mean, I come from a learning background, an education background, and I just know*

*the value of people being able to focus on something outside their day-to-day life by learning something new.*

*They've got no self-esteem, and they come out of something like this feeling that people were prepared to listen to them, that they were listened to, that they were just part of something with no labels.*

Understanding the value of a programme like this is underpinned by a belief that things can get better and a commitment to encouraging people to keep trying things that might help:

*...a good practitioner believes... we do not know what tomorrow looks like, but it could be good and if you don't put yourself in the way - in the train of good thoughts - then you're never gonna catch that train.*

Finally, perhaps the most important aptitude identified in a support worker was the ability to inspire trust and confidence:

*It wasn't necessarily the subject area - although, she is, um, quite creative and so I sort of pushed the creativity side. And the fact that it was local to her area. But, um, you know, I think it was also perhaps her having the confidence in me. If I'd said that this would be a good idea, well, okay. Yeah. Jackie said it is a good idea.*

#### **6.6.4 Pairing of skills and personalities**

While the range of individual skills and aptitudes were essential, it was noted that the effective pairing of skills and personalities was also critical:

*It's like a perfect balance of personalities on the delivery.*

The importance of this pairing could be applied across the team in different ways, for example, IT skills and pastoral skills are needed to support people struggling with IT.

However, it applied particularly to the pairing of the

depth of expertise of the archaeologist and ability to bring joy and a light-hearted approach modelled by the creative facilitator:

*Your enthusiasm that is astonishing always, and that was a sort of a counterpoint to Tim's seriousness.*

*And with Yvette as the foil, who, you know, has a different set of skills, but also understands all the archaeology as well... Um, and together, that partnership, I think the pairing is important.*

The two-person approach was also essential on a practical level:

*I think that two-person approach works really well... there is no way I could have done it on my own... even just the technology, side of it, holding the camera and talking and You know, demonstrating objects.*

And the variety of tone and voice was seen as essential:

*"And it's definitely nice that it's not just one person all the way through. There's a little bit of variety, the different voice."*

#### **6.7 INCLUSIVITY / EXCLUSIVITY**

The project balanced the ability to be inclusive while offering everyone an exclusive experience. The exclusivity of the experience enhanced the sense of inclusivity built through care and attention to detail, a commitment to quality and valuing everyone equally.

*There's very high quality of experience. The site is very high quality. The expertise is very high quality. The level of care is very high quality. I think we could get the tech of much better quality, and without losing a sort of spontaneity as well.*

*Um, everything worked, the personal touches, the, um, parcels that everybody received, I think were really,*

*really important made people feel so valued.*

*We want to give you top stuff, cause you're worth it. You're so worth it.*

The sense of exclusivity included having privileged access to experts and experiences that were not available outside of the project:

*Having a local expert, someone who's onsite.*

*You were able to get directly to Tim and to Yvette and ask them whatever you liked, um, just in the way that you would've done had you been there with them on site. In fact, possibly more so because you were sitting in an armchair at home,*

*No-one had ever seen this. It was really rare. Everybody's seen the stones, but no one's ever seen the core of the stones.*

*... because it was viewed as an exclusive. You know, it was something only the participants had access to.*

*But what gives that quality is having behind the scenes access.*

### 6.7.1 No Hierarchies

The team actively worked to ensure that there were no hierarchies of expertise. While expertise played a critical role in the project, diverse forms of knowledge and experience were valued equally including lived experience.

*It is very horizontal, very democratic, very levelling ... it's a gang of people getting together collectively.*

*I feel that Human Henge is about equality, it's about levelling, it's about we're all in it together. This is a journey we're all doing together, there's no hierarchy here. We're all in it.*

There was recognition that, in this sense, everyone is an expert.

*It just felt like something fun to do with a group of people, and with somebody who was an expert, who was really happy to share it.*

*Everybody wears... both their expertise and their ignorance really lightly.*

The team also noted that Zoom was a leveller because everyone was in the same position:

*The Zoom call was quite levelling in a way, we were all in it together... we were all having some technical problems as well, thankfully Luke was there to help us all out from time to time. But, there was no feeling like somebody's sort of, in a sense, standing up in front of another group of people and telling them stuff.*

*The platform that it was delivered on was quite levelling in many ways as well.*

*... I think the-the platform made it better in that sense as well, more equal*

### 6.8 COHESIVE ETHOS AND VALUES

A cohesive ethos and strong sense of shared values drove the project and connected partners and team members. These included:

- A commitment to placing people and participants at the centre
- Connection and friendship at the core
- Democratic, horizontal, and equitable
- Inclusive and exclusive
- Providing safe challenge that stretches people's comfort zone

- Light-hearted, fun and enjoyable
- Focused, defined and boundaried

It became apparent early on that participants must feel central and valued throughout, and this should be the driver for all engagement by staff. This strongly held ethos of the project extends to limiting contact with people who do not instinctively operate in this way.

## 6.9 WORKING ONLINE

### 6.9.1 Skills required to work online

While the project was relatively low-tech, delivered by filming in the landscape or on site with hand-held tablets, facilitators noted the knowledge and skills required:

*So, I've learned how to use the equipment for next week. That's the other thing. It's like a Swan, isn't it? You know, it's all going on underneath*

*I actually quite liked being the sort of cinematographer really and sort of getting Tim in the right place in the shot moving or not moving around*

*Learning to film in an interesting way... the close ups on the tablet work really well. So that you can go in right down to that pebble*

*That was a new skill for me, working on Zoom and kind of managing it almost like a sort of podcast*

### 6.9.2 Challenges to working remotely

A number of challenges to facilitating a group online were identified.

Working remotely, it was hard for the facilitators to gauge reactions of participants:

*The lack of... if you like, physical feedback in terms of body language, I found quite tricky at first, especially if I was behind the camera filming Tim.*

*I couldn't see what was going on, so I had to align his facial expressions and what people were saying just, you know, just to kind of judge it, so it was a little tricky.*

*I find it really hard to see the subtle nuances of their behaviour. Am I going too far or not going far enough?*

Additionally, when one participant became upset, the facilitator could hear the sadness but was not able to reach out or gauge whether the person was alright.

*I could just hear the sadness and that was quite hard for me. Cause I didn't quite know how to manage that.*

*You would have put your arm around if she had been there. Um, and that would've felt so natural ... It's much harder when you're hearing somebody... I couldn't see her.*

### 6.9.3 Technical Issues

The tablet used to film had a good camera and created a clear image and the microphone was generally enough in terms of sound quality. However live filming in the landscape presented facilitators with a range of technical challenges:

*...from those moments of glitchy-ness on Woodhenge, where the distance is opening up between the phone in Tim's pocket and the tablet*

*Just a couple of times the, um, we couldn't see the stones. I think it was when Tim was walking, there were a couple of times when the camera was sort of on nothing*

*Oh, wobbly cameras and, you know, using the iPad and*



*the wind... it makes it very homemade, which I quite like that quality.*

*The zooming in and out was tricky. I think it's just camerawork*

Mobile connection worked well onsite, but the reliability of internet connection could be a problem for participants and some of the team joining on PCs.

One person's connection was not working well and meant that there was a lot of audio interference all the way through. The team did not know whether this was the equipment, Wi-Fi connection or interference from another mobile phone.

Concerns were expressed that those on mobiles might have less functionality and flexibility and the IT support role was crucial in ensuring everyone had access to a laptop and in resolving connection and technical challenges.

However, it was also recognized that some Richmond Fellowship clients may not have been able to participate through lack of digital skills because there was not a long enough lead in time to enable them to acquire those skills:

*I had, um, a couple of clients who would've been interested, um, but really had no digital technology skills at all, had no equipment, and so it was almost, well, virtually impossible to think that they would be able to join this group without spending, perhaps, three months beforehand getting them up to speed to be able to participate.*

The team agreed that a longer lead in to recruiting participants might have enabled them time to acquire these skills with the support of the IT support worker:

*So, what Jackie's highlighted is, when we engage with somebody ... if digital inclusion is a part of that from the word go... it was quite sort of short notice.*



#### 6.9.4. The benefits of working online

Despite these challenges, considerable benefits to working online were noted by the team.

##### Reach and Access

The first was extended reach - during COVID-19; reaching participants who may not have come to a face-to-face group; and in terms of providing access to places that they would not have been able to go to themselves.

*Remote allows you a different sort of reach, which none of us really understood when we entered into this.*

*It does allow us access to far off places. And you can get big groups into very small spaces*

*So the tech enables you to take a group into the stores. You could take 20 people into the stores because you're using Zoom. You couldn't do that with a big group of people.*

*One thing that the technology allowed us to do... was in fact inviting Arsen.*

Discussions round digital inclusion also highlighted the fact that, as well as supporting wellbeing, Human Henge Online also supported Digital Inclusion:

*There's a social good which we're going to take onboard which is that through these projects we can support people to reduce their digital exclusion... it's like a knock-on benefit. It's a bigger social good that we're achieving.*

## 6.10 LEGACY

The aim of this evaluation was not to measure the outcomes of the project, but to qualitatively explore participants' experience. However, impacts were observed by the project team:

*I saw a change in their demeanour*

*I noticed people smiling and laughing*

*It was great to see the release of tension*

*I came away with such a sense of wellbeing and it was like something plugged the supercharger to me.*

*People were emotional today, people were crying, but people were touched by it quite deeply.*

*I think it's surprised me how emotional it was for everybody*

*I feel this sense of connection, deep connection.*

*So, I think, I think we haven't actually got anybody who's ducking out.*

*Nobody was ready to leave, which is how you want them to leave.*

Alongside this, explanations were offered as to why the project might positively impact wellbeing:

*Remember, memory, and memorabilia. And that's what they're getting, mementos and memorabilia. memories, positive memories.*

*I think it's the promise of connection afterwards is quite important.*

*It's about wetting the appetite... You bring people back to themselves or they find themselves again and it's kinda like, "Oh, yeah", and they actually go on and do stuff because it's actually like, I don't need to wait on you to run this again. You're not gonna run it again for me. But, it's actually it's such a great thing I want to hold on to some of that. You just whet the appetite and that's the appetite for life, at the end.*

*It's been a great experience, now what am I going to do with that experience? And that's, you know, when it gets really quite exciting from uh, you know, people's future's point of view.*

## 7.0 CONCLUSIONS

Human Henge Online (HHO) has been successful in adapting Human Henge, a face-to-face programme that took place in the ancient landscapes of Stonehenge and Avebury, to remote delivery online.

The remit of this evaluation was not to measure outcomes. However, qualitative accounts of participants' experience suggest that bringing people together in a safe, inclusive online space to engage creatively with the ancient landscape of Stonehenge has increased participants' knowledge and engagement with ancient heritage, led to a reduction in loneliness and isolation, and an increase in wellbeing.

### Participant Experience

Participants described the project as a light during the dark times of COVID-19. Enjoyable engagement in a safe group brought people together and facilitated connection and friendship. The friendship and connection in the group provided comfort, support and inspiration to carry on during times of difficulty.

The project delivered an immersive experience that engaged mind, body and spirit and created a lasting experience.

Engaging with ancient history and landscape widened people's perspectives and helped them to put their struggles into perspective.

Laughter and joy lifted low mood and activated hope. Enjoyment in taking part in the project reminded people of past joys and helped them to re-connect with their 'old self.'

Sadness was expressed at the project ending. However, there was a strong sense that the project's legacy would live on in the connections formed, the memories made and the encouragement to continue.

### Stakeholder Learning

Project partners were able to reflect and identify the

elements of the project which made it successful.

These included: good planning and project management; active engagement from all partners; ongoing consideration of safety and ethics applied to both participants and facilitators; and appropriate pacing and structure to both the overall arc of the project as well as each session.

The ability of the facilitators to creatively engage participants' senses and imagination, connecting them to the landscape and ancient history as well as to themselves and each other, facilitated a rich, immersive online experience.

A range of skills needed to deliver HHO were identified, including: knowledge and experience of mental health; archaeological expertise; creative facilitation skills; IT support skills; and excellent planning and project management skills. These skills were underpinned by trust, rapport and humour.

The role of the mental health support worker was critical in enabling people to access the programme and supporting them to stick with it.

A cohesive ethos and strong sense of shared values drove the project and connected partners and team members.

A number of challenges to facilitating a group online were identified, and the IT support role was crucial in resolving connection and technical challenges. However, the online format improved reach and access, not just in relation COVID-19, but also in relation to barriers caused by mental and physical ill health and in reaching participants who may not have come to a face-to-face group.

Working online also enabled access to places such as the Stone Circle and English Heritage Stores, that participants would not have been able to go to themselves.



## 8.0 RECOMMENDATIONS

Delivering the project online not only worked during COVID-19 but demonstrated benefits around access and reach which make it a potential delivery method beyond the Pandemic.

While Stonehenge was a particular draw, what made the project work was the combination of group process and engagement with archaeology and ancient landscape facilitated through creative engagement. This suggests that the project could be adapted to work well in relation to any archaeological site or ancient landscape.

### 8.1 PROPAGATE THE MODEL

Scaling or extending the project's reach could be achieved either by applying the model to other sites such as Avebury or Hadrian's Wall, or by bringing Stonehenge to participants across the UK.

It is recommended that scaling is achieved by taking the model elsewhere since there are benefits in keeping the project grounded in the place where participants live: connecting them to place; providing opportunity to physically access and explore the places they learn about; enabling contact through face-to-face meetings after the project ends.

### 8.2 CONSIDER VALUE FOR MONEY

In order to scale and extend across new sites, a partnership approach will be essential given the range of essential skills needed to deliver the project. Such skills may be found in academic, heritage, arts and mental health organisations across the UK. What is key is that such partners work collaboratively to co-produce a seamless, high quality project.

By aligning the project with the missions of partner organisations, it is possible that several would be able to contribute in-kind support and expertise. However, there are still essential components that require

funding: project management, creative facilitation and IT support.

It is important to consider value for money and affordability, since the ability to attract new funding will be dependent on impact and sustainability.

It is recommended that future iterations explore ways of engaging larger participant numbers - e.g., the use of facilitated breakout rooms - without compromising the quality of the experience since larger numbers will decrease the cost per head and increase affordability.

### 8.3 CLARIFY THE ROLE OF THE RESTORATION TRUST

The future role of the Restoration Trust is a key consideration in terms of how to scale and extend HHO. While the Restoration Trust may not be resourced to develop and deliver future iterations of the project across the UK, it could support versions of HHO to take place elsewhere by sharing its expertise.

It is recommended that the Restoration Trust considers two approaches to support scaling: brokering partnerships and developing a community of practice.

#### 8.3.1 Brokering Partnerships

As a cross-sectoral organisation working across heritage, the arts and mental health, the Restoration Trust is well placed to broker the local partnerships needed to deliver such projects across the UK.

It is recommended that this brokering role with local arts and mental health partners across the UK be underpinned by a national partnership with English Heritage and the National Trust (a former partner of Human Henge).

#### 8.3.2 A Community of Practice

It is recommended that the Restoration Trust develops a model and templates for delivery, supported by induction and training materials, to assure quality and support partnerships to deliver future iterations of

safely and effectively.

The model and associated materials could be provided as a free digital resource or offered as a paid for resource, or training programme.

If the latter, it is recommended that the concept is market tested to see who would be willing to pay for such resource and where such funding might come from.

### **8.3.3 Longitudinal Evaluation**

Further evidence of outcomes and impact may be needed to enable the project to scale.

While participants described several beneficial impacts of taking part in HHO (increased connection, friendship, enjoyment and hope), leading to a perceived improvement in their subjective sense of wellbeing, there is no way on knowing whether this will continue after the project ends. Participants have suggested that the project has given them the encouragement to stay connected and support each other in the longer term. Early indications suggest that this might be the case.

It is recommended that future iterations of HHO include both outcomes and longitudinal evaluation.

## Light Out of the Darkness

*Stuck indoors during this lockdown, there isn't much joy,  
Bereavement and misery, the horribleness and the fear,  
So, yes, this was the light out of the darkness.*

*I didn't know if I'd have the physical energy, the mental energy, to join.  
I'd lost all interest in everything.  
I said, what good is this going to do me?*

*The generosity of the parcels -  
Those packages were worth so much. Hugs in the post.  
Danny trying to teach us the stars with planispheres.*

*Noticing all the senses - the smell of charcoal.  
I really felt ... as if I'd actually gone to Durrington.  
Like I was in the room with all of you.*

*It makes you think about how the people lived in those days.  
I feel so small in the history of the world.  
It makes you feel you belong to that past.*

*It gave me some comfort,  
It rekindled good memories from the past,  
Places I used to go and explore, places that brought joy.*

*I noticed how much other people were hurting,  
And still putting one foot in front of the other.  
You owe it to yourself, to do the same thing, whatever the pain.*

*People have been so generous,  
More like friends than someone running a group.  
Like a breath of sunshine.*

*Yes, joy can be useful.  
Joy brings everybody together.  
In friendship, you get a common bond of love and unity and a love of life.*

*That beautiful connection that we had every week,  
Bonding with everybody,  
Enjoying it all together.*

*I won't ever forget this.  
Wonderful memories of the past and memories to be made in the future.  
It gives me encouragement to continue.*

*So, yes, this was the light out of the darkness.*

Compiled from words shared by participants during the Human Henge Online Evaluation Focus Group