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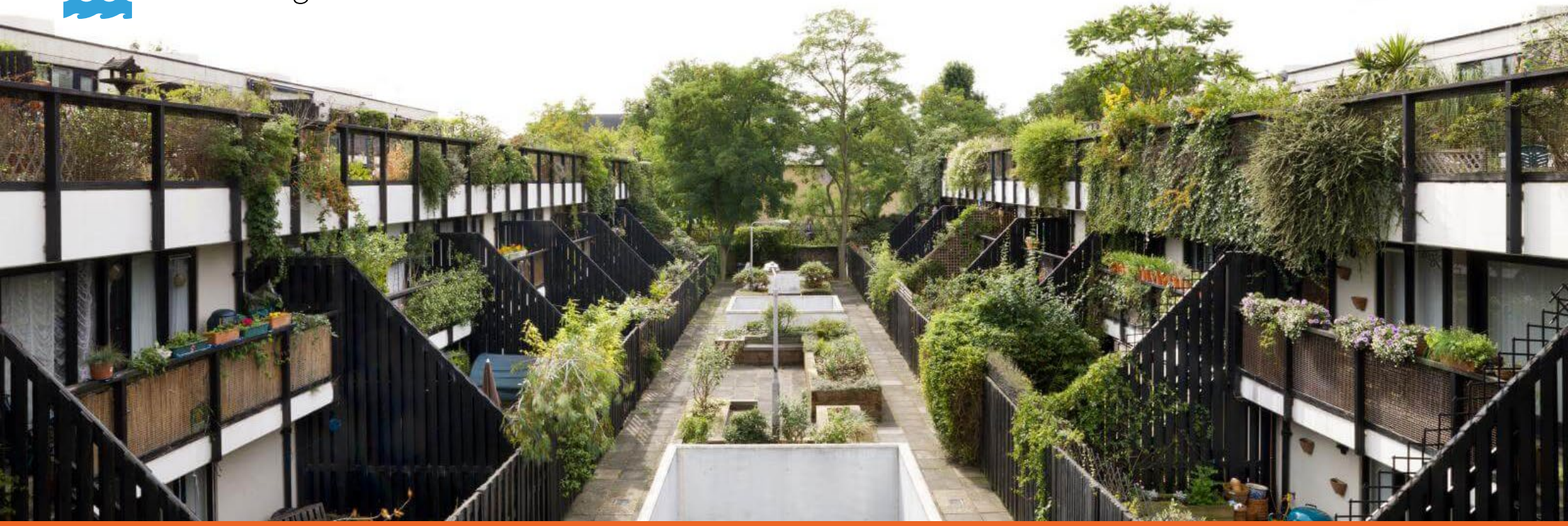

THE MISSING PIECES PROJECT

Toolkit

→ How to increase community engagement & wellbeing using The National Heritage List for England

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Byker Estate Newcastle.
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About this toolkit

For commissioners

If you are a commissioner of services (social prescribing, health and wellbeing, placemaking, for example) this toolkit shows how Historic England's Missing Pieces Project can increase wellbeing, engender local pride, play a part in social connectivity and explore personal identity.

The National Heritage List is an index of all listed buildings, monuments, battlefields, parks, gardens and shipwrecks. The Missing Pieces Project is an opportunity for people to contribute their own insights about these protected historical places. In turn, this can provide a focus for discussions of sensitive topics.

Social prescribing

Research shows us 20% of patients consult their GP for what is primarily a social problem. We also know that loneliness is prevalent in 16-24 year olds and older people, particularly those in care or with caring responsibilities, and even more so if they are male.

Social prescribing is one of the ten high-impact actions listed in the NHS England General Practice Forward View.

There is a body of evidence that social prescribing, getting involved in creative activities and engaging with heritage can produce the following outcomes:

— distraction from problems, better wellbeing, reduced anxiety or depression
— being more active, healthier lifestyles, improved physical health, quicker recovery, lower demand for the health service
— new skills that can be long-lasting

- somewhere to go and something to do – leading to:
  - a sense of place through recreation, aesthetic or spiritual connection
  - better relationships, more inclusion, a sense of belonging
- a vehicle to discuss difficult issues and reduce stigma

A Missing Pieces Project programme or initiative could be commissioned directly with third-party organisations with community links, or through a social prescribing network.

This toolkit provides more evidence of the potential outcomes of such a programme, as well as a practical and evidenced guide on how to run a successful programme.

Where next?

- **For more about potential outcomes:**
  Benefits of the Missing Pieces Project
- **For more about how to create a programme:**
  How to add the missing pieces
- **For guidance on commissioning cultural organisations:**
  Arts and Cultural Commissioning Toolkit
- **For information on social prescribing:**
  - Historic England
  - Social Prescribing Network
  - National Academy for Social Prescribing

For community groups

For community groups and facilitators looking to run a Missing Pieces Project initiative, this toolkit provides a practical and evidenced guide for each stage.

What is the Missing Pieces Project?

The Missing Pieces Project is Historic England's invitation to the public to share their pictures and stories of the unique, significant and memorable places on the National Heritage List for England.

The National Heritage List is an index of buildings, monuments, battlefields, parks, gardens and shipwrecks. Being 'listed' means they are of special historical or

Vernacular timber-framed buildings in Abbots Morton, Worcestershire. © Historic England Archive DP034909

architecural interest, and will be preserved and protected for future generations. 99% of people in England live within a mile of a listed building or place.

The stories of these places are still being written. Neighbour, passer-by or visitor, each person's view of a place is as unique as they are – so every snapshot and story added to the Missing Pieces Project is an important piece of the picture.

The more pieces of the picture we have, the better we can work together to protect what makes these places special.

Running a programme

The Missing Pieces Project can provide easy, fun activities to do with a group. These can be low cost, get people talking about their interests and local history, and connect people with where they live – which can bring people real joy.

This toolkit is about how to create programmes or initiatives that use the Missing Pieces Project as the focus of a group activity, aiming to improve community engagement and wellbeing.

Before you start to plan, search the List to make sure there are listed places in your area that you can access, see or gather information on.

Connector schemes

Social prescribers and other commissioners can work with community groups, so it is worth exploring whether this is something you can link into.

Connector schemes have made this more accessible. These schemes allow referrals to a link worker from multiple places, including:

- GPs
- local authorities
- pharmacies
- multi-disciplinary teams
- job centres
- housing associations
- voluntary, community and social enterprises (VCSEs)

To find out of this is available in your area, try visiting one of these services. Some local groups produce leaflets and have websites that are shared with the public.

Connector schemes also encourage self-referrals.

Where next?

- **For more about potential outcomes:**
  Benefits of the Missing Pieces Project
- **For more about how to create a programme:**
  How to add the missing pieces
- **For information about how community groups can be commissioned:**
  Arts and Cultural Commissioning Toolkit

Who is the Missing Pieces Project for?

Anyone can get involved in the Missing Pieces Project. All people need to get involved is an internet connection and an email address – and a camera if they want to add their own photos.

Groups who could get involved include:

— schools
— higher and further education institutions
— young people's groups (youth groups, guides, scouts, etc.)
— local history and heritage groups
— volunteers
— refugees and asylum seekers
— LGBTQ+ groups
— care home/hospital residents
— people in need of care
— people at risk of isolation
— people at risk of discrimination

✳

Bolam's Coyne, Byker, Newcastle. © Historic England Archive DP152710

This toolkit shows group and community leaders, facilitators, project managers and activity coordinators a variety of ways they can do this.

Universal activity: for everyone

The Missing Pieces Project can be a way to support wellbeing, connect people to place or create a sense of purpose with any group.

Targeted activity: to increase inclusion

Programmes based around the Missing Pieces Project can address specific challenges with a group. A place or theme can provide a platform from which to spark conversation and explore memories.

Projects of this sort require sensitivity, and this toolkit gives guidance on this.

Benefits of the Missing Pieces Project

For individuals

The general public gain value just from knowing things like heritage sites exist. Economists call this ‘existence value’.

When people become heritage visitors, their wellbeing is improved noticeably, equivalent to the benefits they’d get from a £1,500 pay rise. This is recognised by the Heritage Fund, which has introduced wellbeing as an objective. Especially after Covid-19 lockdowns, getting back to heritage sites has helped provide an anchor for people’s lives.

When people get involved in purposeful activity – like volunteering, contributing to archaeological digs, or the Missing Pieces Project – the outcomes are even better.

Concert Hall, Barbican Centre, London. © Historic England/JLP01/10/08328

With so many listed sites being outdoors, the Missing Pieces Project can get people active as well as thoughtful and creative.

Researchers talk about cultural services as one of the 'ecosystem services' that we get from the natural world, including recreation, aesthetic and spiritual elements. With sites often having significant meaning, the benefits are more than just fresh air and exercise – especially when people can see the impact of their contribution.

For those with particular challenges, taking part can at the very least provide a distraction from problems. At best, it can reduce anger and depression and give people a better sense of their place in the world.

So far, most contributors to the Missing Pieces Project have been men working alone. In England, 2.7 million men currently suffer from depression, anxiety or stress. Men also make up three quarters of suicides. This kind of activity can provide a haven for them. A project with Armed Forces veterans was shown to help prevent suicide through kinship, security and continuity: a unique strength of heritage.

Young people are also disproportionately beset by mental health challenges, with one in six suffering. The use of creativity and culture, especially outside of the classroom, is well evidenced to engage young people in living better lives: from bringing virtual reality into children's hospital wards, to a young musicians for heritage project that improved anger management.

Even without mental health challenges, life can be demanding. For the 3.34 million carers in the UK, finding something to do with kids or elderly parents may be the motivation to get involved.

Using sites to explore issues of identity, personal heritage and ethnicity presents one of the biggest opportunities for programmes linked to the Missing Pieces Project.

Research into heritage and ethnicity is limited, which is in itself interesting, especially as people from minority ethnicities are increasingly moving out of cities to be part of more rural communities. Other groups, like LGBTQ+ people, can be especially likely to feel excluded from ordinary life, from school or work to a social or cultural life, and the United Nations has highlighted society's responsibility here.

One of the unique benefits of culture and heritage is that we can create an audience for our work. This can help reduce stigma around issues of mental health, ethnic or gender identity, especially when celebrations, events or displays are in accessible places like public sites or libraries.

For society

Research by the University of Westminster shows that 20% of GP consultations are for social problems.

In some places, health commissioners have set up social prescribing structures, where healthcare professionals can address the whole person, not just the illness, referring them to activities like singing or walking. This is especially useful as people live longer with more long-term conditions.

Another University, Canterbury Christchurch, showed how social prescribing can improve self esteem and mood, and decrease symptoms of anxiety or depression. This in turn helps people take up healthier lifestyles and can reduce the demand on the health service by a quarter.

With mental illness estimated to cost England £42 billion per year, not only do these referrals help individuals – they can save taxpayers money too.

Referrals tend to work through a link person who brokers relationships, often with community organisations that work with particular people. These groups can help isolated individuals feel they belong and increase social activity, leading to better relationships.

Many heritage projects have helped people to make friends, including with different generations, so not surprisingly, community-based heritage conservation is growing. Some projects target friends and families of participants, supporting them to be included in society again. And because projects put people in touch with new interests, they can learn new skills, providing wider and longer-lasting benefits.

It's not surprising that social prescribing is one of the 10 high impact actions recommended for the NHS in its General Practice Forward Review.

The Arts Council, the Museums and Wellbeing Alliance and the Heritage Alliance have all picked up on this, reporting on social prescribing as an effective and economic response to 'psycho-social difficulties in primary care'. Others have taken heritage into hospitals, partnering museum professionals with psychologists for a marked effect on patients' feelings.

Culture and heritage are considered 'asset-based' sectors which build on the potential of existing physical resources or assets. Consequently, they are good at empowering people, supporting them to manage their own health and wellbeing, while also breaking down barriers to accessing heritage and providing a route out of loneliness.

Other commissioners already contract 'early intervention' or 'prevention' projects – especially public health teams but also children and young people services and community services. So social prescribing is part of wider social commissioning, which could save the country millions and improve thousands of lives.

The What Works Centre for Wellbeing has summarized 75 reports to explore the physical, mental and social wellbeing benefits of historic places. They found that getting involved could improve social inclusion, but projects are sometimes seen as tokenistic.

Prescribing in partnership can help reduce that risk. So from getting people into the fresh air to exploring sensitive issues of identity, the Missing Pieces Project could play its own part in making the country a better place to live.

Aziziye Mosque, Hackney, London, formerly the Apollo Picture House. © Historic England Archive DP132023

How to add the missing pieces

1. Go to the Missing Pieces Project page on the Historic England website
2. Click **Join today** to sign up for a free account
3. Search the List to find out what is in your local area – you can search your postcode or browse the map
4. Add your stories and snapshots of listed places to the **Comments and Photos** tab on the place's individual listing page

Historic England will check your contribution before it becomes public, to make sure it:

— only includes information about the listing you're adding to
— is not offensive or illegal
— respects other people's rights
— does not include personal information
— does not promote individuals or businesses

Assembling the pieces

When adding missing pieces as part of a group activity, consider the sensitivities and technical capabilities of your group.

Groups facing specific challenges could benefit the most from a Missing Pieces Project initiative. But they could also suffer more severely if their work is unsuccessful or becoming too difficult, or if it is turned down by Historic England. For people who are most at risk, specialist support will be essential.

You could consider collecting all the group's submissions and having one person, such as a facilitator, take responsibility for uploading them to the List. This would ensure all submissions are appropriate.

Useful resources

- Young Archaeologists Club programme page
- A case study and guide for schools to contribute to the Missing Pieces Project

Plan, Do, Review

The rest of this toolkit takes you through the stages of planning, doing and reviewing a Missing Pieces Project initiative.

Central Community Centre, Wiltshire, formerly a Medical Fund Hospital.
© Historic England Archive DP263258

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Cambridge Judge Business School, Cambridge.
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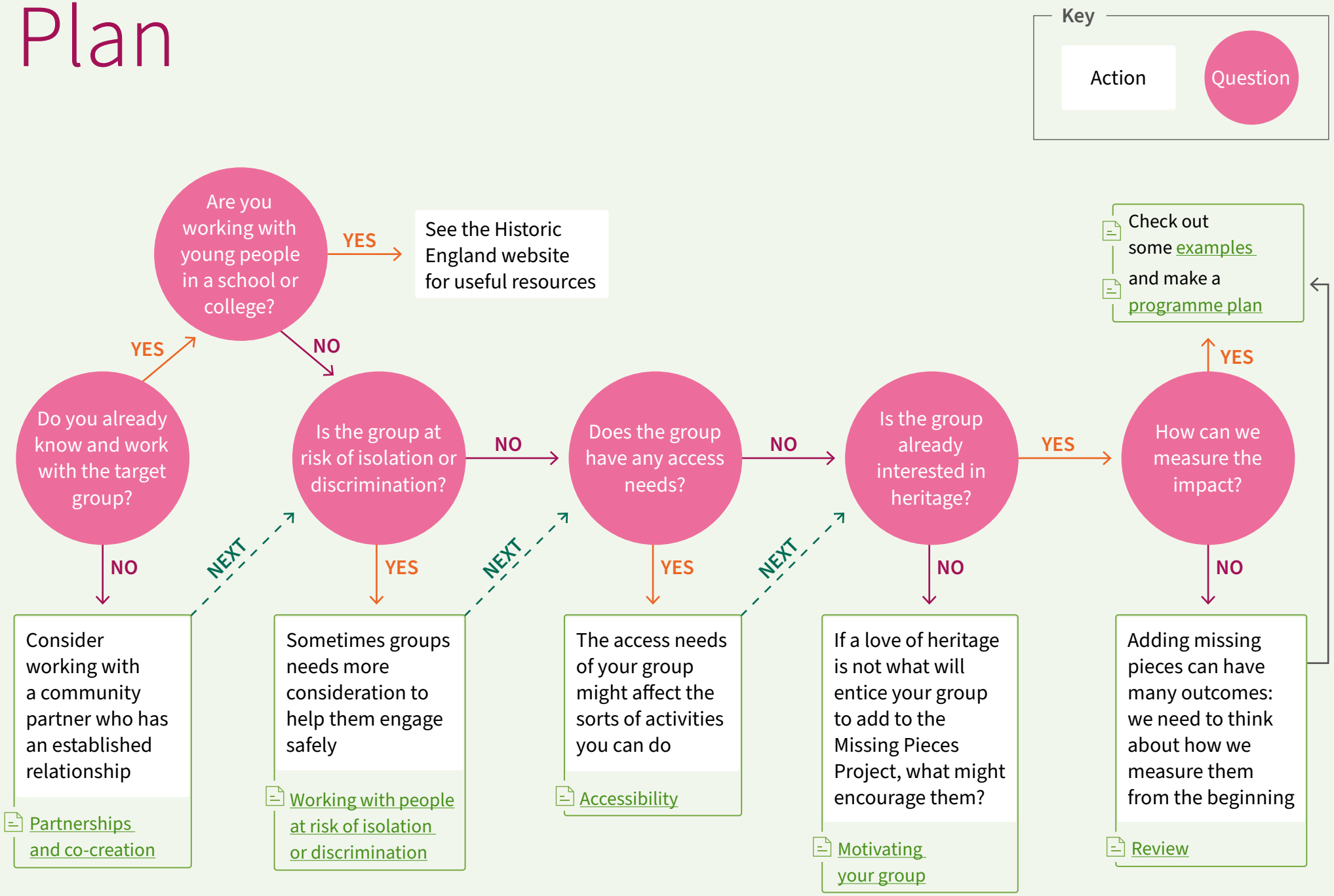
Plan


Key
Action
Question
Are you working with young people in a school or college?
YES
See the Historic England website for useful resources
NO
YES
Do you already know and work with the target group?
NO
Consider working with a community partner who has an established relationship
Partnerships and co-creation
NEXT
Is the group at risk of isolation or discrimination?
NO
YES
Sometimes groups needs more consideration to help them engage safely
Working with people at risk of isolation or discrimination
NEXT
Does the group have any access needs?
NO
YES
The access needs of your group might affect the sorts of activities you can do
Accessibility
NEXT
Is the group already interested in heritage?
YES
NO
If a love of heritage is not what will entice your group to add to the Missing Pieces Project, what might encourage them?
Motivating your group
How can we measure the impact?
YES
NO
Adding missing pieces can have many outcomes: we need to think about how we measure them from the beginning
Review
Check out some examples
and make a programme plan

Partnerships and co-creation

Quality engagement with communities depends on having the right partnerships in place.

Working with organisations that already have access to trusted people and relationships is an important success factor for programmes like these. Perhaps you are already, but if not, consider which organisations might offer you support.

We know that participants engaged better with programmes they were part of creating and planning. Start planning with your group as early as appropriate.

Here are some examples of different skills your partnerships could support you with.

Facilitation

That is, running sessions or activities.

Sometimes it is helpful to work with a specialist for:

- **Specialist support:** someone who is experienced working with your target participants.
- **Historical/heritage input:** if your group is interested in local history and heritage, consider working with someone who has expertise in this area. Your local archive or library is a good place to start.
- **Creative input:** the interplay of heritage and creativity, where imagination is rooted in knowledge, is particularly powerful for improving mental health. We suggest working with artists or arts organisations to support creative facilitation.

Transport

Research into other heritage-related initiatives has shown that a lack of access to transport can be a barrier to engagement.

If listed places of interest are not accessible via public transport, consider how participants can get there. Is there a local organisation with transport who could support your programme? A local business who could offer sponsorship?

Passmore Edwards Dulwich Library, London. © Historic England Archive DP177952

Technical support

The process of adding to the Missing Pieces Project requires a degree of technological ability and access to devices and the internet. Technology can be a barrier for older people and those from lower income households.

Activities can be designed to be analogue, with a leader or facilitator uploading to the List to mitigate this barrier. Alternatively, learning these skills and providing places with devices could be part of the programme, through a partnership with a library or adult education service.

Safeguarding

Working with young people and vulnerable groups, particularly when exploring potentially sensitive topics, requires safeguarding strategies to be in place. For advice on safeguarding, visit the NCVO website or find a local community volunteering or community action organisation.

Signposting

A programme could encourage a new interest or a desire to continue engaging within the community. Relevant signposting can support this.

You could ask organisations to present or promote their offer towards the end of a programme, or work with an organisation (such as a library) who can offer various different paths forward.

Working with people at risk of isolation or discrimination

Everyone is entitled to add to the Missing Pieces Project, but doing so is easier for some than others. Some people will need more support or sensitivity.

By 'people at risk of isolation', we mean people who might find it harder to access everyday things because they have particular needs; for example, people with physical or learning disabilities, carers or people who are homeless.

By 'people at risk of discrimination', we mean people who might be mistreated because of their characteristics. For example, this often affects people from Black, Asian and other ethnic minority backgrounds or people who are LGBTQ+. For many of these people, the characteristic may not be visible.

Some people may be at risk of both isolation and discrimination: for example, asylum seekers and refugees.

We don't want sensitivities about people's personal characteristics to put groups or commissioners off discussions of identity and belonging, which can be important to promote wellbeing and cohesion. As well as working with partners, co-creating programmes can be a good way to make sure we are listening to others and can address these uncertainties.

Things to consider

Identity and race can be complex and emotive subjects, so when talking about the Missing Pieces Project, it is vital to make our language as inclusive as possible. A YouGov poll and research by the BBC found that people with Black or Asian heritage are more likely to consider themselves as British or 'other' rather than English.

While it is important to recognise the Missing Pieces Project's connection to Historic England, we recommend avoiding terms such as 'English' or even 'British public' in favour of broader terms such as 'the general public' or 'landmarks or buildings in England'.

Make sure promotion and communications about your programme represent the wider population, and particularly represent the group your programme is for.

A recent review of 75 heritage and health reports showed that an initiative connected to place can enhance a sense of belonging in people who do not initially have that connection (for example, recent migrants or people with learning disabilities). To make it relevant, explore common ground but be aware of potential triggers and have support in place.

For example, a memorial, historic battlefield or castle could be an opportunity to explore refugees' and asylum seekers' experiences of war and conflict – but this would need to be done safely and with the right support.

You may already have the right experience to navigate this, but if not, think about which partner organisations could offer help or guidance.

Camberwell Submarine, London. © Jerry Young

Accessibility

By accessibility, we mean both:

— an initiative's physical accessibility
— making sure people can find out about it, understand it and join in if they like

Many places on the List are not very physically accessible, so you will need to plan around that.

Physical access

Make sure all in-person venues are accessible to as many people as possible. Physical locations should either be an accessible ground-floor space, or have a permanent ramp or lift (ideally not a stair lift).

You could consider a hybrid event, which allows people to dial in via video if they are not physically able to attend. Alternatively, the entire initiative could be delivered online.

Barriers to working online include not having the hardware or a private space at home, so online initiatives might not always be suitable for low-income households or older participants.

Time of sessions

It's helpful to work with your group to find a time that suits the majority, though it may be impossible to suit everyone. If you can, joining an existing session may work best (this works well with youth groups).

Online initiatives could occur independently, with no or few fixed meeting times. This might work well for people with a lot of other commitments, including work or caring duties.

Communication

- Write in simple, plain English.
- Use a combination of clear images and simple words. This can help people with learning disabilities or English as an additional language.
- Do not use text smaller than 12pt.
- Use only one or two fonts.
- Use easy-to-read fonts such as Arial, Calibri, Century Gothic, Tahoma and Verdana.
- For emphasis, use bold rather than italics or upper case.
- Make sure there is a strong colour contrast between the text and the background.
- Provide alternative text describing images for visually impaired people.
- Check your document with Microsoft Accessibility Checker.

See also Working with people at risk of isolation or discrimination.

Motivating your group

Consider people's point of entry to your initiative. What will hook them in and what could put them off?

Interest in heritage

Imagine a group that exists because of their interest in heritage: a local history group organised by a library, for example. They may not need a lot of encouragement to contribute to the Missing Pieces Project.

What about a group that isn't directly related to heritage, but meets in a listed building? This sort of group might only need a bit of extra motivation to get involved in your initiative. Be aware that a group like this might not use the same terminology (e.g. 'heritage' or knowing what it means to be listed) as a group with a more direct interest.

Expressing themselves

What if your target group is not interested in heritage, or actively dislikes the idea? You will need to build a bridge between the group and the Missing Pieces Project.

Creative activities can enable people to express themselves and use their voice. This can be powerfully engaging and motivating.

Be aware that some people may have negative, even hostile feelings about local history, and may feel very disconnected from it. The Missing Pieces Project can be a platform to discuss and share these thoughts. Dislike is as valid a feeling as enjoyment, and can be a genuine part of a place's story.

Sharing stories

People want to tell stories and are interested in anecdotal and personal history. People-centred stories make a place more relatable and inclusive, so an initiative based around this can have a wider impact.

We also know that exposing unheard stories from marginalised communities raises esteem.

Physical wellbeing

Walking and gentle exercise can be the focus of a Missing Pieces Project initiative. This could mean visiting a historic site somewhere rural or taking a walking tour of listed buildings in a town. There are parks, gardens and monuments on the List.

Skills

Your programme might focus on gaining skills: photography skills or computer skills that use the List as the subject, for example. A programme could play to someone's strengths, enabling them to share or develop skills they already have.

Reward or accreditation

Some form of recognition could be an incentive to participate.

When working with schools and students, for example, recognition can be as simple as a certificate and proof of experience to add to a CV. For volunteers, some organisations use a 'time-banking' system, in which people accrue time they can spend on local initiatives.

Being part of something bigger

By taking part in the Missing Pieces Project, people are contributing not only to local heritage, but also to a national information resource that will be looked after and exist indefinitely.

Central Gurdwara (Khalsa Jatha), Shepherd's Bush, London. © Historic England Archive DP312742

Missing Pieces Project programme plan

Print this page and fill it in. If you can, complete it with your group.

Programme title
You could decide this with your group.

Group
Who are your participants?

Partners & resources
Who are you working with and what is your budget?

Activity
What activity does your programme involve? Oral history, photography, storytelling, etc.

Safeguarding considerations
What sensitivities and challenges are there?

Access considerations
What can you do to improve access?

Dates/times
When is best to meet?

Venue
One venue, walking, online?

Motivations and communications
Why will people want to take part? How can you convince them?

Outcomes
How to measure the impact

Do

Once your planning is complete, it is time to put your programme into action.

Here are some helpful guides for delivering different types of programmes:

- **Young people:** How to involve young people in heritage projects (Heritage Lottery Fund)
- **Co-creation:** Cultural democracy (64 Million Artists)
- **Wellbeing:** Emotional health and wellbeing projects (The Participation Works)
- **Marketing:** AMAculturehive (Arts Marketing Association)
- **Discussion:** Citizens' jury (involve)
- **Co-production:** Introduction to co-production (NEF)

As a starting point, you might be inspired by the following ideas and real-life examples. You could combine elements of them, add to them and make your programme your own.

We are aware that these ideas and examples reflect certain stereotypes. While we would usually advocate challenging stereotypes, in this case we have considered the need to bring people together and put them at their ease in the first instance. You will know the needs and motivations of your group, so do what works for them.

Grand Pier on Marine Parade, Weston-super-Mare. © Historic England Archive DP218022

Ideas

Sharing memories (Inclusive Heritage)

Group
Older people in care or supported housing.

Partners & resources
Care homes, carers and family members; archival materials and museum objects.

Activity
Using archival documents (such as newspaper clippings and images) and personal photographs as prompts to share contemporary and historical memories and gather stories about locally listed places. This can be done informally with family members or care workers to build relationships and wellbeing and/or with a trained oral historian, who could record the memories professionally.

A project such as this may also unearth other missing pieces like photographs and keepsakes, that can be added to the List.

Safeguarding & access
Planning for additional support is essential.

Discussions about the past may also highlight painful or sad memories.

Dates, times & venue
Care homes, sheltered accommodation or shared spaces.

At home with individual participants and their families.

Motivations & communication
Opportunity to celebrate the past and present in a social environment and share memories with family and friends.

Outcomes
- Improved wellbeing through creative cognitive functioning and discussion
- Decreased isolation
- Improved connections with others and positive familial ties

Measuring the impact
- Carer and/or family beginning, during and end observations
- Carer and/or family beginning and end surveys
- Analysis of creative outputs e.g. poetry, written materials

Research resource (Everyone's Heritage)

Group
Men's mental health or photography/interest group.

Partners & resources
Photography teacher/facilitator.

Activity
A photography project aimed at men, where industrial heritage is the focus and the motivation for engaging. Working with a photographer (with facilitation/teaching skills), participants primarily join to explore industrial heritage and learn photography skills.

Skill-building workshops can include walks or site visits and be interspersed with independent challenges that encourage participants to explore and use different photographic techniques and wider research to expose the heritage. This project could also have an online or remote learning option or could partner with a men's support organisation. A physical and digital photography exhibition offers the opportunity to share the work more widely.

Safeguarding & access
Good preparation and planning for additional support is essential when working with groups of vulnerable people.

Discussions may elicit strong emotional memories or responses to personal and sensitive issues.

Childcare offered as additional support.

Dates, times & venue
After or before work hours and at weekends offers flexible participation for all.

Motivations & communication
Skills development, industrial history, socialising and walking, outdoor and nature related, opportunities to exhibit work.

Outcomes
- New skills developed
- Increased sense of creativity and self-worth
- Improved local pride of place
- Improved physical health and wellbeing
- Increased connectivity and community cohesion
- Measuring the impact
- Record of images taken with accompanying narrative from participants
- Self report survey at beginning and end

Making it relevant (Inclusive Place)

Group
Asian women.

Partners & resources
Historic house, museum or listed building owner; foods from different cultures etc.; materials for creative writing etc.; images and other archival materials; objects from the kitchen.

Activity
A cooking programme working with a group of Asian women. The project takes place in a listed kitchen and garden and explores foods, growing and cooking from both Asian and British cultures across time.

There are further opportunities to explore intercultural elements, such as the transport of spices and other exported goods and the journeys both items and people took. There are also skill sharing possibilities across generations and across cultures.

Through the programme, the group can research the building itself, who lived there, and what they cooked. This gives the group a connection to place and informs them of local history. Their findings, stories, recipes, and photographs from the programme can add missing pieces to listed places.

Safeguarding & access
Consideration of cultural and religious food preferences and restrictions.

Dates, times & venue
Avoiding significant cultural events and traditional times of prayer or religious ceremony.

Motivations & communication
Sharing recipes and food, making friends and investigating a local area, site or building that may have previously been perceived as not culturally relevant.

Communications and marketing should use relevant language for speakers of English as a second language.

Outcomes
— Increased sense of local belonging and identity
— Increased connections with others and community cohesion
— Improved mental health and reduced isolation
— Creative/gardening/communication skills development

Measuring the impact
— Participant reflection and food diaries
— Self report survey at beginning and end
— New resources developed – feedback from partners

Exploring new skills (Everyone's Place)

Group
Higher and further education establishments.

Partners & resources
Universities or colleges.

Activity
A research programme for higher and further education students to study the architectural features of listed buildings. This could be developed into an initiative to design a redevelopment that is sympathetic to the listing and considers the constraints of working with a listed building.

There is potential to combine this programme with students from other courses, such as Geography, Science, Art or Social History, to support research, or with local history groups or local archive to provide context.

Safeguarding & access
Consider additional costs and risk assessment required for students to travel to sites.

Dates, times & venue
Term/semester dependent. Planning would need to be done quite far in advance to work with yearly planning.

Motivations & communication
Skills development, course requirements, experience of real-world case study.

Outcomes
— New skills developed
— Increased job prospects
— Increased connectivity and community cohesion

Measuring the impact
— Finished project work/display of work
— Before and after survey with students
— Before and after survey with education providers

Examples

Blueprint for all (Inclusive Place)

Group
Young people from ethnic minority backgrounds, at risk of isolation or discrimination.

Partners & resources
Local architects, artists and community representatives or leaders, e.g. director of the local mosque.

Activity
This programme worked with groups of young people to explore their local environments, using listed buildings and architecture as sources of inspiring contemporary and historic stories.

It was designed to increase recognition and understanding of how migrants and communities of diverse ethnic heritage have influenced heritage across England, and to facilitate the sharing of skills, techniques, tools and methods across the communities, heritage and built environment sectors.

Young people researched and then created artworks, photography, written materials and podcasts to reinterpret their chosen listen building for a wider audience. The results have been added to the Missing Pieces Project and have also formed a series of online resources and exhibitions for local communities.

Safeguarding & access
Some ethical and legal guidance on taking images of people and places was required.

Dates, times & venue
An open call to explore the local environment and the List to find relevant sites, spaces and buildings of community and cultural relevance. This offered complete flexibility to take part whenever people could and wanted to.

Motivations & communication
Opportunities to highlight the hidden histories of local migrant communities, freedom to explore and reinterpret listed buildings, opportunities for at-risk and marginalized young people who are disconnected from their local communities.

Outcomes
— Stronger sense of identity and cultural pride
— Improved empowerment
— Improved local pride and belonging
— Increased understanding of architecture and the built environment
— Improved career ambitions and progression routes

Measuring the impact
— Young people's self report survey before and after
— Young people's reflection log
— Number going on to study related subject

Heritage enthusiasts (Everyone's Heritage)

Group

A local young archaeologists' club.

Partners & resources

Local artist, local archaeologists or site owners; local museums and archives.

Activity

Working collaboratively with a young archaeologists' group and an artist to create new interpretations of listed places in their local area, inspired by local archaeological finds over time.

By allowing the young people autonomy over what aspect of the place they wanted to focus on, what audience they wanted to interpret for, and the art form they worked with, and including them in commissioning the artist, this programme ensured they felt ownership and maintained interest in the activity.

They explored the content through their chosen medium and showed what those places meant to them today, also using images of archaeological finds local to the site or area. Uploading the new interpretations to the Missing Pieces Project was an opportunity to share their work with their families and peers.

Safeguarding & access

Safeguarding policy and DBS certification were required for working with children.

Additional planning and detailed risk assessments were needed to work with children in local outdoor settings.

Dates, times & venue

Venue with enough space, sinks and exhibition area for creative work.

Young archeology groups meet on evenings and weekends.

Motivations & communication

Learning new skills and understanding local archaeology better, making new friends, contributing to education and career portfolio.

Communication and marketing should be accessible and designed with, by and for young people.

Outcomes

- Developed new skills and self confidence
- Improved sense of belonging and social connections
- Inspired to do more
- Motivated by careers in archaeology

Measuring the impact

- Embedded evaluation in the activities, e.g. weekly inspiration, learning and comments boards, etc.
- Young people's self report survey
- Family survey

Documenting Foresters Hall restoration (Inclusive Heritage)

Group
Mencap Photography Group.

Partners & resources
Historic England buildings expert; Heritage Action Zone partners; photography equipment.

Activity
East Kent Mencap works to improve the health and wellbeing of people with learning disabilities and their families. After a search for a new location, the team bought a listed building in Ramsgate, with the intention to renovate.

To make sure all members felt valued and listened to, the team consulted and began working closely with their members' photography group to document the restoration process. The group worked with a Historic England expert to explore the history of the building, with exciting moments when hidden architectural features were revealed. Their stories, images and a short film are now part of an online exhibition on the Missing Pieces Project site for everyone to enjoy. And their new interest in heritage has led to another partnership project exploring local coastal erosion.

Safeguarding & access
Access to a building in state of disrepair needed detailed risk assessment.

Some participants were physically disabled, so additional access considerations were required.

Dates, times & venue
On site photography during daylight.

Motivations & communication
Opportunity for an existing group to document the restoration of the building.

Outcomes
- Improved connected to the building
- Appreciation of its meaning as a historical community meeting space
- Improved self worth as custodians of the building
- Improved pride in own skills and in being part of a national initiative

Measuring the impact
- Carer/Mencap-led observations and interviews
- Interviews with participants
- Exhibit narratives

Discovering heritage (Everyone's Place)

Group
Year 2 students (6-7 years old).

Partners & resources
Gallery Oldham; Oldham Local Studies and Archive.

Activity
The Year 2 teacher decided to plan a local heritage programme: introducing the students to the concept of older and newer listed buildings, discussing architectural styles and features, what makes buildings worth protecting and why some buildings are on the List.

Working with a local artist, the children created sketches and took photographs of the local area and architecture, focusing on Oldham Town Hall, a Grade II listed building, using a trail devised by Gallery Oldham and Oldham Local Studies and Archives. The pupils worked with the artist back in the classroom, using charcoal, paint and clay to create new representations of the town hall.

Their creative work has been added to the List, creating a rich entry for this historic building and for everyone to enjoy.

Safeguarding & access
Safeguarding policy and DBS certification were required for working with children in schools.

Additional planning and detailed risk assessments were needed to work with children in busy urban areas.

Dates, times & venue
During the school day, whole-day visits are more cost effective than part-days.

Often schools are more open to external visits during end of term enrichment or as a stimulus for learning early in the school term.

Motivations & communications
Development of historical knowledge and understanding, observation and language skills, linking directly to the National Curriculum and wider school improvement priorities.

Outcomes
— Increased local historical and architectural knowledge and skills
— Improved creative and art technical skills
— Improved local pride and self-pride

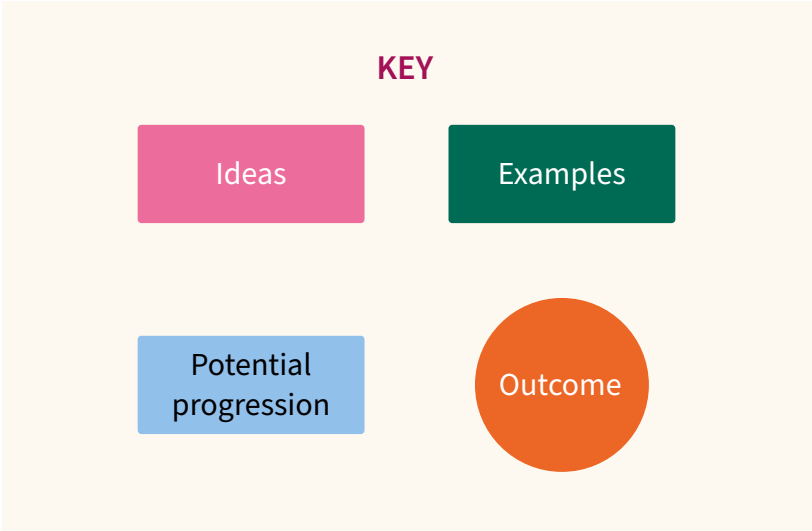
Measuring the impact
— Teacher survey
— Student survey
— Exhibit audience feedback

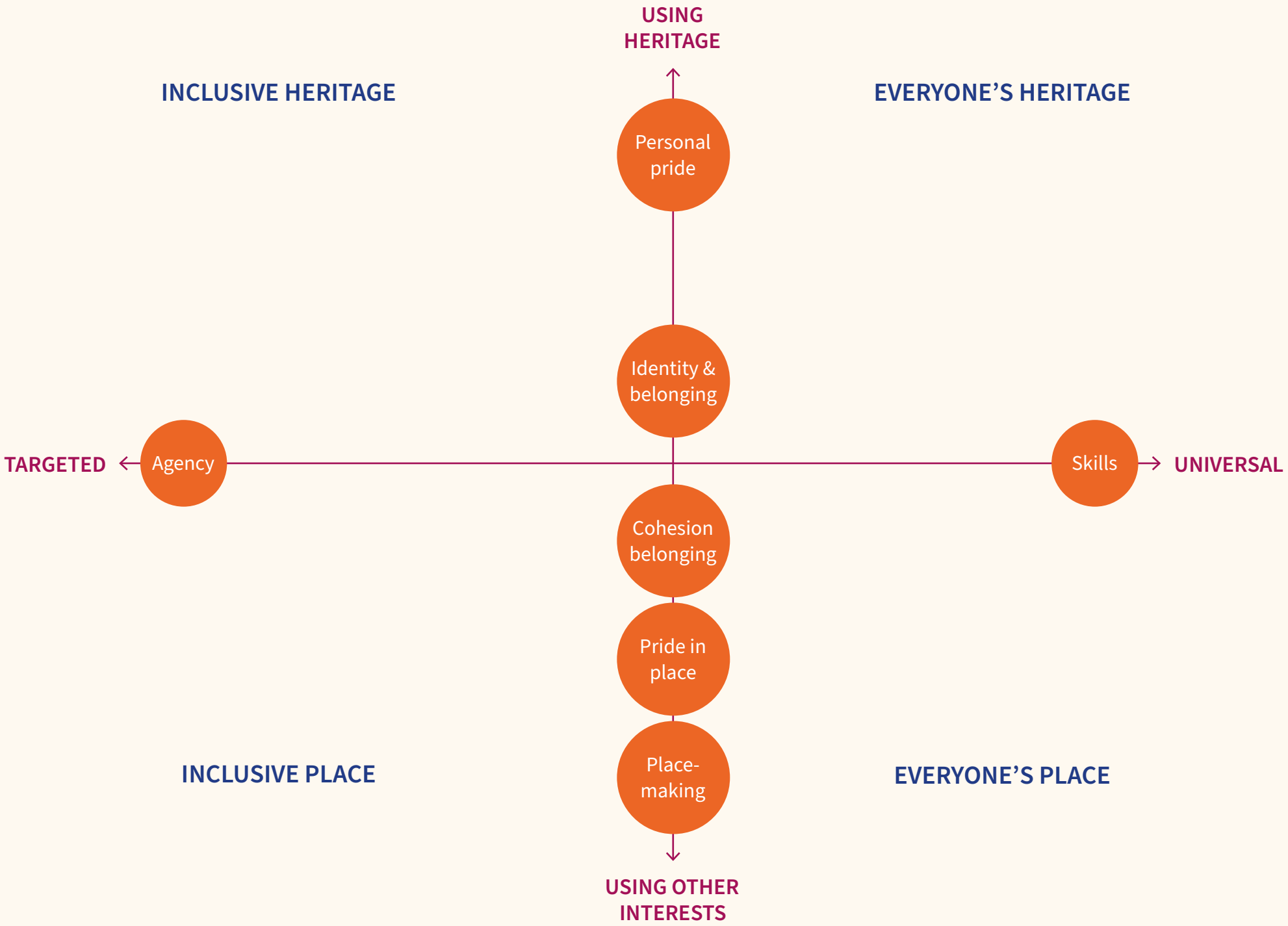
Mapping programmes

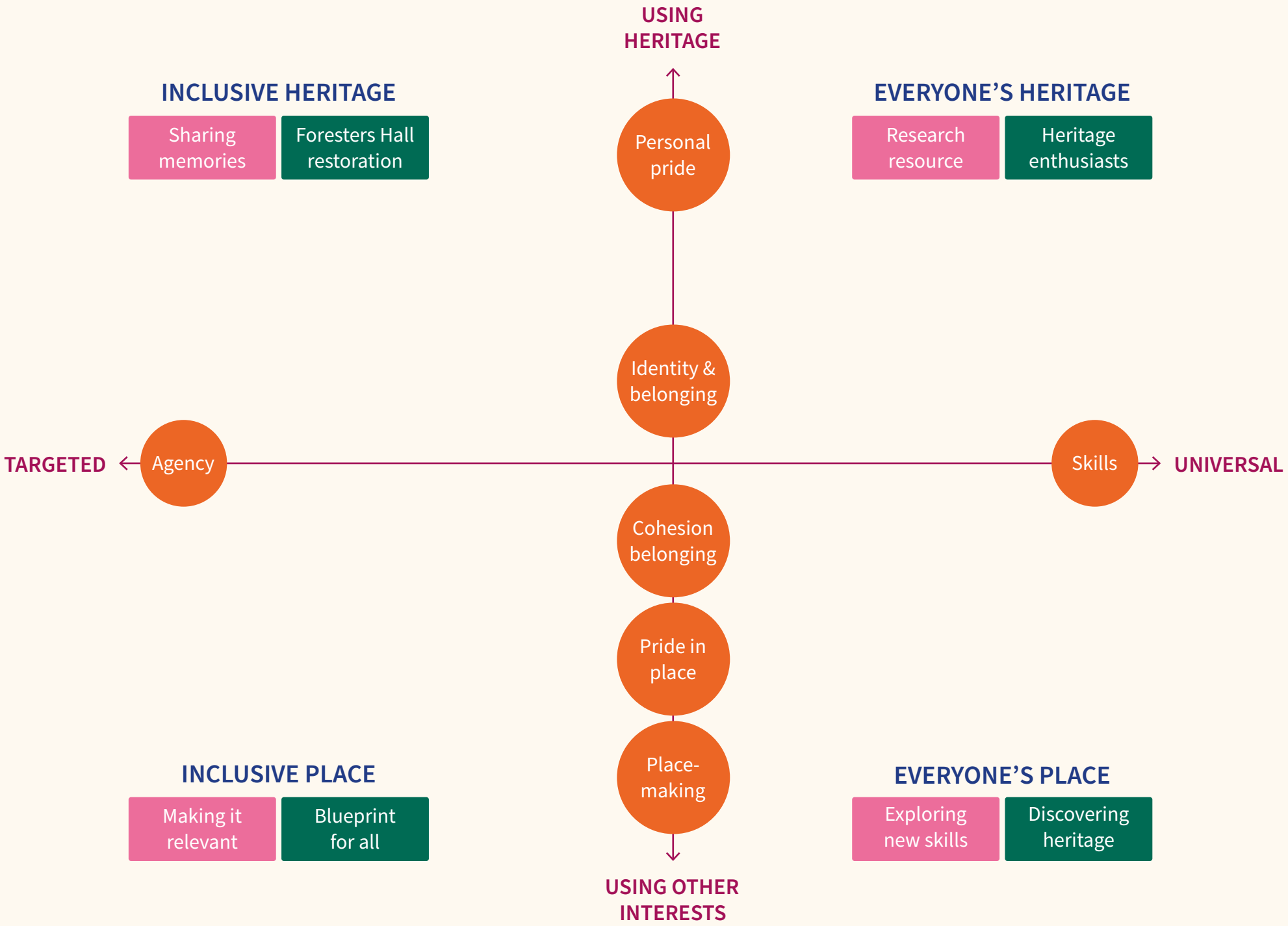
This framework shows the different kinds of programmes that are possible, depending on:

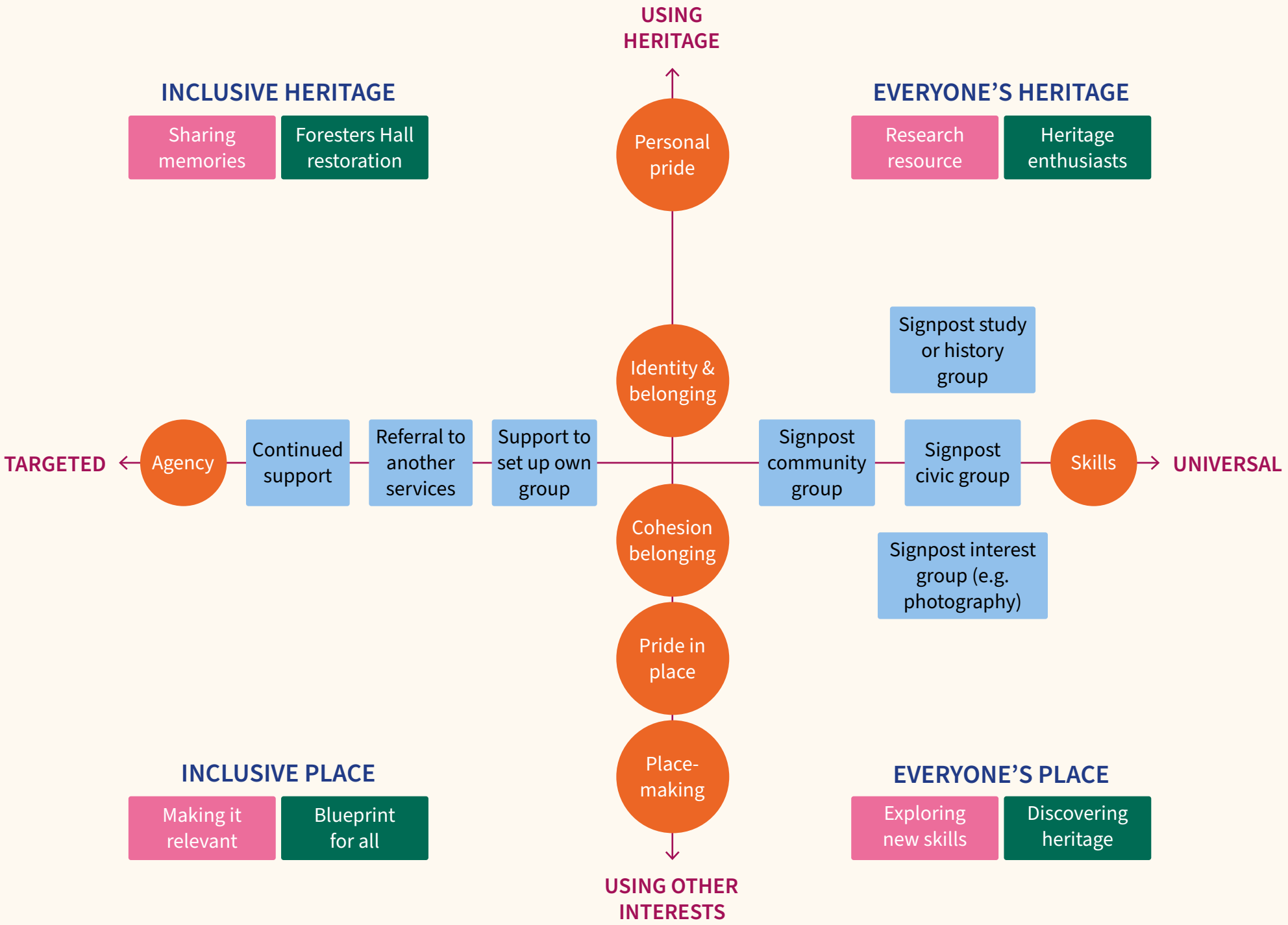
- whether the target group is motivated by an interest in heritage or something else
- whether the initiative is
  - targeted (to increase inclusion), or
  - universal (for everyone)

By mapping your own programme onto this framework, you can get an idea of what the outcomes or impact might be, which will help you plan your evaluation.




USING HERITAGE
INCLUSIVE HERITAGE
EVERYONE'S HERITAGE
Personal pride
Identity & belonging
TARGETED
Agency
Skills
UNIVERSAL
Cohesion belonging
Pride in place
Place-making
INCLUSIVE PLACE
EVERYONE'S PLACE
USING OTHER INTERESTS


USING HERITAGE
INCLUSIVE HERITAGE
Sharing memories
Foresters Hall restoration
EVERYONE'S HERITAGE
Research resource
Heritage enthusiasts
Personal pride
Identity & belonging
TARGETED
Agency
Skills
UNIVERSAL
Cohesion belonging
Pride in place
Place-making
INCLUSIVE PLACE
Making it relevant
Blueprint for all
EVERYONE'S PLACE
Exploring new skills
Discovering heritage
USING OTHER INTERESTS


USING HERITAGE
INCLUSIVE HERITAGE
Sharing memories
Foresters Hall restoration
EVERYONE'S HERITAGE
Research resource
Heritage enthusiasts
Personal pride
Identity & belonging
Signpost study or history group
TARGETED
Agency
Continued support
Referral to another services
Support to set up own group
Signpost community group
Signpost civic group
Skills
UNIVERSAL
Cohesion belonging
Signpost interest group (e.g. photography)
Pride in place
Place-making
INCLUSIVE PLACE
Making it relevant
Blueprint for all
EVERYONE'S PLACE
Exploring new skills
Discovering heritage
USING OTHER INTERESTS

Creating a ripple effect

The end of the Do stage does not mean the end of the journey. This is especially important to bear in mind when working with vulnerable groups.

Uploading to the List

When time is of the essence, it can be easy to neglect a crucial step: uploading the findings and photographs to the List.

However, we know there is real value for participants in seeing how they link into something bigger than themselves and create a legacy from their activity.

So we recommend taking the time to upload the missing pieces and share this with the group. Plan a session that happens after the contributions have been checked and published, so people can see their contributions on the Historic England website. Missing pieces can be found on individual listings under 'Comments and Photos'.

Added value

Sharing programmes like this more widely with the local community adds significant value. For example, you could organise a celebration event that invites family and friends, a film screening or an exhibition that creates an audience for the work created.

Not only does this benefit the individuals participating in the programme – by increasing confidence, self-esteem, pride and feelings of acceptance – there are also wider societal and community benefits. These include decreasing stigma for groups at risk of discrimination and community cohesion for those at risk of isolation.

Signposting

Consider where your participants go next, especially if they belong to vulnerable groups.

It is vital that once an interest is sparked for someone, that interest is given direction. To enter someone's life, then leave them at this stage, can be more negative than not coming into their life at all.

You could signpost people to other community partners, local clubs and societies – or support them to set up their own group.

Church of St Mary, Herefordshire. © Historic England Archive DP275611

Review

Now you've delivered your programme, it's time to review its impact and outcomes.

Here is a useful set of questions to consider.

1. What did we do and who took part?

— Was the programme targeted or universal?
— Were the participants just interested, or at risk of isolation or discrimination?
— Why did they want to take part?
— Did we already know them, or need to make a new relationship?
— How many took part and what were their demographics (age, gender, ethnicity, health, sexual identity)?
— Did they have access needs?
— Were we commissioned?
— Who were our delivery partners, if any?
— How many times did people meet or take part?
— What signposting or follow-up offer did we provide?
— What resources did we invest (financial, human, natural)?
— Which sites did we work with? How common or rare are they in the area?

2. How well did we do it and who responded?

— Were there any particular subgroups?
— What were the levels of customer satisfaction?
— What were the different partners' expertise?
— Did we consider our whole cultural LIFE: learning, interactions, feelings, environment?

3. What difference did it make? How many people did it affect and how much?

— Did the initiative affect mental or physical feelings, wellbeing or health?
— Did it provide a safe haven or distraction?
— Did it affect self-esteem and belonging?
— Did it build interactions and relationships, and community or inter-generational cohesion?
— Did it contribute to the local place?
— Did it intervene early or even prevent negative outcomes?

4. To whom did we make a difference?

— How did people value the outcomes?
— Were there different responses from different sub-groups?
— Were there any ripple effects (on delivery partners, family, friends)?

5. Which features make the most difference, and to whom?

— Was specialist or technical support, safeguarding or signposting critical?
— Were sessions accessible and well communicated?
— Was the work promoted by 'people like me?'
— Was there a link between the site and the participants?
— How important was it that others saw what had been contributed?
— What did we learn about engaging people, keeping them and moving them on?
— Were accreditations or other incentives helpful?

6. Did it provide value for money?

— How do the resources we put in compare with the numbers and depth of benefit?

Plan to evaluate

You'll find the Review stage much easier if you're working towards it throughout your initiative.

Plan

1. Plan the evaluation

It's really helpful to plan an evaluation before you start. If you know what difference you want to make for people, you can plan better to deliver those outcomes.

It also means you can collect the right feedback. The type of evidence you want will vary depending on who the evaluation is for. If it's for commissioners or social prescribers, they may want you to use recognised health sector methods, like the Warwick and Edinburgh Mental Wellbeing Scale questionnaire. If it's to tell you how to improve next time, you need to ask questions about what worked well and what was a challenge.

It's always worth checking what you've already got before you plan new methods, as sign-ups or co-production plans may already be giving you useful information.

2. Create a framework

Creating a clear evaluation framework, defining your evaluation or research questions, can help keep you on track.

You need to make sure the methods and questions you're planning will tell you about the outcomes you want, but you should also include open questions to find the unexpected.

When you've checked existing plans and processes, you may need to add new self-assessments, surveys, observations or interactive approaches to collect all the information you need.

Do

3. Collect evidence

If you can, embed feedback into the project, so it doesn't feel like an add-on or detract from the enjoyment.

Check you are 'triangulating' evidence with information coming from different sources, and that it is both subjective (what people think) and objective (tangible changes you can see). Take care to remove unintentional bias in results by using anonymity where you can, and avoiding leading questions.

4. Analyse evidence

Carefully store and protect your data so you can easily pull it together to see what you've learned. It's more convincing if your analysis counts the number and amount of change, and includes case studies or perspectives on what works.

Take care not to overclaim by assuming all changes in people's lives are down to your programme. If you have the time and relationships, get participants to rank the benefits (and any disadvantages) they've felt, to be really clear on their value.

Review

5. Communicate

Communication needs to go two ways; check your conclusions with participants before you decide on recommendations and communicate more widely. Share what you've learned with participants and delivery partners, as well as those who invested or commissioned the initiative.

And don't forget Historic England, who will be interested to hear your results: MissingPieces@historicengland.org.uk.

6. Manage the change

Finally, evaluation is most useful when it leads to improvement. Changes won't happen without being properly planned, and even then you need to consider not just heads, but hearts and minds – so that practical plans have a cultural fit with the teams and organisations you want to change.

Hampshire Record Office, Winchester. © Historic England Archive DP324895

Plan, Do, Review model

Scoping & planning

1. Identify outcomes
2. Scope your learning
3. Review methods

What difference do you want to make? Who is the learning for? What will convince them? What existing feedback can you use?

1

Evaluation framework

4. Choose relevant questions
5. Combine outcomes and feedback
6. Plan new methods

What question are you answering? Will your feedback describe your outcomes? Do you need new evidence collection too?

2

Gathering evidence

7. Embed methods
8. Combine different sources
9. Avoid biased answers

Make feedback part of delivery. Use a variety of methods and evidence. Don't ask leading questions. If possible, collect a baseline first.

3

Analysing evidence

10. Good record-keeping
11. Analyse numbers and quality
12. Don't overclaim
13. Rank or value the outcomes

Protect data. Combine numbers and narrative. Ask what would have happened anyway. Ask people to rank the outcomes.

4

Communicating learning

14. Check conclusions
15. Make recommendations
16. Report engagingly

Check conclusions with participants. Describe improvements. Share learning with the right people.

5

Managing change

17. Action
18. Improvement

Plan to deliver improvements. Work with heads, hearts and minds to make the improvements happen.

6

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Acknowledgements

In writing this toolkit, we have had the invaluable assistance of colleagues in the heritage sector. We want to express our gratitude for shaping the toolkit to:

— **the Historic England Team:** Linda Monckton, Lorraine Summerfield, Luke Wormwald, Gareth Lopes Powell, Sandra Stancliffe, Rachael McMillan, Cat McHarg, Lois Gyves, Brook Bishop and Desi Gradinarova
— Stella Dinsdale from Community Arts North
— Carenza Lewis at the University of Lincoln
— Neil Redfern at the Council for British Archaeology
— Charles Dacre, Director of the Bradford Hate Crime Alliance
— Jo Sofaer at the University of Southampton
— Bernie DeLord from Promas

This is a working document that we are inviting other sector professionals to feed into. We will update these acknowledgements accordingly.

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