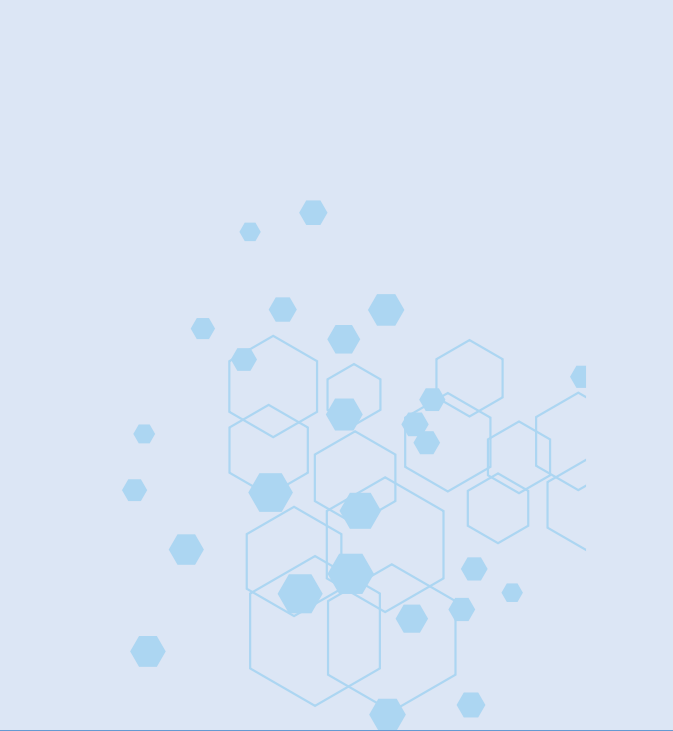


HAMMERSMITH & FULHAM GENERATIONS TOGETHER - GOOD PRACTICE GUIDE



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FOREWORD

I am delighted to provide a foreword to this Good Practice Guide.

All the evidence clearly demonstrates how involvement in practical, creative and skills-building activity can foster mutual respect, as different generations accept that they can learn things from each other.

I believe that this can help to challenge negative perceptions and reduce underlying discrimination.

The Generations Together programme hosted an array of practical and creative projects. Some specific Generation Together projects focused on reducing the digital divide and offered opportunities for the older generation to take part in computer training supported and encouraged by the current IT-savvy generation.

As the world increasingly becomes a community of on-line users it is vital that older generations gain confidence in accessing the web and can utilise new media such as email, Skype and social networking. This will help with day-to-day living, staying in touch with friends and families and combat social isolation. It will also enable an understanding of how to use computers to access information which effects care and well-being.

This sharing of knowledge has the benefit of enabling wider and diverse communities to be part of the Government's digital inclusion strategy and Big Society plans.

The longer-term impact of programmes such as Generations Together is evidenced through increases in confidence, skill improvement and the creation of more inter-connected communities.

I hope that intergenerational practice continues to thrive and benefit Hammersmith and Fulham residents regardless of their age background or ability.

Councillor Joe Carlebach
Cabinet Member for Community Care

The Generations Together projects, as reflected in this Good Practice Guide, offered a valuable opportunity for the younger generation to enhance their wider sense of citizenship.

The projects also benefited young and older people deemed at risk of substance and alcohol misuse. Through the process of sharing, communicating and collaborative working, the project activities helped participants to overcome feelings of inadequacy, more readily face their difficulties through sharing problems, and increased their understanding of peer pressure and the health implications of at-risk behaviour.

Whether it is learning new skills, extending existing ones, or increasing knowledge of how to avoid high-risk situations, many more people (both young and old) feel ready to take charge of their lives, and move forward more positively towards their futures.

I believe that the Generations Together programme has been a valuable pilot for Hammersmith and Fulham and this Good Practice Guide demonstrates the value of intergenerational interaction.

Councillor Helen Binmore
Cabinet Member for Children's Services



EXECUTIVE SUMMARY

The purpose of this Good Practice Guide is to act both as a resource and signpost for organisations in the London Borough of Hammersmith and Fulham (LBHF) who wish to design and implement successful Intergenerational Practice (IP) projects. IP has been defined as aiming “to bring people together in purposeful, mutually beneficial activities which promote greater understanding and respect between generations” (Definition of Intergenerational Practice: Beth Johnson Foundation, 2001). Demographic changes, an ageing population and generational isolation all contribute to IP’s importance.

This Guide is also critical part of the evaluation process for the four lead projects involved in Generations Together (GT). These projects were:

Herbal Haven – Thyme to Get Together

(HCGA : Hammersmith Community Gardens Association)

Game of Life

(Lyric Hammersmith)

Reporting and Promoting

(CaVSA: Hammersmith and Fulham)

Heat Your Art Out

(UPG: Urban Partnership Group)

It should be noted that there were another ten projects in the LBHF that were funded to deliver on the GT programme, and these are listed in the Appendix; of these, the Hammersmith & Fulham Volunteer Centre (HFVC) was also informally interviewed for this Guide.

The key areas examined under Good Practice are

1 PLANNING

2 RECRUITMENT AND ENGAGEMENT

3 ACTIVITIES AND DELIVERY

4 VALUE

5 CAPTURING IMPACT

6 SUSTAINABILITY

Summary of the key learning points:

- Set out a detailed delivery plan that includes evidence of need and demand, all delivery components, supported by a realistic and achievable budget
- Offer sufficient staff and volunteer training in IP
- Employ a variety of recruitment methods
- Ensure that all marketing, recruitment and evaluation materials are cross-generational and cross-cultural
- Engage users from the start to give them a sense of ownership of the project
- Enable users to get to know each before the activity itself
- Ensure that activity design is cross-generational and not gender-biased
- Strive to maintain an equal balance between older and younger participants
- Consider access and facilities with regard to venues, as well as suitability of times of day and year with respect to user groups
- Design monitoring and evaluation with users in mind and include staff reflection and evaluation
- Consider sustainability through incorporating IP into your organisational governance, policies and business planning as well as building cross-sector partnerships



BACKGROUND INFORMATION

The Generations Together (GT) programme was a £5.5 million cross-Government scheme to evaluate the positive impacts of different types of intergenerational practice, and to promote and encourage meaningful interaction between young (under 25s) and older people (50+).

GT was jointly funded by the Department for Education and Schools (DES), the Department of Health (DH), the Office of the Third Sector (OTS), the Department for Work and Pensions (DWP), and supported by Communities and Local Government (CLG).

The programme was developed in recognition of the fact that an increasingly ageing society, resulting from increased life-expectancy and demographic changes, is likely to place new demands on social care but also to open up more opportunities for older people to contribute to society for longer.

The London Borough of Hammersmith and Fulham (LBHF) Community Investment Department (CID) co-ordinated a bid across the Council, Hammersmith and Fulham Homes, with the NHS (H&F) and a number of Third Sector partners for the 2-year Generations Together funding stream. LBHF secured £398,800 to run the programme over financial years 2009-2011. LBHF was one of 12 successful Councils nationwide to become a pathfinder for intergenerational practice.

The GT programme placed emphasis on the importance of the Third Sector as a delivery partner. There was a steering group set up to oversee this programme with representation from: CaVSA, Hammersmith and Fulham Volunteers Centre (HFVC), Bishop Creighton House (BCH), Barnardos, Hammersmith United Charities (HUC) along with colleagues from North Fulham New Deal for Communities (NDC) team, CHS, CSD, RSD and HF Homes.

A tendering process was initiated in December 2009 and, after a rigorous assessment process led by the cross-sector partners, a total of £360,000 was awarded to 14 Third Sector local organisations to deliver both larger scale and small projects by March 2011.

Hammersmith and Fulham had a target to engage 1,501 beneficiaries (volunteers and recipients) and at the time of producing this Guide (prior to the final reports) organisations had engaged 1,050 beneficiaries of which 550 were under 25 years and 500 were aged 50+.

The wider benefits to an intergenerational programme include a reduction in the fear of crime and anti-social behaviour evidenced through generations openly communicating their fears and building trust, as stated by one younger beneficiary, *"I felt like I was being heard by older people and they started to listen and we now understand each other"* and an older person's view that the *"young are not as bad as you think!"* is particularly encouraging for future generations.



“ The memories will remain and encourage me to keep coming out of my comfort zone ”

INTRODUCTION TO INTERGENERATIONAL GOOD PRACTICE

The purpose of promoting “**greater understanding and respect between generations**”, which informs Good Practice, is based on a set of core principles of intergenerational work, which, when successful, acts as a motor for personal and social change. These principles can be summarised as follows (Pinto 2009)

Intergenerational work should:

- have mutual and reciprocal benefits
- be participatory
- be asset-based
- be well planned
- be culturally grounded
- strengthen community bonds and promote active citizenship
- challenge ageism
- be cross-disciplinary by broadening professional experience



Intergenerational work is not delivering an activity to a group of participants who happen to be from different generations. It is **not** a social experiment to observe how different generations mingle, leaving them to their own devices without a framework of exchange or without active facilitation; nor is it defined by social inclusion alone.

IP relies on a carefully planned activity design that builds and fosters meaningful and balanced relationships across the generational divide, enabling a productive exchange with wider benefits. This is of particular importance in a society, which, demographically, is ageing, and in which the social and economic role older people play will need redefining.

“ This has allowed me to learn about their generation and their take on life! ”



SECTION ONE: PLANNING



Planning is a cornerstone of IP and the extent to which it can be done depends on how much time is available; it is also dependent on how much is already in place in terms of infrastructure, partnerships, users and delivery experience. For UPG and HCGA, for example, their GT projects were to a certain extent an “add-on” service to what, as organisations, they were already delivering.

One recommendation put forward by UPG was to involve existing users at the planning stage: in terms of Good Practice, this allows a more sensitive response to participants’ needs. For the Lyric, although the project was less of an “add-on” service and more of a new development in engaging older people, it was able to build on some past intergenerational experience as well as consulting with its existing Youth Board.



PRINCIPLE ELEMENTS OF GOOD PLANNING ARE AS FOLLOWS:

Critical to ensure that the organisation has the capacity to deliver an IP project

The requirement of having to do something new whilst providing existing services to existing users should be a challenge recognised at the specification stage. If possible link planned activities into wider organisational programmes so that you can capitalise on existing resources and experience.

Research and consult with stakeholders

Prior to submitting funding applications or developing new projects, organisations should carry out research (i.e. local provision, gaps in services, socio and economic demographics) and undertake consultations to establish need and demand for the project.

Delivery Plan will enable you to consider all delivery components, help to anticipate challenges, and ensure delivery teams’ responsibilities are realistic and achievable

Components to consider:

- Timetable of activities/events/training, recruitment (staff, volunteers), staffing input, setting up manual and computerised systems, project promotion, venue arrangements, budgeting and financial management, stakeholder meetings, reporting and evaluation
- Incorporate reviews to assess capacity, progress and achievements in order to modify delivery if project is not meeting designated targets
- Ideally allow for a minimal 3-month development period (at project start) to carry out further consultations, put systems in place, recruitment, training, marketing, and incorporation of management infrastructure changes

SECTION ONE: PLANNING

Establish partnership contractual obligations and steering group governance arrangements.

Consider the following:

- It is important to identify appropriate partners and stakeholders who can support project delivery so build in regular meetings to establish responsibilities and reporting processes, and prepare contracts if necessary
- Gain approval and the backing of managing boards to ensure that the project reflects organisational ethos and strategic plans and agree reporting mechanisms
- It is beneficial to establish a project steering group which in terms of IP should have representation of both older and younger generations, and reflect the planned participants and beneficiaries

Draw up a realistic and achievable budget with identified financial responsibilities and control mechanisms. Consider the following:

- It is vital to draw up a realistic and achievable budget during the planning stage and ensure that any amendments are made throughout project implementation
- It is also important to identify a member of staff with relevant experience to manage and be accountable for any awarded grants
- Budgets should match the delivery plan in terms of staffing, recruitment, resources, venues, project activities, training, events, PR and marketing, capital costs, volunteer expenses, evaluation and a contingency. It is now acceptable to include Full Cost Recovery (core management input and overheads). The FCR percentage varies with different funders

“ It lightens the whole atmosphere having young people around you and they inspire me ”

KEY POINTS

- Ensure your organisation has the staffing and resource capacity to support IP delivery or allow sufficient lead-in time to make necessary adjustments
- Use existing evidence wherever possible! For instance, UPG, who already have a Youth Club and Older People's Services in place, were able to use the feedback from these services and consult directly and quickly with users
- Try and incorporate consultation dynamically into the project delivery itself: for example, the Lyric held taster sessions that both delivered an intergenerational activity whilst also doubling as a consultation and recruitment device. The Lyric also used its existing and well-established youth programme as a platform for intergenerational bridging



SECTION TWO: RECRUITMENT AND ENGAGEMENT

Recruitment of staff (existing and new)

- Where possible use existing staff or familiar freelance workers and arts practitioners as this can help to maintain links between past and current projects; it also ensures that the person at the forefront of delivery is familiar with the organisation and existing users
- If your staff do not have direct experience of IP it is recommended that they are given some training (approach specialist organisations such as Beth Johnson Foundation for support)
- If recruiting new staff, establish IP focused Job Descriptions and Person Specifications, tenders and contracts, and allow for recruitment and training in the delivery plan

Recruitment of participants (volunteers and recipients, existing and new)

- It saves time if you can recruit from existing service users as they already have a relationship with the organisation and might have Criminal Records Bureau checks
- Recruiting new participants can be more challenging, particularly if you have high target numbers so ensure that you have a robust marketing strategy in place
- Establish entry criteria to workshops so that participants clearly understand what skills are required and how they are likely to benefit from participation
- Have a back-up or waiting list for activities that have a limited number of places as a contingency against drop-outs
- The HFVC has a database of volunteers and can help you to recruit targeted volunteers and support with broader volunteer training

Engagement

- Involvement, Ownership and Retention

- Create a sense of ownership and commitment to the project amongst participants to ensure maximum retention
- Consider the timescale of your projects as there are variations between one-off events and longer term participation – longer term has the potential to increase retention and create more meaningful interaction
- Create “taster sessions” with application forms, which invite ideas and help participants to make an informed choice about committing to the project
- Involve existing users through questionnaires and discussions, which create ownership and inform the planning of activities
- Maintain a process of continuous consultation with schools; keep your project design flexible and incorporate a mix of regular workshops and specialist one-day workshops
- Start training workshops with a review of the needs and skill level of the participants, which can be re-visited at the project end so that participants gain satisfaction from their progress
- Work towards a common goal or achieve a practical task so participants can see the direct results of their input
- The collaboration required in creating arts projects can increase ownership and aid retention
- An additional retention aid can be the incorporation of accreditation, qualifications or career/educational progression support
- Participants feel more involved if they get to produce products which they can then take home such as with HCGA, where volunteers designed and made their own herbal produce, baked bread and grew plants

“ The younger people bring so much energy to it all ”

SECTION TWO: RECRUITMENT AND ENGAGEMENT

Preparation and training of those involved

- A key recommendation is to provide IP specific training for both staff and volunteers and incorporate preparatory sessions for participants to get to know one another prior to working together
- Use role play techniques in inductions or taster sessions to get young people to act out various scenarios on how to approach older people and visa versa
- It is recommended that project delivery staff introduce the project themselves to the group as they will have a full understanding of the participants and planned activities
- Trips and visits are an excellent way of breaking down barriers through fun activities
- The HFVC can offer inductions and provide specific volunteer training packages

Health & Safety and Child Protection Issues

- Ensure that you have Health & Safety (H&S) and Child Protection (CP) and Vulnerable Adults (VA) policies in place and lead staff are all checked through the Criminal Records Bureau
- Have nominated CP and VA responsible officers for each project and clear procedures in place so that you can respond immediately to any concerns
- Undertake risk assessments for activities involving particular hazards - such as those encountered in cooking or in using potentially toxic plants, or gardening tools
- Take into account the young ages of the children involved
- Consider health of participants: the Lyric reported that checking the baseline health status of participants was of particular importance for their project, as physical activity (dance, movement) may have lead to cause for concern



Photograph - Adrian Lewis

Engaging the wider community

The importance of wider engagement is not merely to add value to the project but also to prime potential participants for future IP work. It also allows participants to enjoy positive feedback from the wider community thus building their skills and confidence.

- Capitalise on your existing wider community: the Lyric invited audiences in to see the production and HCGA also used its venues such as Phoenix Farm (with existing broad usage) as a way of engaging the wider community. HCGA also linked into programmed events such as the City Harvest Festival at Capel Manor College, thus capturing large numbers
- UPG staged events such as the Harvest Festival: to which all members of the community were invited

SECTION TWO: RECRUITMENT AND ENGAGEMENT

Marketing and PR for recruiting and engaging participants

- It is crucial that your marketing is targeted at the participants one hopes to attract and retain. Consider where they can be reached (i.e. schools, colleges, youth centres, older people agencies and other Third Sector organisations, statutory departments, business community) and then agree the most beneficial method to get your message across
- Ensure your promotional materials are cross-generational, unless one designs a variety of marketing tools that are each targeted to specific groups but are used in conjunction with one another. Materials must be appropriate to diverse groups and those with disabilities in terms of the visuals, language, size of font and ease of understanding. You could also consider producing audio promotional materials to ensure inclusion of people with visual impairment



Example Methodology

- Promote the project through open events (for example the Harvest Food Festival, on which HCGA and UPG collaborated or the Time of Your Life event in the H&F Town Hall which is an annual event for older communities)
- Organising your own promotional or celebratory events is a great way to raise your project profile and recruit volunteers. Draw up a delivery plan to include all timescales, resources, and delivery components with a realistic budget!
- Carry out face-to-face outreach work (both the Lyric and HCGA visited partner organisations, such as the Elder People's Group at the Irish Cultural Centre, collecting details of interested parties who could then be contacted)
- Contact local organisations such as *Help the Aged* to include project details in their newsletters. It is important if circulating notice (or materials) of trainings, events or activities to other Third Sector organisations to fit within their distribution timescales
- Contact local press such as the Hammersmith & Fulham News to cover the project in order to attract new participants. A basic press release should follow the 5 Ws (Who, What, Where, When and Why), contain the most vital information in the first paragraph, and be very factual and well presented. Your press release should be targeted at the readership and relevant to the publication. Allow for publication dates. Quotes and wider facts can be included in the body of the release or included in the Notes to the Editor
- Organise "taster sessions" and encourage word of mouth through existing users
- Employ your organisation's own web and social media networking resources: it would be recommended for organisations to set up websites, Facebook and Twitter accounts when recruiting individual participants (most likely from the 16-25 age group)
- Create promotional material (specific logos & targeting) such as leaflets that could either be posted through the letterboxes of homes in the neighbourhood or distributed to existing service users and contacts
- Make maximum use of LBHF Council's own marketing channels as well as libraries
- Keep your marketing local: the Westfield Centre attracts a broad range of visitors from outside the borough so it might be better to use more local shopping malls such as King's Mall and West 12. Put up posters close to the delivery site

SECTION TWO: RECRUITMENT AND ENGAGEMENT

Recruitment with Schools

HCGA worked successfully with schools and what they felt was critical to their success was the existence of prior relationships with staff: relationships take time to develop so if a project does not allow sufficient time, and these relationships are not already in place, then the chances of the project's success are severely limited. HCGA found that working in and with primary and nursery schools was partially easier than working in and with secondary schools, where the curricula are more rigidly set and do not allow for flexible working partnerships, particularly in terms of timetabling and academic targets.

Key recommendations for working with schools:

- It can be difficult to go in 'cold' so allow time to visit and establish trust through a personal approach with the Head and teaching staff
- Ideally if the planned activity is taking place close to the school this can minimise transportation difficulties
- It is helpful if project activities fit within or enhance the curriculum (bear in mind that most schools plan lessons a year in advance)
- Consider whether schools want whole classes to participate and how this can be accommodated or whether you could involve smaller groups through enrichment programmes or Gifted and Talented pupils
- Explore Ofsted guidance as schools are being encouraged to strengthen links with the local community
- Allow time to gain parental consent
- Utilise Council departments which oversee Children and Families as they have knowledge of schools and youth services
- Use school newspapers, assemblies and internal notice boards to promote projects

KEY POINTS

- Ensure you incorporate an introduction/training into IP for staff and participants
- Utilise different marketing methods to reach and engage cross-generational and diverse communities
- Keep up-to-date with changes surrounding volunteer checks to ascertain the correct legislation prior to project implementation. Safety is a key priority of any project and all organisations must ensure that volunteers do not have unsupervised access to vulnerable adults and children without any prior checking or approval



SECTION THREE: ACTIVITIES AND DELIVERY

The activities delivered under the GT programme were very wide-ranging and can be reviewed in the project summaries listed in the appendix.

Key points to consider when delivering IP projects and activities:

- **Ensure that the activity appeals equally to both older and younger generations**
- **Make sure activities are appropriate to people of different genders**
- **Allow for equal and balanced skill sharing between participants.** HCGA found that sewing (lavender bags) was a highly appropriate activity in this sense: younger participants could thread needles for the older ones, who in turn taught the young how to sew
- **Incorporate training or experience that the participants can either build on or pass on.** This can be formal accreditation and/or career or educational progression opportunities as well as informal learning
- **Consider the activity's impact on personal development.** The Lyric, for instance, found that many of its participants developed increased confidence through going on stage



CASE STUDIES

Victor had always dreamt of working in television but had never dared to try.

The Volunteer Centre told him about a project that was going to teach video, recording and social networking skills to the over 50s and under 25s. Although hesitant at first, he went along to the pilot session and realised that participating in the workshops would not be a problem. He found working and interviewing younger people was a completely eye-opening experience, not just in itself but also in offering him an insight into younger people's views, tastes and life. He particularly enjoyed working with Hope, who he said was the perfect collaborator; finding it difficult to type quickly, he felt that she could help him with this whilst he provided ideas based on his experience.

Hilda does not have any grandchildren of her own. She has been a volunteer with HCGA for years and jumped at the opportunity of working with children; it was the first time she had stepped into a nursery since she herself was at nursery school, and was amazed by what sort of places nurseries had become, with their resources and provisions. She really enjoyed showing the children how to re-pot plants and helping them with making bath and seed bombs.

One particular boy, Kieran, 3, caught her attention, because of his very strong Northern Irish accent. She was very taken by his enthusiasm for the gardening and after the session kept referring to him as her special one with a joyful glint in her eye, which kept her enthusiasm up for the next session at the nursery.



SECTION THREE: ACTIVITIES AND DELIVERY

KEY FACTORS TO TAKE INTO ACCOUNT IN TERMS OF PROJECT DELIVERY:

MANAGEMENT

- Systems for overseeing staff and project delivery
- Communication processes both internally and externally (i.e. meetings, reporting)
- Methodology for handling/responding to challenges, concerns or changes in delivery plans
- Steering group/management board roles and responsibilities
- Monitoring and evaluation process
- Budget controls

VENUE

- Accessibility
- Disability provision
- Location
- Facilities, both concrete (equipment) and functional (sufficient space and minimal distraction on other activities)
- Access to wider community (indirect engagement)

TRANSPORT

- Access to low cost community transport (H&F Community Transport was of great benefit to HCGA enabling them to bus in people from different areas and undertake trips outside the borough)

OFF-SITE VISITS

- Resource requirements for managing and co-ordinating visits, risk assessments, media consent, safety checks and management time for co-ordinating visits. Ensure you do not disrupt other on-going activities taking place at the same time

TIMES OF DAY AND YEAR

- Consider the affect on participant attendance in terms of school calendar, religious festivals, seasons (weather conditions), daylight hours / after dark



RELATIONSHIP TO ON-GOING SERVICES AND PROGRAMMES

- Utilise existing programmes or services to draw in additional resources as the Lyric did with embedding its GT programme into a main theatre production which increased its profile and audience

STAFF TO PARTICIPANT RATIO AND YOUNG TO OLD RATIO

- A one-to-one young to old ratio is preferable
- Staff to participant ratio is dependent on age range and activity (e.g. early years ages require more staff)
- Aim for a maximum of 15 young workshop participants to keep activity focused and manageable (Magic Me)

SECTION FOUR: VALUE

TO THE ORGANISATION

Value to the organisation should be judged on how much your project has raised the organisation's profile in the community, increased partnerships, opened up new funding opportunities, improved access to shared resources with other Third Sector projects (as well as statutory and corporate sectors), increased engagement and created a wider and more sustainable programme of work.

TO THE PARTICIPANTS

It is vital to ensure that your project has a measurable benefit to the participants including: personal development (health, confidence, social skills and personal interaction), skill development, career progression if applicable and changes in perceptions from different generations working together.

VALUE TO THE STAFF

Value to the staff cannot be underestimated and should be integrated into your staff professional development programme. None of the GT leads incorporated formal IP training but they reported that the experience of IP enriched the way in which all the practitioners work, giving them new insights and confidence in bringing together different age groups to participate actively and simultaneously in workshops.

VALUE FOR MONEY

Judging your Value for Money (V4M) should be based on how much of your fund is of direct benefit to your participants. Most of the funding received by the four GT projects was spent on staff costs, which suggests V4M in that less was spent on overheads and fixed costs; most used existing facilities and resources and utilised contacts to obtain low cost trips and venue hire. The four project leads received funding of £128,907 and had a target of engaging 492 beneficiaries. This equates to a cost per beneficiary of £262, which, given the range of engagement, is considered of good value.

VALUE TO WIDER COMMUNITY

- Value to the wider community is offered through project events that are open to the public, enabling active citizenship and promoting the borough's efforts for community cohesion and social benefits
- Increased awareness via press and promotion can also help to increase volunteer engagement and influence and change perceptions. There is also wider value, such as changes to the environment, residents reporting greater satisfaction with their neighbourhoods, reductions in crime and fear of crime, plus the setting up of sustainable projects such as social enterprises, which can have longer-term economic value to the local community



SECTION FIVE: CAPTURING IMPACT

Evaluation is the organisation's opportunity to reflect on the success of the project and to measure whether it achieved its IP outcomes. Evaluation also contributes significantly to the discussions around sustainability, not just in terms of the project and its impact, but how it should be sustained, which is the essence of good practice.

The evaluation framework is a means of assessing the project's strengths and weaknesses, to capture learning (organisational and participation), to feed into future practice, and involves input and idea gathering from the participants themselves. Evaluation frameworks should be designed at the project planning stage and processes put in place for capturing and recording progress and achievements during project implementation.

Aim to capture both qualitative (quotes, pictures, videos) and quantitative data (actual statistics): this includes gathering information on users such as age, gender, ethnicity, and whether they live locally as well as finding out what they thought of the activity and how it can be improved or modified and to measure changes in skills, personal development, perceptions and other outcomes.



MONITORING

- Monitoring is a process that must be integral to project delivery. It can be done manually or more systematically with software programmes and collection of statistical data
- Monitoring begins at the participant registration stage and embraces wider monitoring in conjunction with partners and in terms of the wider community (head count, attendance)
- Monitoring requires having systems and procedures in place to ensure confidentiality and data protection, as well as obtaining the appropriate consent to be monitored and have ones data used

EVALUATION

- Designing your evaluation framework should start with identifying some project Aims and Outcomes, which should all be Specific, Measurable, Achievable, Realistic and have a Time frame (**SMART**). These define **WHAT** you want to achieve in terms of change or benefits. Then identify your Objectives (**HOW** you will achieve your Aims and Outcomes) and set some Outputs (statistical targets such as participation numbers, workshops, trainings, jobs created etc). For further information on evaluation contact the Charities Evaluation Service (CES)



SECTION FIVE: CAPTURING IMPACT

KEY POINTS

- Baseline measurement surveys should be undertaken, a mid-way review and then a final evaluation at the completion of a project. It might also be necessary to incorporate monitoring and evaluation at the beginning and end of individual projects
- Only identify a small number of project aims and outcomes which are measurable and achievable within the scope of your project and ensure they meet any funding criteria
- Ensure that monitoring forms and questionnaires are not off-putting or too intrusive. Consider the language you use (open, closed or leading questions) and ensure they are appropriate for vulnerable adults and age specific
- Handing-out evaluation forms and relying on them to be returned at a later date is not good practice; aim for immediately or very shortly after project completion
- Clearly state how information gathered will be used and adhere to data protection laws in terms of gathering, holding and destroying information. If you are undertaking any media recording or photography or working with under 16s then you must get appropriate consent. If in doubt make contact with an appropriate organisation and request advice



- Vary your methodology for capturing impact – the use of scrapbooks, quotes, case-studies, video diaries, photographs, informal face-to-face etc. Ice-breakers, and small and large group discussions are useful methods to explore self-perception and attitudes towards the other generation. Hold taster sessions or a launch event or post-project celebration that also incorporates an evaluative discussion or forum which encourages feedback
- Social media tools are an effective way of capturing qualitative stories. Volunteers will need to be trained in interviewing and basic social media skills. Seek out applications such as posterous.com (blogging), audioboo.fm (sound) and flickr.com (picture sharing)
- If you have high participation targets it is more difficult to truly meet many of the IP goals, particularly ones relating to meaningful interaction so bear in mind what evidence you can realistically capture
- Consider the implications of monitoring and evaluation reporting to external funders and how this could impact on your time and budget



SECTION SIX: SUSTAINABILITY

The importance of sustainability cannot be undervalued as it is part of the purpose of IP: IP is carried out in order to be sustainable and have a residual impact that filters through society.

HOW CAN IP BE SUSTAINED BY AN ORGANISATION? HERE ARE THE KEY POINTS:

- Maximize the value of existing Generations Together (GT) users and participants: several hundreds of local people have already taken part and benefited; organisations should commit to revisiting those who expressed significant interest in doing more in relation to IP - this is a ready made labour force of committed volunteers. Organisations familiar with IP should share their experience and resources with organisations that wish to embark on IP
- Incorporate IP into your governance: ensure that both younger and older generations are represented on committees and steering groups
- Ensure that IP is incorporated into your policies, procedures and business planning: this includes tackling age-discrimination in employment, offering work placements to younger and older generations
- Focus internal resources on IP: offer staff and volunteer training in IP, including it as part of Continuing Professional Development
- Build IP into marketing and communication strategies: the use of design and language should take into account all generations as well as cultural diversity and gender-bias
- Establish cross-sector partnerships with statutory and Third Sector organisations to access gaps in provision: think collaboratively in terms of putting in funding bids and be aware of what other similar organisations are doing in terms of IP
- Address funding cuts as an opportunity rather than a reason for not sustaining IP: think creatively about accessing funds from European funding bodies, corporate sources, charitable trusts and Lottery funding, as well as redesigning activities around available resources
- Keep in mind that sustainability resides in IP's value for money: unless the members of the IP staff remain within the organisation following completion of the project, or pass their learning

on through staff training, this value is lost; funds used to purchase equipment that can be used for future projects, for instance, provides ongoing value. Sustainability and value for money are areas that should be considered when submitting the funding bid as well as in the project evaluation

- The role of the Local Authority in sustaining IP: the Council can act as an enabler and facilitator of contacts, networks and joint working and is well placed to leverage its influence and strategic role into tangible resources for the continuation of the IP. An IP "champion" at cabinet level is key. It is also recommended for the Council to take into consideration the time and length of IP programmes and exclusively commission front-line organisations operating in the local area who could already tap into the constituencies of older and younger people. Only well-established roots in the community can sustain IP



“ The stereotypes of the young, and the stereotypes of the old are not always true ...we wanted each to be able to learn from the other, not only that these stereotypes weren't true, but that each has something valuable to offer the other

”

CASE STUDIES

Gabriela, 22, from Mexico came on the trip with a couple of friends and on the bus sat next to Kathleen, 78, partially deaf, who also brought along a neighbour and friend, 55, who supports Kathleen when going out on trips.

Gabriela and Kathleen got talking thanks to the bus quiz we arranged and when we arrived at Brighton the relationship continued throughout the day.

After the trip Gabriela continued visiting Kathleen as a friend, running errands or taking her out for walks and coffee.

Both their perceptions of younger and older persons have changed for the better; their relationship has also benefited Gabriela by improving her spoken English.

Gabriela is getting married in May this year and will reside in Mexico; however Kathleen said that she will never forget Gabriela's support and friendship and that they will keep in touch for many years to come.



Cathy, 72, was initially very hesitant in coming to the Lyric taster day and had to be encouraged by her close friend to attend. On the day, as soon as she met other peers and took part in an initial theatre exercise, Cathy began to relax, enjoying the experience enough to put herself forward for the "Game of Life" project. Cathy was unsure of how she would relate to a younger generation, particularly as she is shy by nature. But once she was paired with a younger cast member, Cathy grew in confidence, relishing the opportunity to share her stories and experience, realising that they were indeed of interest to younger members of the group.



PROJECT SUMMARIES

HERBAL HAVEN – Thyme to Get Together (Health & Wellbeing)

HCGA: HAMMERSMITH COMMUNITY GARDENS ASSOCIATION

Weekly practical activities
(gardening, making herbal remedies, cooking)
from April 2010 to January 2011

Stalls held at Loris Gardens Festival, Godolphin
Road Festival, Phoenix Harvest Festival, Capel
Manor Show, Elders Event at Irish Cultural Centre

Organised trips to
Kew Gardens, Chenies Manor, The Geffrye Museum

Individual Day Workshops: Dyeing with Plants,
Christmas Wreath-Making, Lotions & Potions

Partnerships with Randolph Beresford Nursery,
Old Oak Community Centre, Wormholt Primary
School, Vanessa Nursery, Miles Coverdale
Primary School, Phoenix High School,
John Betts Primary School

Participants: Target 140 Actual 167

Wider Community: Target 200 Actual 3,813

LBHF GT Funding Received: £ 28,080

REPORTING AND PROMOTING (New Media Skills)

CaVSA : COMMUNITY AND VOLUNTARY SECTOR ASSOCIATION

1 Pilot Activity Day in July 2010

1 Surgery

1 Launch Day at Elizabeth Barnes Court

7 Site visits (recording other GT projects)
July – Dec 2010

4 workshops

Creation of 1 website:
www.generationstogether.posterous.com

Partnership with Amplified as well
as other GT projects it records

Participants: Target 30 Actual 17

Wider Community: Target 1,000 Actual 250

LBHF GT Funding Received: £ 21,000

THE GAME OF LIFE (Arts : Drama)

LYRIC HAMMERSMITH

Six Taster Sessions

Two Coffee Afternoons

Weekly rehearsals over a 10-week period,
culminating in a single performance in July 2010
Post-performance celebration tea

Three further IP workshops

Partnership with Improbable Theatre Company,
Old Oak Community Centre, Grove Neighbourhood
Centre, Elderly Forum at Irish Cultural Centre

Participants: Target 150 Actual 135

Wider Community: Target 3,000 Actual 2,400

LBHF GT Funding Received: £ 40,000

HEAT YOUR ART OUT (Cooking, Arts, Events)

UPG: URBAN PARTNERSHIP GROUP

8 Culinary Workshops

3 Accredited Food & Hygiene Training Sessions

4 Fun Day Events: The Masbro Food Fair Bazaar,
the Shakespeare Play, Eid Community Lunch
and the Phoenix Harvest Festival

2 Creative Arts Workshops (Drama)

4 Day-Trip Summer Outings (3 London Parks
and 1 to the Brighton seaside)

Partnership with HCGA

Participants: Target 132 Actual 140

Wider community: Target 200 Actual 320

LBHF GT Funding Received: £ 39,827

REFERENCES AND BIBLIOGRAPHY

There are a variety of online resources for IP that can be accessed through relevant searches. Manchester City Council published a toolkit for community engagement that includes useful websites and can be obtained by emailing Patrick Hanfling: p.hanfling@manchester.gov.uk

The resources that have been most useful and cited in this guide are:

The Beth Johnson Foundation, UK
www.bjf.org.uk

Langford, S. and Mayo, S. (2001)
Sharing the Experience: How to set up and run arts projects linking young and older people
Published in 2001 by Magic Me
ISBN 0-9538680-1
Magic Me
18 Victoria Park Square,
London, E2 9PF
www.magicme.co.uk

Martin, K., Springate, I. and Atkinson, M. (2010).
Intergenerational Practice : Outcomes and Effectiveness
(LGA Research Report). Slough: NFER.
Published in 2010 by the National Foundation for Educational Research
ISBN 978-1-906792-59-6
The Mere, Upton Park, Slough,
Berkshire, SL1 2DQ
www.nfer.ac.uk

Pinto, T. A. (editor) (2009)
Guide of Ideas for Planning and Implementing Intergenerational Projects Together: yesterday, today and tomorrow
MATES - Mainstreaming Intergenerational Solidarity
Published by Association VIDA as part of the programme from the European Commission, as a Grundtvig Accompanying Measures Project
ISBN: 978-989-8283-01-6
www.matesproject.eu



Other Generations Together projects:

LARGER GT GRANTEES:

(Hammersmith and Fulham Volunteer Centre) "Volunteer Champions"

The project's main focus was to recruit up to 400 volunteers and involve them in training, activities, events, and fun community challenges. HFVC also managed a GT Small Grant photography project.
0208 7419 876

www.hfvc.org.uk

(Striding Out) "Social Pioneers Programme"

This project was to deliver business coaching, training and support towards setting up 3 local social enterprises.

0203 303 0468

www.stridingout.co.uk

(Vital Regeneration) "FreqOUT!"

This project incorporated training courses where volunteers worked together to take film clips, photographs and sound recording to put onto interactive maps, whilst exploring their local area. They also produced short videos around engagement and volunteer participation.

0207 245 2269

www.vitalregeneration.org

SMALL GT GRANTEES

(Amici Dance Company) "Dance Together"

They delivered a series of dance workshops with older people led by young adults with learning disabilities.

0208 9645060

www.amicidadance.org.uk

(Groundwork London) "Remembering the Scrubs"

This project involved practical environmental action and a cultural programme based on the history of Wormwood Scrubs.

020 8762 0354

www.london.groundwork.org.uk

(Outside Edge Theatre Company) "Bridge Builders"

This was a drama focused workshop programme with residents affected by substance and alcohol misuse.

020 7371 8020

(Shepherds Bush Housing Association)

"Community Bicycle Project"

They ran a bike maintenance training course with older and younger local residents.

0208 996 4202

www.sbhg.co.uk

(St Andrews Church) "Homeless film project"

Young volunteers were involved in making a film about an older homeless person.

0207 3855023

(UPG) "Gran Designs"

This was a workshop programme with grandparents and young parents to explore parenting issues.

"Young Advisors", managed by the HFVC

contributed to project development and delivery.

OTHER USEFUL CONTACTS:

Charities Evaluation Service

www.ces-vol.org.uk

Contact LBHF main enquiry number: 0208 748 3020 and ask for the Community Investment Team who have a database of Third Sector organisations operating in the borough

www.lbhf.gov.uk

“ Working with new and amazing people opened my eyes to the kind of lives they lead and the kind of incredible stories they have to tell ”

“ Awesome stories and a great insight to what the war was really like ”

“ What skills or experiences will I use in the future?
Co-operation with an older generation ”

“ All the children felt they had a good time and they learned a few new facts about plants along the way. Additionally they had a bit more experience of talking to and working with other adults from the local community, building their confidence ”



Other Generations Together projects

SHEPHERDS BUSH HOUSING GROUP 

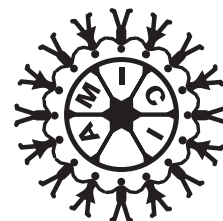
 **Volunteer Centre**
HammerSmith & Fulham

The Parish of St Andrew
Fulham Fields


GROUNDWORK
CHANGING PLACES
CHANGING LIVES


THE OUTSIDE EDGE


Striding out




Vital
Regeneration