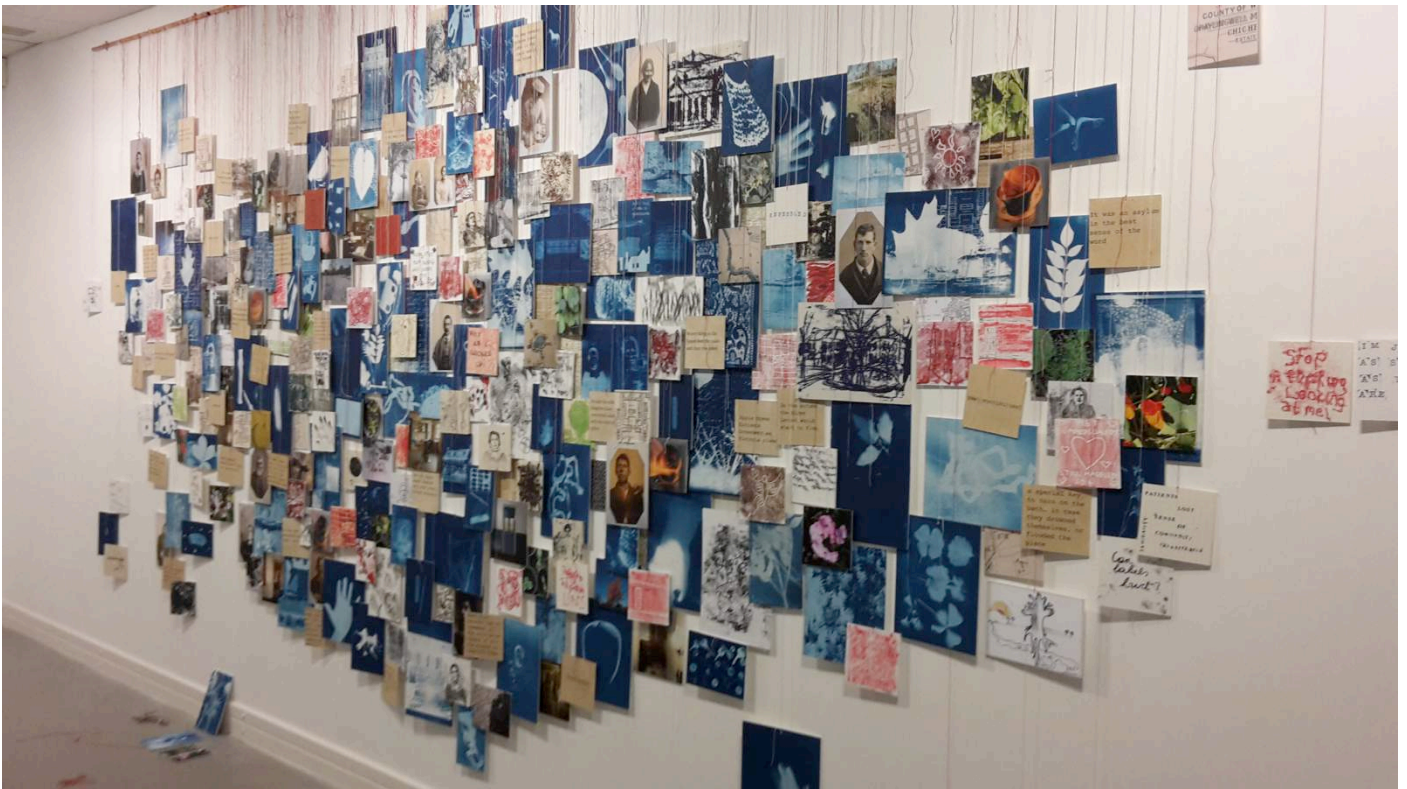


Evaluation Report



May 2015

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1. Introduction

Chichester Community Development Trust commissioned the evaluation of the Graylingwell Heritage Project on behalf of the project partners to fulfil a requirement of its Heritage Lottery Fund (HLF) application.

The application to the HLF was to 'focus on exploring, interpreting and preserving the extensive social history of the Graylingwell Hospital (originally West Sussex County Asylum) and its site from 1897-2015, through a cohesive, and largely volunteer, heritage and arts programme.'

To achieve this aim a partnership lead by Chichester Community Development Trust (CCDT) with Pallant House Gallery, University of Chichester and West Sussex Record Office (WSRO) was created to deliver the Graylingwell Heritage Project. With each partner leading on a delivery component of the Project:

Chichester Community Development Trust:

Lead - management of the project

Employed - Project Manager and Project Support Assistant for the Graylingwell Heritage Project

University of Chichester:

Lead - research

Employed - Community Historian who lead the volunteer Research Team

Pallant House Gallery:

Lead - arts

Employed - Lead Artist who lead the Creative Team

West Sussex Record Office:

Lead - archive preservation/ oral history

Archive preservation lead by a WSRO staff member who lead a team of volunteers to digitise the patient casebooks.

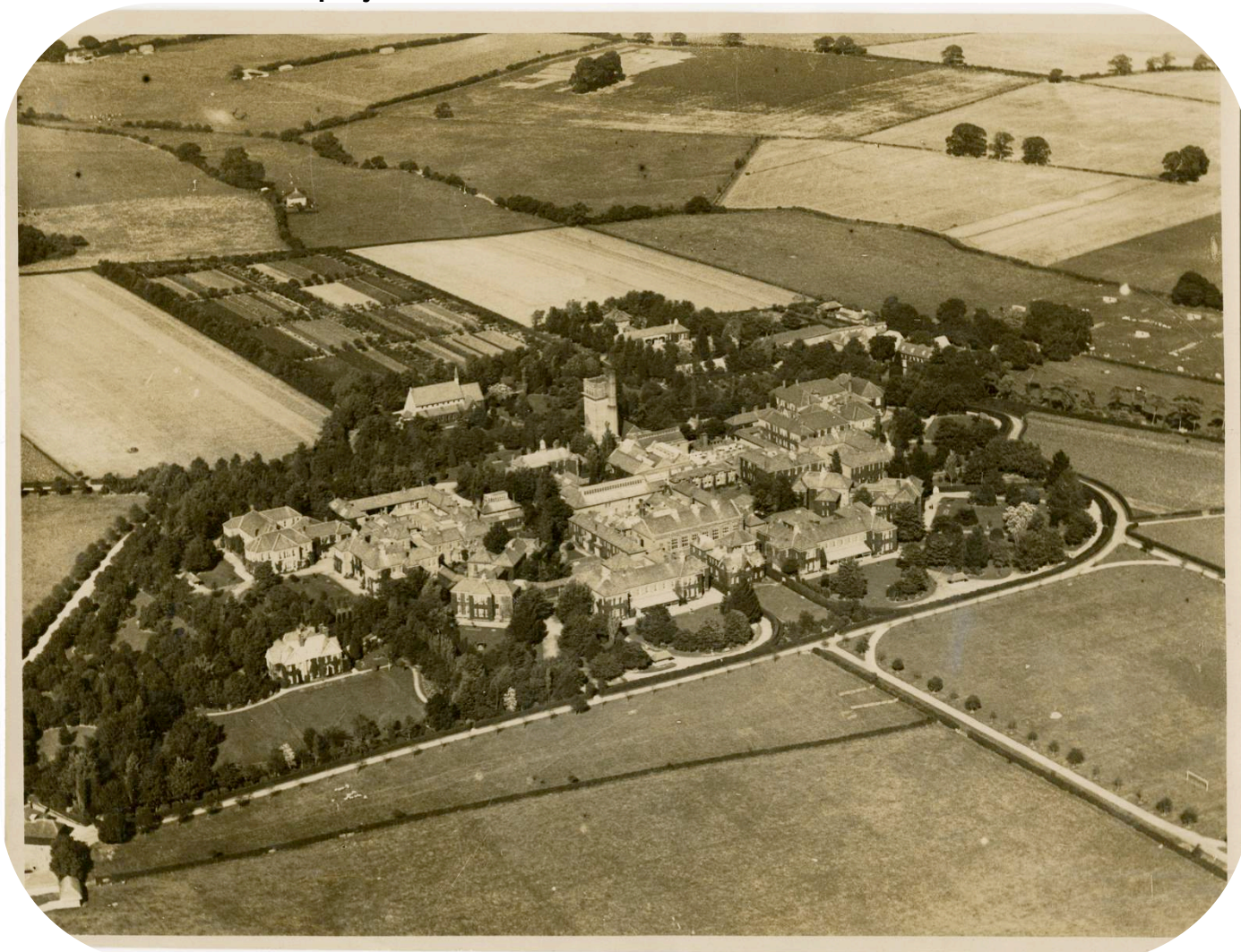
Employed - Oral History Coordinator who lead a team of volunteers undertaking oral history testimonies, transcription of oral histories, digitising the oral evidence, archiving and cataloguing the oral histories

2. Aims of the project

Made a promise not to whitewash history, but to put it all out there the good, the bad and the ugly. There is ugly, there are people that have had awful experiences there, but there are also people who have had transformative experiences.

Project team member

2.1 The need for the project



Graylingwell Hospital was originally built as the West Sussex County Asylum in 1896, on what was then the northern edge of Chichester. The hospital functioned as a mental health facility until it was closed in 2001. Over the years, Graylingwell Hospital has had a significant impact upon the local community, both as a mental health facility and also as a place of employment. Not just limited to local history, the hospital also plays an important role in the context of national history, not least of which when it was taken over by the War Office during WW1 and functioned as a war hospital from 1915-1919. As a medical institution, Graylingwell Hospital has also played a significant part in the history of mental health treatment in Britain and the developing role of psychiatry in the 20th-century.

Developers purchased the Graylingwell Hospital site and in 2010 demolition, conversion and building work began. As a consequence of this redevelopment much of what made it a medical facility was being lost. Mark Staples, at that time part of the learning disabilities team at West Sussex County Council recognised that no attempt had been made to collect material from the site and that this had implications for preserving the history of the Hospital and the site. As well as the loss of key buildings and material from the site, the patient records (casebooks) from 1897-1913 held at the West Sussex Record Office were also at risk of disintegrating.

Pallant House Gallery was approached in 2011, however, as there was a need to reach out and gather material that might be out in the community, to research into the history, to share existing archival material and for people's voices to be heard this wide-ranging remit was beyond one organisation. It required a multi-layered approach with input and expertise from a range of organisations. Therefore in 2012 potential partners including CCDT, University of Chichester, WSRO, Emmanuel Chapel, The Novium and Pallant House Gallery were brought together. In 2013 funding was secured from the Permeate programme and a Permeate Trainee was appointed to research and write an application to the Heritage Lottery Fund.

An application from CDDT in partnership with Pallant House Gallery, University of Chichester and WSRO was submitted in 2014. The partnership project drew together the skills and expertise not only to preserve the material history of the site but also to bring to the fore the personal stories and memories of those associated with the Graylingwell. Alongside the aims of exploring, interpreting and preserving the history of Graylingwell the project's application expressed a wider aim to provide a platform to discuss mental health and to engage in a dialogue to challenge stigmatisation.

2.2 Planned outcomes

As detailed in the Project's Delivery Plan the project had planned outcomes for each of the 3 component elements of the project, as well as associated outcomes for the project as a whole were:

Outcomes for the component elements	
Research	Write 8 life stories
Archive preservation/ oral history	Digitisation of the casebooks: 45 volumes 2 volunteers
	Oral history: 50 oral histories 5 interview/ 5 transcription volunteers.
Art	Creative Team appoint 3 members

Associated outcomes	
Events:	<ul style="list-style-type: none"> • Launch event • Summer Party • Public Open Day/Community Outreach Event • Schools Taster Day using 4 exhibitions. • Two-day Symposium.
Exhibitions:	<ul style="list-style-type: none"> • 3 Pop-up exhibitions • 4 exhibitions at Otter Gallery, Pallant House Gallery, The Novium and WSRO
Training:	<ul style="list-style-type: none"> • Project staff and partner staff • Creative Team • Oral History volunteers • Research volunteers
Workshops:	<ul style="list-style-type: none"> • 8 art workshops lead by the Creative Team • 1 Oral History collections at Public Workshop
Publication	Book drawing together the research, archive preservation/ oral history and art components
Art installation	Final piece based on the work from the creative workshops

3. What happened

3.1 Project management

The management of the project was undertaken by CCDT. A Project Manager and Project Support Assistant were appointed by CCDT to carry out the day-day operation and management, while the CCDT Trust Director was responsible for financial management and oversight of the project delivery plan. These posts were appointed to on schedule and both appointees remained in post for the duration of the project. The partner organisations were each responsible for appointment and line management of the remaining roles - Community Historian (University of Chichester), Oral History Coordinator (WSRO) and Lead Artist (Pallant House Gallery), all appointees remained in post for the life of the project.

A team of volunteers was recruited for each of the 3 strands: Research - Community Historian, Archive Preservation/ Oral History - Oral History Coordinator and Art - Lead Artist. The volunteer teams were managed by the relevant lead except the archive preservation volunteers who were directly managed by a WSRO member of staff. Volunteer recruitment exceeded expectations and a high retention rate was achieved.

The Project was managed on a 2-tier system of regular meetings:

- The Advisory Group which acted as a project steering group and was made up of representatives from each of the partner organisations (Pallant House Gallery, WSRO, University of Chichester and CCDT) and supported by the Project Manager and Project Support Assistant
- The Team Leaders Forum for the team leads and made up of the Community Historian, Oral History Coordinator, Lead Artist with support from the Project Manager and Project Support Assistant.

3.1 Outcomes delivered

This Hospitals History has been saved and will not be forgotten. It has been an important part of me and my families lives having grown up on Old Place Farm then joining the nursing staff and having an enjoyable career caring for others and helping to bring understanding that mental illness should not have any stigma attached to it.

Participant

3.1.1 Outcomes for heritage

i) Strategic partnership

The Graylingwell Heritage Project brought together four very different partners ranging from grass roots to academic. On the surface they have much in common but there actual purpose is quite different. Despite these differences they worked together to form a robust partnership. For each organisation being part of the Graylingwell project has had an impact and has resulted in new and different ways of working together. For the heritage of Graylingwell this strategic partnership has enabled a history that was

potentially lost to be shared with a wider audience than would have been anticipated.

A key element for all partners has been developing local relationships and raising their local profile not just with each other but with the wider cultural sector, the local authority and the community.

ii) Graylingwell heritage

From my point of view I am interested in the history of the hospital as I used to work at St. Richard's so I had some contact with Graylingwell when it was in operation. Interested in the medical side of things, so for me it is uncovering the interest of the patient and the way they treated them. I knew by repute that it was a fairly forward-looking institution and they had been very imaginative in the way they cared for patients. So it was interesting to find out in a bit more detail.

Participant

The Graylingwell Heritage Project has not only increased awareness of the site and its history within the local area but also nationally. Each strand of the project and the associated programme of activities have contributed to the heritage of Graylingwell being more widely available not only to researchers and academics but also to the wider public and the local community.

Component strands:

Research

The research component of the project had 2 outcomes: academic research papers that are soon to be published and the project's publication 'Beneath the Water Tower', both making available elements of the history of Graylingwell.

The research findings also fed into the work of the Creative Team, complimented the oral history testimonies and formed part of the exhibition at the Otter Gallery.

Archive preservation/ oral history

The digitisation of the patient casebooks, the indexing of the Chichester Observer and the oral history testimonies has increased access to the Graylingwell archive and this work has also helped to raise awareness of the archive locally and nationally.

Digitisation of the casebooks:

The casebook digitisation has had an immediate impact for people undertaking family history and other research. During the course of the project a high profile example of this was the discovery of Fanny Cornforth, a Victorian muse who during her lifetime was known by various names and had previously been lost from history. Family historians have also been able to benefit, with a community member able to find out about their family history, and for this story to be included in the publication.

The digitised patient casebooks will continue to be a resource with the wealth of information contained in them rich and detailed, offering insight not only into the management of institutions and the treatment of patients but also of more mundane information such as height and physical details that are often lost.

Indexing the newspapers:

The newspaper indexing uncovered a huge amount of information about the life of the Hospital, shedding light sometimes in unexpected ways like the stories about the Hospital farm's prize-winning cows!

The index is available to researchers and a team of volunteers will continue to index the Chichester Observer to complete the indexing to 2001 when the Hospital closed.

Oral history:

Graylingwell was such a large employer with so many people connected with the hospital. It is very important to have all those memories preserved for future generations.

Participant

The oral history testimonies are available at the WSRO. The material collected not only provides a rich and personal account of Graylingwell but also gives an insight into the various different aspects of life at the Hospital. Staff at all levels, people from organisations that visited, volunteers as well as patients, all gave testimonies. As a result of the interviews a wide range of material was shared, loaned or donated to the project.

WSRO has offered to continue the oral history recording process after the project.

Art

The research and the archive preservation/ oral history were an invaluable resource for the Creative Team, they used the oral history testimonies, the research, the patient records and the objects loaned and donated to feed into the workshops with patients. They used techniques such as knitting, marbling and cyanotypes that had a strong link to the heritage of Graylingwell with participants. For instance 'occupational therapy was intrinsic to the hospital and knitting was a key part of this'. In this way the Creative Team brought the history and the experiences of those currently in the mental health system together through various pieces of artwork, as well in in the publication.

The art project we didn't censor anything... in the exhibitions... it is their voice the voice of now as a pose to the voice of a hundred years ago.

Project team member

The art component of the project will come together in a final art installation piece, which will be located at Graylingwell.

Associated activity:

Events and activities

Numerous opportunities were provided over the course of the project for engagement and participation. These included:

- Pop-up exhibitions
- Talks
- Workshops
- Community open days

The Creative Team ran a series of arts workshops both on-site in the existing NHS wards at Graylingwell and more widely in the community.

The final showcase event provided the opportunity for all partners to talk about and share the outputs of the project with the wider public. Over 2 days each partner hosted an event that highlighted an element of the project and enabled a wide audience to engage. Each event was well-attended and many participated across the 2 days.

Exhibitions

The final exhibitions at WSRO, the University of Chichester's Otter Gallery and at Pallant House Gallery demonstrated not only the varied work that had been undertaken and produced, but also the diversity of participation.

A fascinating exhibition from the project – especially enjoyed the oral histories to bring it all alive.

Participant

The exhibitions enabled visitors to find out about the history of Graylingwell. At WSRO through the voices of former patients and staff; the listening turret incorporated oral histories, images and words.



At the Otter Gallery with the 'Graylingwell Heritage Project Exhibition' a snapshot of the components: the art, the research and the oral history/ archive preservation.



While at Pallant House Gallery the exhibition Therapeutic Endeavors? told a more personal story through the artwork of the Creative Team.

Publication

The publication 'Beneath the Water Tower' brought together art, research and archive preservation/ oral history strands, combining the memories, artist responses and history together.

HANNAH O'LEARY

ADMITTED IN 1897

Hannah O'Leary was admitted into Graylingwell on 27th October 1897, after spending the previous two years in Camberwell House, London. On admission she was examined, and assessed to be suffering from chronic mania. She was not a danger to herself but might be to others. Her physical appearance was one of poor nutrition. Upon admission it was noted that she had a brother who was also in an asylum. However, I am unaware which hospital he was admitted to, so have to base this case study on the time that Hannah was an inpatient at Graylingwell. I will try to ascertain if the help and care that she received helped alleviate her symptoms or allow her to leave the asylum, or if she was better remaining in the care of the asylum.

The hospital staff had to deal with Hannah's sometimes challenging behaviour, with outbreaks of violence and verbal abuse. She had delusions, telling staff that she was a direct descendant of William the Conqueror, and that she was the owner of Graylingwell. There were times when she refused to assist with work on the ward.

Hannah was seen regularly by a doctor. She was moved from one ward to another (it is not clear whether this was done for the safety of staff and/or other patients or for Hannah's own safety). By December 1898, just over a year after admission, Hannah had been in three different wards of the hospital.

Upon investigation of the patients' case book it was clear that Hannah would not have been able to leave the hospital. There was little change in her behaviour over the years. She had the first of several fainting attacks in February 1906, where she fell causing a severe contusion on the right side of her face.

Hannah died in February 1914, at the age of 42, having spent the final 17 years of her life in Graylingwell. After reading the case book I may be so bold as to say that her life may have been a lot shorter and certainly more distressing if she had not been a patient at this asylum.

If you haven't got a genuine, basic, good, loving nature - human heart - and you genuinely want to do something nice, caring towards someone, then I don't think you should be a nurse; but I think Graylingwell, working in a mental health environment, gave me that real basic foundation of actually, what you've got to do is look into someone's eyes - empathy.

-David Kerridge



KNITTING

I was doing a lot of finger knitting and crochet and I decided that I was going to crochet myself a mat, and I did. And it went exactly the whole length of the corridor, where people sleep, and I'd just been finger knitting, finger knitting... and I think that then I signed it up and made it into a thing because I'd always been creative.

-Tan Springall

It was the women, when the young nurse ladies (not really - that's where they lived, and what they were given was knitting wool and they would knit. But obviously in time that gave me, because of their ability, they'd forgotten how to knit things and so therefore not everything they knitted would be of actual real use. It would just be arbitrary and stopped knitting, but I think some still had some skill and they were knitting, but what was done, with what they produced... my job was to collect the knitting and take it to a little back room and then sit them with two other people... and they would sit and unravel those pieces of knitting back into balls and take it back to them to do all over again. It was never put into, like, separate or made into a blanket or something of use. Not only that, but it was never washed or cleaned. The wool stank of urine and I found it very offensive, and I just felt it didn't show real respect and dignity for those elderly ladies. I mean, it'd be appalling if that had happened to my Mum. It'd just not something you would think of doing - I really don't know the reasoning behind it. Maybe they thought doing that was better than nothing, but it was just so appalling.

-Christine Dixon

My favourite place to be was the OT department because it was such a lively atmosphere... the staff were friendly, were always talking about... One patient had knitted something... the nurses had stuck it on the back of my uniform and I didn't know it was like a joke they played on people and everybody was laughing at me, and it was in the shape of a white woman; you know, and it was just hilarious. But it just lightened the day really.

-Christine Dixon

Sometimes we used to go to the OT department... and they would do knitting or do quilts and things like that, which were used by the ward for making up.

-Christine Houghton

Art installation

A final art installation piece created and curated by the Creative Team using glazed tiles from the workshops and creating zinc and copper etched tiles created from images produced. The piece will be located at the Graylingwell site.

iii) Unexpected outcomes Magic lantern



The original Victorian magic lantern from the hospital was gifted to the project. A volunteer from the Magic Lantern Society spent over 40 hours restoring the lantern.

The Creative Team, inspired by the magic lantern began making slides during the workshops. A magic lantern show of 140 slides was produced to run alongside the project's magic lantern – Harry – who was on display at the Otter Gallery exhibition.

The Magic Lantern will go on display at CDDT.

Loan of artwork



The additional exhibition - Case Study 2 at Pallant House Gallery - was made possible by the loan of artwork by the family of Dr Brian Vawdrey. The work was assembled during the clinical research undertaken by Dr. Vawdrey in the early 1950's and comes directly from his MD thesis titled 'Art in Analysis'. The thesis contained on 3 case studies. The exhibition focused on case study 2.

Indexing the newspapers

It was agreed to support the research component of the project information from the local newspaper, the Chichester Observer, would be useful. WSRO put together a team of volunteers to go through the newspapers and index references to Graylingwell Hospital. The Community Historian and the WSRO Archivist drew up a list of possible subjects to cover the period of the Hospital was open 1897 - 2001. It also became necessary to index the Worthing Herald for the 1950's, as this was the date of the Worthing experiment.

Discovery of Fanny Cornforth

Fanny Cornforth, known as Sarah Hughes the Victorian muse of Dante Gabriel Rossetti and other pre-Raphaelite artists was found in the lunacy admissions database recently made available through The National Archives (TNA). Once Fanny was located via TNA WSRO staff were then able to liaise with several researchers and provide them with Fanny's digitised casebook.

3.1.2 Outcomes for people and communities

Been a very interesting project and like the way it has involved everybody that was involved at Graylingwell, not just one specific group but people from the kitchens, people who looked after patients, nurses and the families. It was a big community that was the thing about Graylingwell.

Participant

Due to the focus and intention of the project the outcomes for people and communities are closely inter-linked and also cut across both the component strands and the associated activities.

The Graylingwell Heritage Project has brought together a diverse and wide-range of people from the residents of the new housing development - Graylingwell Park, patients and staff of the current NHS medical facilities on site, former patients and staff and their families, members of the wider community in Chichester, members and staff of groups and organisations that provide mental health support in the local area, as well as academics and researchers. It has engaged with the local community in the Chichester area and has explored and brought to life the community that existed at the Graylingwell Hospital.

Quantitative data

Volunteer hours:

Over 3540 volunteer hours were donated over the course of the project.

Activity data:

Outcomes for the component elements		
	Planned delivery	Actual delivery
Research	Write 8 life stories	Contributed 37 articles for the publication 16 volunteers
Archive preservation/ oral history	Digitisation of the casebooks: 45 volumes 2 volunteers	45 volumes digitised 2 volunteers
	Oral history: 50 oral histories 5 interview/ 5 transcription volunteers.	75 oral history interviews 35 volunteers undertaking interviews, transcriptions and summaries
Art	Creative Team appoint 3 members	3 members

Associated outcomes		
	Planned delivery	Actual delivery
Events:	<ul style="list-style-type: none"> • Launch event • Summer Party • Public Open Day/Community Outreach Event • Schools Taster Day using 4 exhibitions. • Two-day Symposium. 	<ul style="list-style-type: none"> • Launch event 220 people • Summer party 200 people • Outreach to societies, fetes, groups 705 people • School visits 82 • Two-day showcase event 200 people
Exhibitions:	<ul style="list-style-type: none"> • 3 Pop-up exhibitions • 4 exhibitions at Otter Gallery, Pallant House Gallery, The Novium and WSRO 	<ul style="list-style-type: none"> • 1 pop-up exhibition • 3 exhibitions at Otter Gallery, Pallant House Gallery, and WSRO • Plus additional exhibition - Case Study 2 at Pallant House Gallery.
Training:	<ul style="list-style-type: none"> • Project staff and partner staff • Creative Team • Oral History volunteers • Research volunteers 	<ul style="list-style-type: none"> • Training undertaken for all volunteers and staff.

Workshops:	<ul style="list-style-type: none"> • 8 art workshops lead by the Creative Team • 1 Oral History collections at Public Workshop 	<ul style="list-style-type: none"> • 8 workshops 96 people • Oral history collection was undertaken at a number of events including the launch event.
Publication	Book drawing together the research, archive preservation/ oral history and art components	<ul style="list-style-type: none"> • 1000 copies • Launch on 15th May
Art installation	Final piece based on the work from the creative workshops	In process

Appendix 1: demographic data from visitors to events breaks down the demographic information that was gathered at the associated events.

Staff and volunteers

Actually doing the transcriptions I learnt so much as I now live on site here and I have learnt so much of the history of which I hadn't actually researched prior to doing this and I have found it intensely interesting.

Project team member

All staff and volunteers were given training from the University of Chichester Ethics department and Capitol (a peer support charity). The impact of the material and the stories on the staff and the volunteers was profound, and at times difficult to deal with.

Interviews were carried out not just with the nursing staff but also with support staff, administration staff, experts from outside the hospital, the children and families of staff, volunteers, people from support organisations and patients. Patient records in the casebooks told the history of the patient in the words of the Doctor but also at times included narrative from the patients themselves.

The Creative Team were drawn from participants of Outside In which provides a platform for those who define themselves as facing barriers to the art world due to health, disability, social circumstance or isolation. All members of the Team had experience of the mental health system, and some with the wards at Graylingwell. A group of people with mental health working with people with mental health was always a risk. The work of the Team at times brought to the surface memories and experiences that were difficult and challenging. The Lead Artist was given pastoral support on a regular basis from the Executive Director at Pallant House Gallery. This aspect of the project was challenging and risky but achieved outcomes that exceeded expectations.

The Creative Team embraced opportunities that presented themselves, such as the restoration and donation of the magic lantern to the project. They delivered workshops not only in the wards at Graylingwell, but also in the community. They worked on 1-1 basis with individuals at the workshops sharing the history of the site with patients and the community and providing people with a voice to talk about their experiences.

Similarly the oral history testimonies presented a challenge to the Oral History Team, stories and recollections were often difficult to listen to and process.

The partners universally acknowledge the challenges and risk of this approach while at the same time recognising the extraordinary impact this work was having, and the stories and experiences it was drawing out.

Participants

Well I guess bringing the whole place to life in a positive light. To give the opportunity to people who have experienced mental health to be participants.

Participant

As referred to above the participants were coming forward with stories, some of the testimonies were short just a few minutes while others were longer up to a couple of hours. People were given the opportunity to talk with no expectations and to tell their story the way they wanted to.

The art has also given voice to patients, with patients on the wards and members of the wider community responding to the history of Graylingwell through art. The Creative Team worked with patients on existing wards on the Graylingwell site – Grove, Orchard and Oaklands as well as the Chichester Centre wards of Hazel and Fir. The focus of the Creative Team was to work with patients and use the historical and archival material to feed into this work to create a dialogue between the past and present. Individuals were given a free-range of what they wanted to work on and to include - popular items included keys, whistles and cigarettes.

The Lead Artist and the Creative Team were not sure about how people would respond to the historical artifacts and were concerned that they would provoke and bring to the surface memories, but they found that the objects started conversations and patients were interested and responded with stories of their own.

There was also a similar concern relating to the response that the historical patient portraits would raise, again patients responded by telling their own stories and they were really interested in the stories behind the portraits.

Words resonate across the years. Voices from the past are exactly the same they haven't really changed.

Project team member

Community

Anything that recognises what happened here, because Graylingwell was a very big part of Chichester. When I was a kid I was warned never to come here as it was a very dangerous place, as there was a stigma attached to it.

Participant

I think it has brought a wider community together, I think its given something to Chichester to be proud of. I think it has helped a lot individuals on their journeys. So I think it has worked on lots of different levels.

Participant

As mentioned the Creative Team also worked with the wider community taking the workshops to Graylingwell project events such as the launch, as well as into the wider community facilitating a workshop for Capitol (a mental health peer support charity).

The exhibitions at the Otter Gallery, Pallant House Gallery and WSRO have enabled the community to listen, read and experience the history of Graylingwell.

Thought provoking; sad in many ways. Hopefully it can contribute to continuing change in mental health provision for the better!

Interesting exhibition brought back lots of memories. Trained there in '83.

So thrilled to see pictures of my late father featured in the football team. Great exhibition.

A wonderful project for the community, giving a voice to all. More please! Thank you.

A lovely project, very well exhibited, and archives, for generations to enjoy. Very nice to have the whole community involved.

Comments from visitor books

While the exhibitions, oral history testimonies, research and workshops did bring up bad memories and distressing stories there were also a lot of positive experiences that came out of engaging with the project. Whether as a member of staff or volunteer, a participant at one of the workshops or a visitor to the exhibition the project has also brought back good memories of the community that Graylingwell created. As one of the largest employers in the area, and as the County's mental health facility Graylingwell has touched many people's lives in the Chichester area.

4. Review

4.1 What difference did the project make

Really pleased that someone has picked up to do this project it is a shame that it did not happen sooner as so much has been lost.

Participant

It is widely acknowledged by the project's partners and those involved in all aspects of the project that Graylingwell's history was a risk of being lost if something did not happen. This project was ambitious in its scope, aims and outcomes and it involved a range of partners that would not usually work together. The content and structure of the outputs reflects this approach. While a project with a different approach could have captured the history of Graylingwell it would not have done in such a unique and meaningful way.

The project has had an impact, and the area of the project that has had the most impact is the art element. It has powerfully demonstrated not only how art can give a voice but also how well it fits with and complements the more traditional heritage aspects of the project.

The levels of community engagement varied across the partners, while some were very experienced with engaging with new and different groups others were less so and tended to talk to organisations and groups they were familiar with. There is a 'sense that the project has only touched the surface and that there is more to uncover.'

4.2 What worked well

Really think it is amazing!

Participant

Project management

The project did what it set out to do, it delivered a programme of activity that explored, interpreted and preserved the history of Graylingwell. This was achieved through the exhibitions, events and workshops and the 3 strands of the project. All elements of the project were delivered and in most cases delivered more.

The Project Manager, a Permeate programme participant, was appointed to manage the project. 'Permeate aims to increase the diversity of people working in the Museum sector in the South East by breaking down barriers to access, supporting and opening up opportunities for individuals to better reflect contemporary society.' The role provided the opportunity for the individual appointed to gain a wealth of expertise and experience not only in the heritage sector but also of managing a project. The individual has gone on to take up another heritage project management role.

The partners and staff all made significant contributions of time and resources above and beyond the parameters of the original programme of activity. There was a high level of

commitment from the partners and the staff to ensure that the project not only succeeded but also succeeded well. The volunteers played a significant part in the success, both by giving up their time and by seeing the project through – there was a remarkably low drop-off rate.

Partnership

Unlikely bedfellows but collaborated to great effect.

Project team member

The way that people are forging relationships... that this is usual for the groups involved to actually work together and it made me realise what a special place Chichester is, it is a large enough to have a university, a gallery etc., but it's also small enough for people to work together.

Participant

The partnership was a success, there were challenges as the partners had different agendas, but these were worked through. As a result the partners have made contacts with other organisations outside of their usual field of contacts, developed stronger relationships with each and reached a wider community.

- For the lead partner CCDT, leading the project has proved invaluable in providing them with a track record of managing and delivering a multi-partnership project which they can use as a basis for future partnership developments and funding applications.
- For Pallant House Gallery it has given them a local profile, demonstrating to the local council that a gallery with a national reputation can meaningfully work at a local level.
- For the University of Chichester it has provided an opportunity to work with organisations outside academia.
- For WSRO it has developed links with community and grass roots organisations, and has brought it new audiences and new additions to the archive.

Press

The press coverage has been excellent, not only for discoveries such as Fanny Cornforth which attracted national as well as local coverage but also for other elements of the project.

The strands working together

The oral history complimented the research side. It gave insight and shone light on the past history of Graylingwell which slotted in extremely well with the recorded history.

Project team member

The different strands of the project, where at first operating separately. Towards the end of the project the separate strands began to be drawn together in the publication and the exhibitions to tell the story of Graylingwell.

Art component

The arts has been quite striking.

Participant

Think if it had been a basic research project it could get a bit intense and quite intellectualised but to have the arts has opened up another dimension to it.

Project team member

Enjoyed watching the Creative Team evolve. Like the way they involved people and the community and it was very encompassing and showed different techniques. I liked the way they talked to lots of different people it wasn't just going into hospital, but they talked to people at Pallant House, gathered information from lots of places. It was watching the process unfold.

Participant

The art component was a risk, but it has been a risk that has paid off. What this project has shown is that how art and heritage can work together to provide a narrative – to give expression and a voice to people to communicate their experiences. The art installation will be displayed at the Graylingwell site as well as some of the material that was produced for the exhibitions. There is also a legacy for the NHS wards - with art continuing on many; a commitment by ward staff to keep the garden and another ward is knitting squares for a charity.

Raised the profile of Graylingwell

Most significantly it has raised the profile of the Graylingwell site and its history. It has also made more people aware of the Graylingwell archive at the WSRO not only at a local level but also nationally.

4.3 What were the challenges

Partners with different aspirations

As with many projects the successes and challenges are closely intertwined, the partners and the project team leaders all expressed a similar sentiment – the project had been challenging due to the nature of the project and the different aspirations of the partners. There were times when this came to the fore more than others. The publication was a particularly challenging time as each partner wanted something different. However, despite the issues during the course of the project everyone felt that the project was a resounding success and that these problems were to be expected when different personalities and agendas were brought together for a time-limited project. Unanimously it was felt that this did not detract from the project's accomplishments.

Time

Time was cited as a major challenge for everyone - partners and team leaders. The team leaders particularly felt the time allowed in the project was not sufficient for a complex and demanding project. The Oral Historian and the Lead Artist felt the impact of this most keenly due to who and what material they were working with.

Change in attitude to mental health

Would love to say yes, but the people who tend to turn up to events such as World Mental Health Day are those who are already part of the system.

Participant

Anything that does get the message out about mental illness and de-stigmatise, it can only be a good thing.

Participant

Think it can help.

Participant

All of us either have personal or family with mental health, everyone can take something away from this.

Participant

Due to the short timescale of the evaluation this one is a difficult one to address. There is a range of opinion amongst the partners and the project staff – with some feeling that it did not go far enough and that the community engagement and the mental health agenda was only just starting to be touched on, while at the other end of the scale others felt that it had resulted in a change for some. While it is hard to judge from this over a short period of time what can be said is that it did engage with a wide range of people and enabled people with previous or current mental health to share their experiences more widely than usual.

Pastoral support

Training was provided to all staff and volunteers taking part in the project. However, members of the art component in particular felt that it would be useful to have had supervision. The project did bring up memories both for participants and volunteers and further support was felt to be needed in future projects.

The strands working together

This only happened towards the end of the project and for most of the project the 3 strands operated independently of each other.

Social media

The people involved in the project were not on/ used to using social media and trying to get them involved with difficult.

Publication

As mentioned the publication was a point in the project where tensions came to the fore. The editing and checking of the publication took more time than was expected, but it was important to fact check. Some people were also concerned that a person with limited experience was appointed to design the publication. This had an impact as the design proofs had to be checked again to make sure they had not introduced any errors.

5. Summary of lessons learnt

A number of lessons have been learnt:

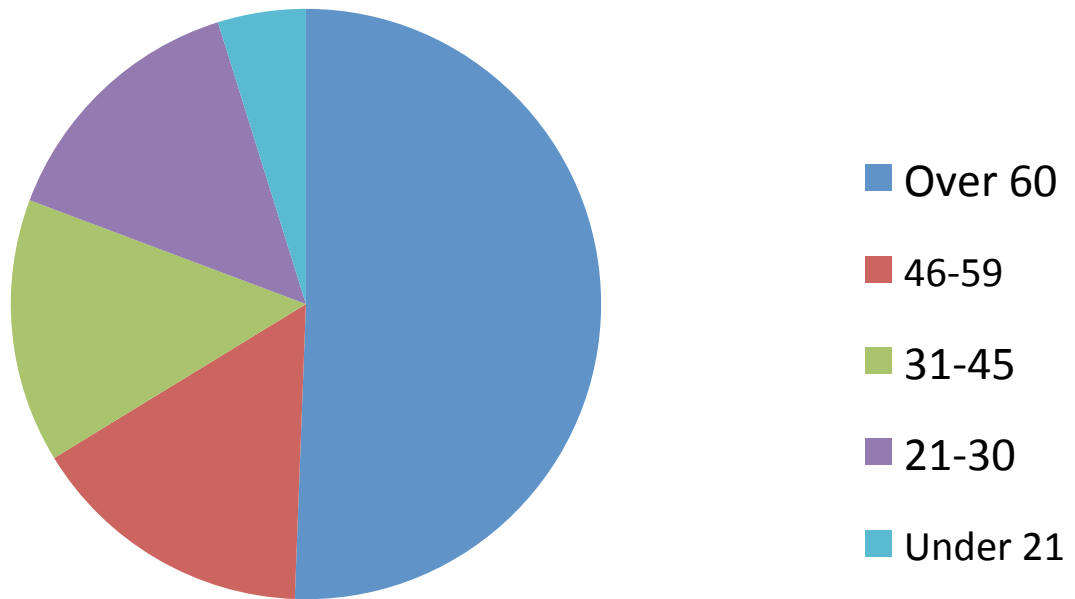
- Time: be more realistic about the time it takes to deliver a project that is tackling a difficult area.
- Pastoral support: for people who are dealing directly with those facing mental health.
- Management process: set up a more robust system.
- Communication: set up methods of communication to enable staff working short hours to be kept better informed.
- Community engagement and addressing stigma: thought about and discussed earlier in project.
- Longer lead in: to enable more robust systems to be in place.

6. Appendices

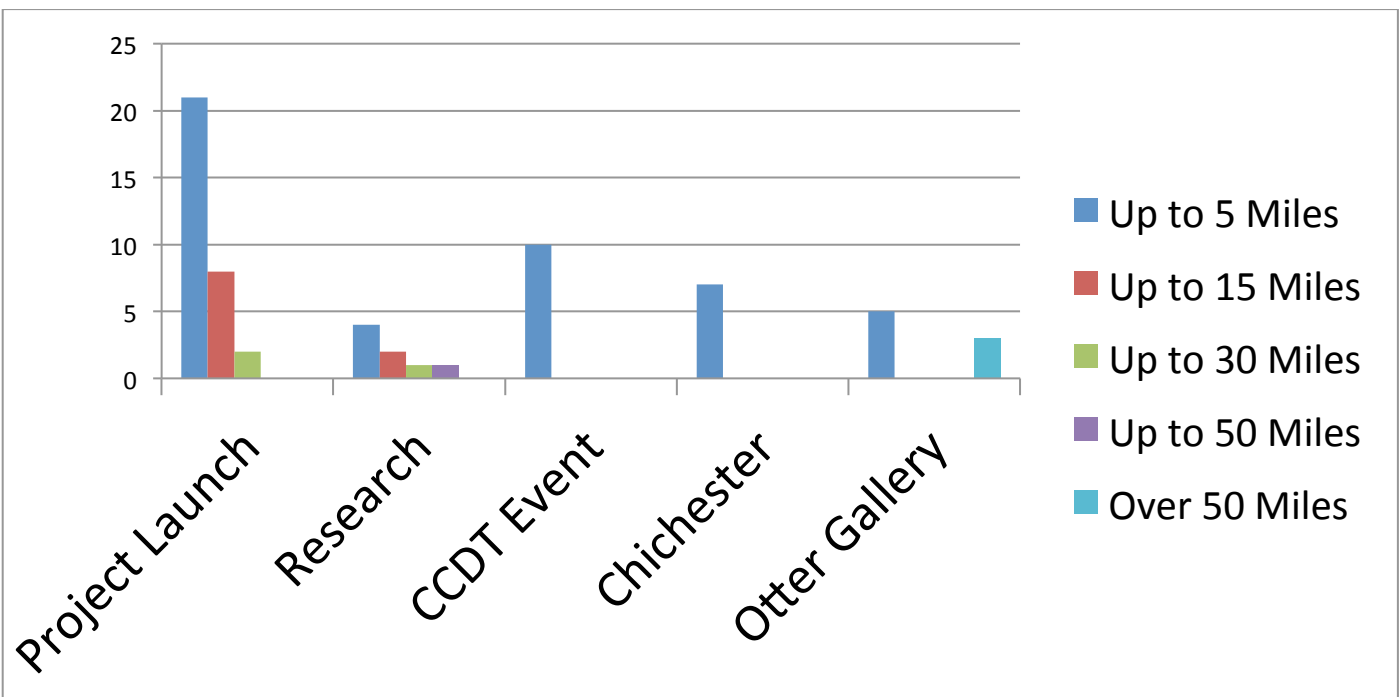
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Appendix 1: Demographic Data from visitors to events

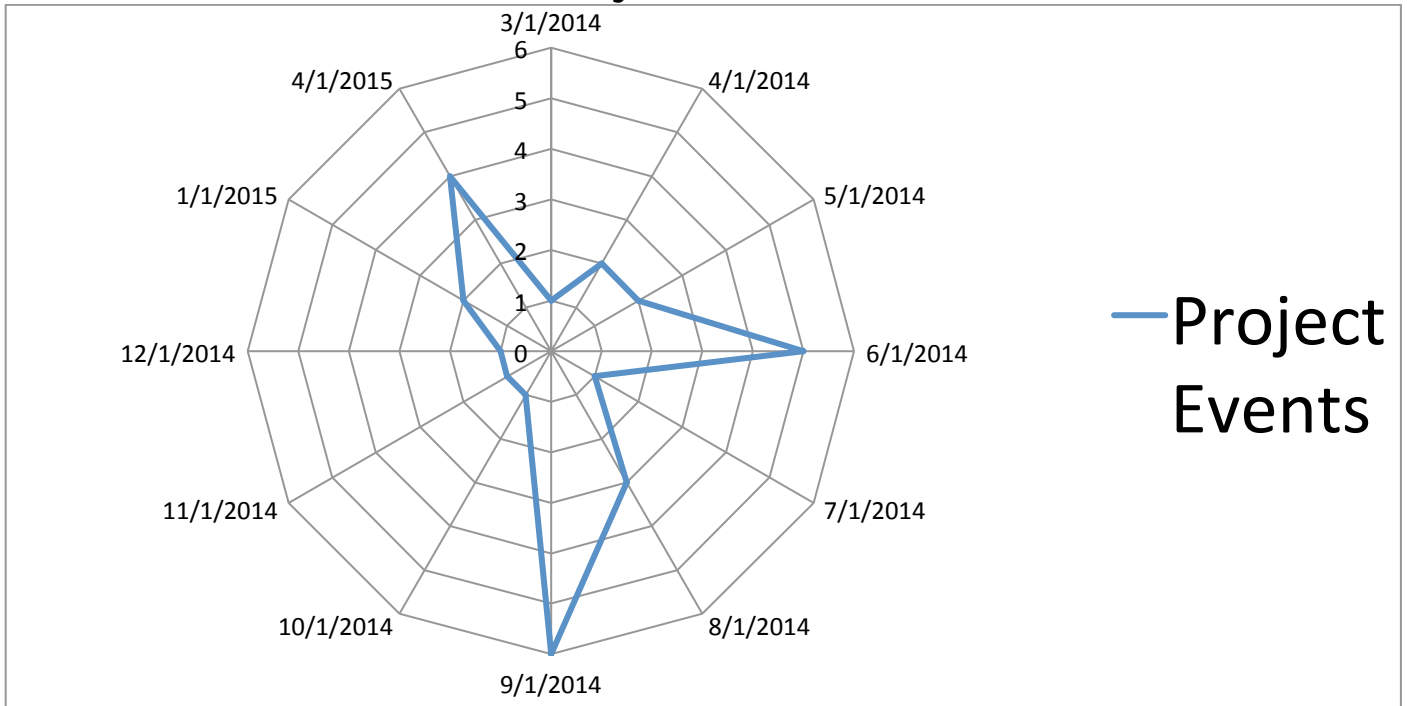
Age Demographics



Distance Travelled

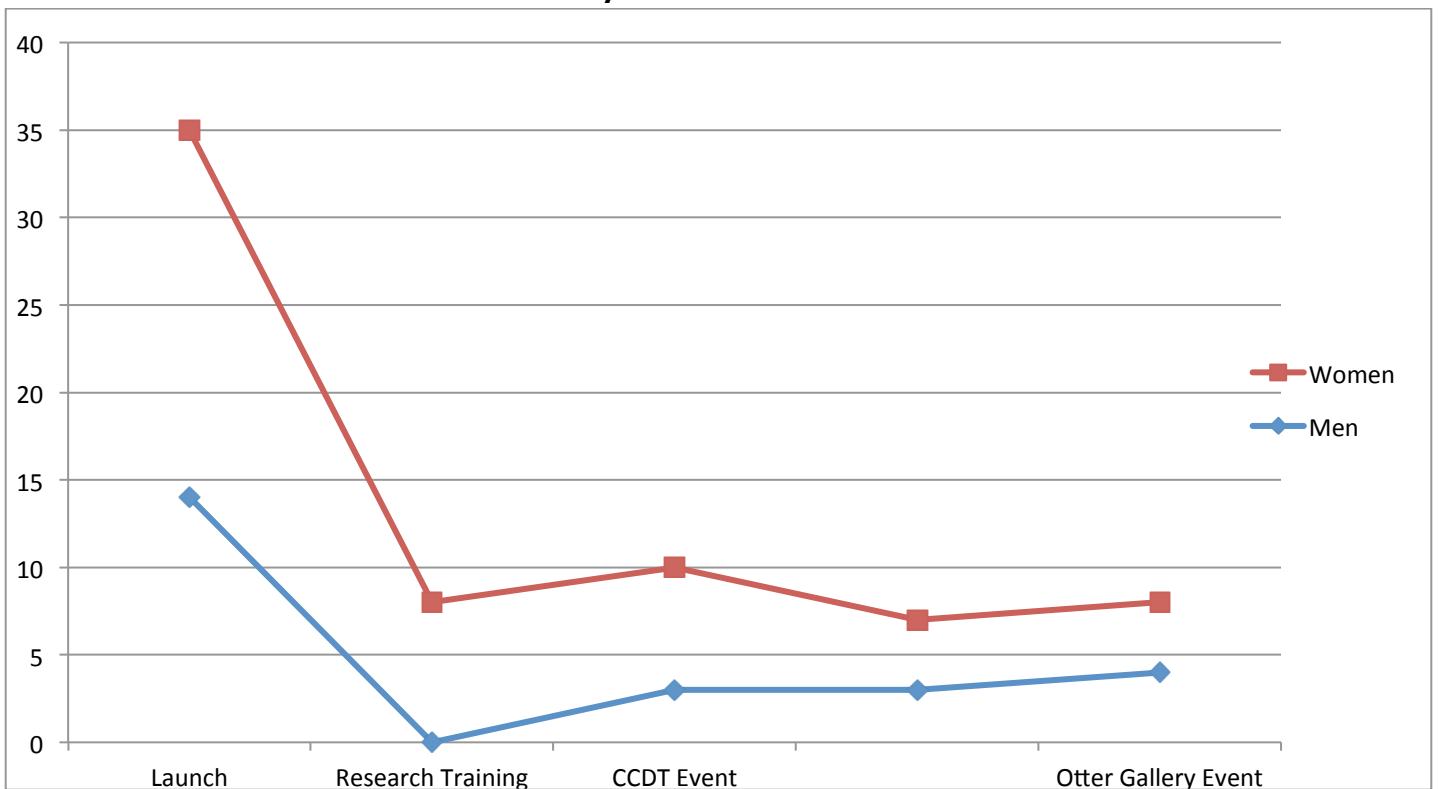


Project Events



— Project Events

Male/ female ratio



Appendix 2: list of one-to-one interviews

Executive Director - Pallant House Gallery

Trust Director - Chichester Community Development Trust

Archive Assistant - West Sussex Record Office

Archivist - West Sussex Record Office

Head of History & Politics - University of Chichester

Lead Artist - Pallant House Gallery

Community Historian - University of Chichester

Oral Historian - West Sussex Record Office

Project Manager - Chichester Community Development Trust

Project Support - Assistant Chichester Community Development Trust

2 members of the Creative Team

15 attendees at the Showcase Event.