

## **CHANGING PLACES AND COMMON GROUND**

**An Intergenerational Oral Histories project bringing different generations together to discover what has changed in Salisbury and where they share experiences and outlooks.**

### **A) Describe how you plan to establish an effective intergenerational project? (10 marks)**

#### **Project Overview**

We propose an ongoing Intergenerational Oral Histories project in which groups of young people (ages 13 to 18 will work with groups of older people to explore 2 pathways:

- 1) Changing Places – an exploration of how our city has changed over the generations
- 2) Common Ground – using reminiscence objects to identify themes in which a young person and older person can find commonality

The power of oral history projects as a tool for community cohesion and learning, both through the interview process and through the creation of an audio resource bank, is well documented. We believe that it is perfect as a method for bringing older and younger people together, with a clear focus, to engage in meaningful dialogue. We will record 20 to 25 paired oral histories in which older people interview younger people and vice versa which will become a bank of resources for the public, for the ongoing life of this intergenerational project and as part of the permanent collection at the Salisbury Museum for future generations. This is the first step in the process of involving intergenerational dialogue in the retelling of the history of Salisbury at the museum and the first part of placing intergenerational community outreach (based in the collecting of oral histories) at the heart of the Salisbury Museum's community engagement strategy for the long term.

We will use our staff expertise to create a structure and deliver intergenerational sessions that will support participants in the development of skills, improve their wellbeing and increase their understanding of one another's experiences.  
*(See answer to Question C for full details).*

This project will involve the delivery of 40 engagement sessions with 40 to 50 participants from 5 to 8 local schools/organisations, supported by 8 to 10 volunteers in addition to project staff. We will collect 20 – 25 oral history recordings which will be made publicly available at the museum and online.

#### **Participants**

This project will bring a range of participants from across the community together to engage in dialogue, with the support of experienced staff and the structure of oral history taking.

Whilst we have a range of established and developing community relationships with groups of young people and older people we will work to develop new and targeted relationships with groups and see this project as the start of a longer-term plan for

engagement with them and or their settings  
(See answer to Question B for full details).

We will work with 4 or 5 paired groups of 10 people (up to 5 young people with up to 5 older adults):

- YP ages 13 – 19
- Older adults – aged 55 and over

### Process

In **Year 1** we seek to gather 20 to 25 paired oral histories in which a young person interviews an older adult and the older adult, in turn, interviews them.

The process will introduce the participants to the project team, the skills they need and then each other, as they work together towards finding shared experiences and examples of how life has changed in Salisbury.

### Framework

Staff at the museum will create an oral history framework based on a range of subject themes (e.g. school days, leisure activities etc.) from which the interview pairs will choose. We will evaluate the use of this framework to adapt and improve it year on year.

For each setting we will find an opportunity for non-project focused interaction with our staff in advance of the project. Either:

- A handling session in their familiar setting
- A visit to the museum
- Staff presence at/involvement in their regular activity

This will be central to our approach of bridging the gap between the museum and the participants. Developing trust between the individual participants, participating organisations and the museum is critical to both participants feeling confident and comfortable to share personal stories and feelings as part of the oral history taking process and to organisations developing sustainable relationships with the museum.

Sessions	Content
<b>Non-project focused welcome session</b>	A chance for each participating group to meet with staff before the project starts. Either: <ul style="list-style-type: none"><li>• A handling session in the group's familiar setting</li><li>• A visit to the museum</li><li>• Staff presence at/involvement in their regular activity</li></ul>
<b>Introductory meeting</b>	Taking place in each group's familiar setting, before beginning intergenerational workshops.

	An overview of the project, informal ice breaker, formative evaluation of expectations and goals for the project. And final check of informed consent of all participants.
<b>Intergenerational Workshop 1 –</b>	Oral history skills and introduction to the themes for each participating group
<b>Intergenerational Workshop 2 –</b>	Relationship and conversation development for paired groups of younger and older participants
<b>Intergenerational Workshop 3 –</b>	Selecting interview partners and themes for oral history interviews (paired groups of younger and older participants)
<b>Intergenerational Workshop 4 –</b>	Oral History interviews (paired groups of younger and older participants)
<b>Evaluation session</b>	Summative evaluation for each participating group

Intergenerational workshops will take place in the familiar setting of one of the paired groups.

### **Co-Produced Digital Outcomes**

Young participants will be able to opt in to the planning and development, supported by museum staff and volunteers, of a public platform that will host the recorded oral histories.

### **Aims**

#### Year 1

1. To engage 4 – 5 groups of people over 55 (see engagement methodology for targets)
2. To engage 4 – 5 groups of young people (see engagement methodology for targets)
3. To gather 20 to 25 paired oral histories under our 2 main pathways of Changing Places and Common Ground
4. To co-produce, with young participants, a digital platform (via our website or social media) for the stories gathered

#### Overarching Aims

1. To create a new method for enabling older and younger people to participate in culture and heritage in these two under-represented participant groups in the Salisbury Museum's work.
2. To facilitate intergenerational understanding and engagement through dialogue.
3. To provide an opportunity for young people (and older people) to gain new skills, including interpersonal skills. (See answers for Question C)

4. To contribute to tackling loneliness and isolation in older people through increasing access to culture and meaningful connections between people.  
(See answers to Question C)
5. To improve self-reported wellbeing of participants across the project.
6. To pilot and evaluate the use of a thematic oral history framework for community use.
7. To co-produce the public facing outputs of this project.
8. To train and up-skill local volunteers (e.g. in transcription, to support this project over the longer term and across other community projects etc.).
9. To diversify the museum's audiences through outreach programming.
10. To build new and lasting partnerships with local care settings, support groups, schools and youth groups.

### Longer Term Goals

1. In Years 2 and 3 we will adapt the framework in response to emerging themes and to engage with the redevelopment of the History of Salisbury Galleries, developing ways for the participants to be involved in the interpretation of those galleries as a lasting legacy of this project
2. The creation of a bank of oral history resources over a 3 to 4 year period and to ensure this is publicly accessible (physically and digitally) as a resource for understanding the rich histories and responses of individuals in our area and as a resource for further intergenerational work.

### Why the Salisbury Museum?

Intergenerational work is being written into our learning and engagement strategy for the next 6 years and as such we are able to provide the skills and expertise of our core staff and an in-kind cost to this project. This also means that there will be a longer-term development of this project's approach, supported by the organisation.

### In-House Skills

The Salisbury Museum has a small team of very experienced learning and engagement staff and a pool of specifically trained community and learning volunteers who are well placed to support a range of projects that engage with the community and learners.

Our **Community Curator** has a background in arts and creative work with children and with older people in care and community settings, as well as experience of running the intergeneration work at Corn Exchange Newbury as part of the Ageing Creatively programme. Her work at the museum specialising in the stimulation of contemplation and dialogue through objects has developed the foundation upon which we have based the framework for this intergenerational project. It has also developed many of the partnerships with local organisations which we will further grow through this project.

Our **Activity Plan Coordinator** has a background creative learning project delivery and development as well as in community oral history projects. She will work with the project to ensure a meaningful connection to the long-term goals of the museum's National Lottery Heritage Fund (NLHF) supported redevelopment project.

Our **Learning Officer** has wide ranging experience of working with young people to engage them in heritage-based learning and through him the museum has strong connections with local schools and other organisations supporting young people in the community.

The staff above undertook Oral History training in February 2020.

Our **Volunteer Coordinator** will support us in coordinating the volunteers on this project.

*(See answer to Question H for full details)*

### **Organisational and Sector Support**

Intergenerational oral history is a strand that is written into our ambitious activity plan for our NLHF redevelopment project. We view this initial one-year project as the beginning of a new strand of work that will continue for at least 6 years.

As part of the Wessex Museums Partnership, an Arts Council England National Portfolio Organisation, we have the potential to ask for support for the longer-term training and digital needs of the project, as well as a network of museum engagement professionals to support us on this project.

We are also taking advice from Padmini Broomfield (Oral History Specialist) and Rachael Cartwright (South West Museum Development's Digital Officer).

### **Sustainable Outcomes**

Our project is sustainable in a number of ways through in-kind staff support, training of volunteers and inclusion of the outputs as part of the museum's long-term collections. We are able to store and facilitate the future use of the project outputs and embed this work (beyond Year 1) in our permanent galleries.

It is important to understand that we see this as a long-term project and that, in this initial year of work, we will explore the process of gathering paired intergenerational oral histories using a thematic framework. We will evaluate the use of this framework and feed our learning into the project in following years.

In Years 2 and 3 we will work to evolve the project to engage with and feed into the community co-curation of the reinterpretation of the museum's History of Salisbury Galleries.

*(See answers to Questions F & G for full details).*

In Years 2 and 3 we will also create a long-term, bespoke, digital platform for the outputs of this project as a community and learning resource. We will work with young participants in the project to plan and create this platform.

**B) Describe your planned methodology for engaging with the target groups? (15 marks)**

We will be building on relationship we already have with local schools, services, care settings and community groups. Whilst we have these relationships in place, and can work with these groups, bringing them together for the first time, at the core of this project will be work to expand our community relationships. For example, we are currently starting conversations with Salisbury Pride about the possibility of working with them on intergenerational LGBTQ+ stories through this project.

This project will engage 4 or 5 groups of older adults, including at least 1 care setting, 1 community group from a socially deprived area and 1 group with a shared experience of another barrier (e.g. carers, people with a disability or chronic condition etc.).

Possible groups include:

- Milford House Care Home
- Wessex Care
- The Friary Lunch Club

This project will engage 4 or 5 groups of young people, primarily from local secondary schools, plus groups who are harder to reach due to the experience of a barrier.

Possible groups include:

- Young Carers (Youth Action Wiltshire)
- Youth Offending Team Wiltshire via the NEET support workers
- Wiltshire College (via the wellbeing team)

Whilst we already have formal education relationships with local schools which we will focus on for this project (e.g. Wyvern St Eds and Sarum Academy) our emphasis will be on engaging pupils who will benefit the most (in terms of skills and wellbeing) from involvement, specifically Pupil Premium, Alternative Curriculum and SEND students.

The above are all groups who have an existing relationship with the museum but with whom we are not currently delivering work. However, we will also explore relationships with new settings as we approach this project.

Where possible, we will geographically co-locate paired groups, so that they are able to walk to meet each other (given current travel restrictions) but also to engage with shared and different experiences of a locality. While we believe this to be an important factor for the successful delivery of this project, we will work flexibly to ensure that groups who may not have a shared experience of a micro locality (e.g. young carers) are still able to participate (e.g. through access to a travel bursary) and to benefit through subject themes that are broad enough to be familiar to participants from a range of locations in the Salisbury area.

All groups will have a non-project focused interaction with the staff team in advance of the project introduction as outlined previously because we understand the

importance of building relationships with the groups to keep them engaged and to ensure they feel part of the wider project and of the work of the museum.

We have the capacity to do more preliminary work with groups depending on their needs. This will be delivered by museum staff and therefore does not affect the costing of this project.

We will provide each possible group with a project outline; data collection agreement and partnership work safeguarding plan and meet with key staff or community leaders in each context to develop a time line and action plan for each pairing. We will also put together a plan for staff support from each setting (e.g. activities managers, school staff etc). Settings will be asked to formally sign up to the project via a partnership working agreement, including details specific to those settings.

**C) How will your outcomes be set and achieved? (15 marks)**  
**E.g. How will there be a demonstrable impact on their wellbeing?**

The aims for this project (outlined in section 1 of this application) are informed by the following:

**Salisbury CAF** - 'Bring Out the Qualities... of the unique and beautiful heritage of Salisbury'

**Heritage Fund** - Redevelopment targets for underrepresented participant groups

- Young people ages 13 to 19
- Young People from underrepresented audiences (socio-economic barriers)
- Older people who do not visit museums (Socio-economic, transport, disability and health barriers)

**Arts Council England's** KPIs through the Wessex Museums Partnership Strategic Plan

- To co-produce digital outputs that reach 100 or more people
- Engage with 20 new under-represented groups across the partnership by 2022

**Skills and Outcomes for Participants**

**Skills for life**

The Oral History Society states the following as outcomes for oral history work with young people:

- Speaking and listening.
- Understanding the need for preparation.
- Ability to react to the unexpected.
- A sense of the past – similarities and differences.
- An understanding of chronology – one thing following another...
- ...and sometimes causing another.

- An ability to structure a narrative (beginning, middle and end) – at the heart of oral history training.
- An ability to give full attention to another person – essential for oral history and for many relationships!
- Improved community relations and increased confidence

### **Older people, culture and connections**

In Arts Council England's Arts and Older People Poll published in 2016, 76% said that arts and culture is important to making them happy.

We are offering an intergenerational oral histories project because the elements contained within the mutual oral history taking process include fundamental processes that will impact on the wellbeing of socially isolated and disadvantaged older people.

Age UK's evidence review (2017) "Making Intergenerational Connections" sets out recommendations for elements of best practice for intergenerational work in order that it has the maximum positive impact on wellbeing for older people. These are listed in the table on the following page and have informed the structure of this project.

### **Wellbeing**

Our success in bringing positive wellbeing impacts to both participant age groups will be measured against the 5 ways to wellbeing. In particular:

- Learning – We will teach both the young and older participants basic oral history skills and enable them to develop and use conversation skills to create valued resources.
- Take Notice – The process of taking oral histories (with the support of project staff and a thematic framework) is designed to enable participants to stop and take notice of the lives and experiences of people in different life circumstances.
- Give – All participants will experience the value of giving time and listening to each other and, through the project, giving their stories as a resource for the future.
- Connect – Our Oral History framework and training for participants will enable them to 'Talk and Listen, Be There, Feel Connected'.

**Participant-led** - In addition, our measures of success for the participants will be defined by the participants who will set out their own expectations and goals at the start of the project and we will measure that success and emerging, unexpected outcomes on an individual basis.



Conditions and psychological processes	Examples in intergenerational contact programmes
Close contact / good quality contact	Interviews. Getting to know each other exercises. Contact with same person repeatedly. One-to-one contact. Shared tasks/activities designed to foster close contact. Pairing up. Small groups. Massage. Buddy system.
Frequent contact	Programmes often consist of a one-off intense event, or a series of multiple meetings. Using the existing evidence as a guideline, frequent contact would be either more than 8 hours (e.g. 2 long sessions) or shorter weekly sessions lasting longer than 4 weeks.
Institutional support	Practitioners and organisations that run intergenerational contact programmes provide institutional support, especially via their physical presence and verbal guidance during the programmes.
Cooperation	Helping with chores. Arts and crafts projects. Intergenerational choirs. Physical activities. Talent shows. Shared activities; painting, music, cooking.
Equal status	Both parties doing the same task. When tasks are not easier for one party more than the other. Intergenerational sharing programmes. Intergenerational choir. Buddy system. Same number of older and young participants. Neutral environments. Tasks or environments that do not communicate negative stereotypes of either group.
Shared goals	Exercises with shared goals. Helping with chores. Arts and crafts projects. Intergenerational choirs. Talent shows.
Story telling	Reminiscence classes. Common life experience discussion.
Knowledge	Ageing course. Seminars. Lectures. Quizzes. Discussions. Films. Interviews. Getting to know each other exercises.
Self-disclosure	Getting to know each other exercises. Interviews. Intergenerational sharing programmes. Small group discussion on lifespan issues. Bonding activities. Buddy scheme. Email exchange. Common life experience discussion.

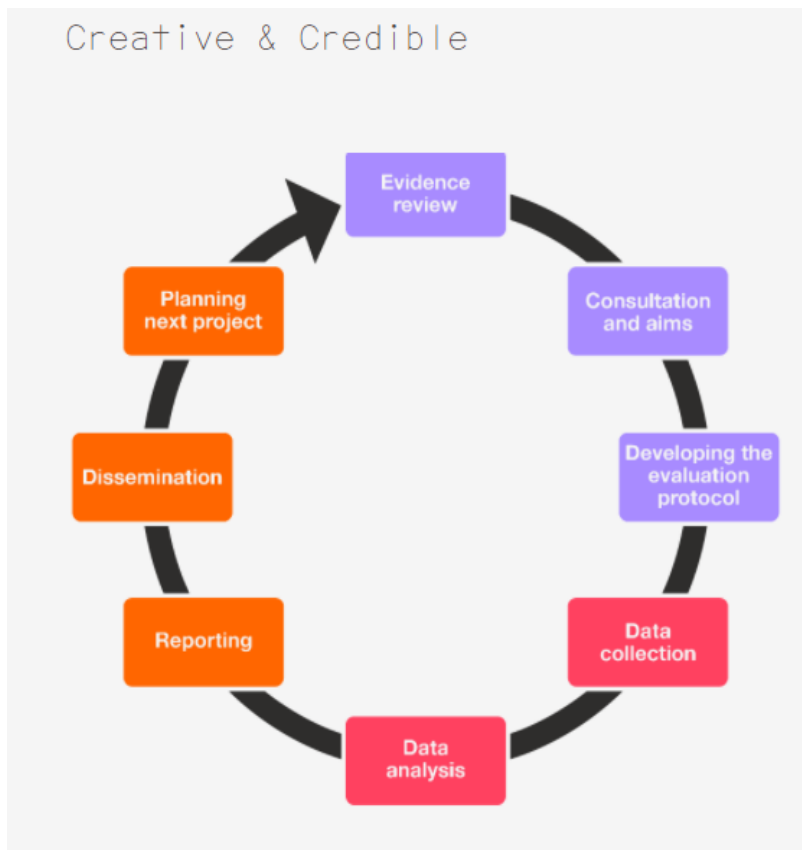
[https://www.ageuk.org.uk/Documents/EN-GB/For-professionals/Research/Making\\_Intergenerational\\_Connections-Evidence\\_Review\(2017\).pdf?dtrk=true](https://www.ageuk.org.uk/Documents/EN-GB/For-professionals/Research/Making_Intergenerational_Connections-Evidence_Review(2017).pdf?dtrk=true)

#### D) How will you monitor and evaluate your programme against identified outcomes? (10 marks)

We will apply the **Willis Newson Evaluation Cycle** (shown on the following page) to this project to support the development of the project over 3 years in a way that is informed by the emerging themes and outcomes of the project.

The project will also be supported throughout by staff and volunteer observations, recorded on an observation template to ensure we are reflecting on our delivery style and methods to improve and respond to participant needs.

The *Monitoring, Evaluation and Learning (MEL) Plan* for this project is in **Appendix 1** to this application. It will be adapted and changed in response to initial conversations with partner groups and settings as part of the 'Consultation and Aims' element of the cycle described above. It refers to Year 1 of the project only and outlines our targets and possible methodologies for measuring our outcomes against our aims.



**E) What will your programme timeframes be? (5 marks)**

Dec 2020	<ul style="list-style-type: none"> <li>• Project coordinator recruited &amp; training undertaken</li> </ul>
Jan & Feb 2021	<ul style="list-style-type: none"> <li>• Groups identified and signed up to the project</li> <li>• Workshop dates in place</li> <li>• Volunteer team recruited</li> </ul>
March 2021	<ul style="list-style-type: none"> <li>• Volunteer training &amp; briefing</li> </ul>
March – July 2021	<ul style="list-style-type: none"> <li>• Workshop delivery and Oral History taking</li> </ul>
April – Aug 2021	<ul style="list-style-type: none"> <li>• Transcription and key word summaries</li> </ul>
Sept – Nov 2021	<ul style="list-style-type: none"> <li>• Audio editing</li> <li>• Creation of digital platform for Year 1 outputs</li> </ul>
Nov 2021	<ul style="list-style-type: none"> <li>• Participating groups revisit one another and share the outcomes</li> <li>• Celebration event</li> </ul>

**F) How will you develop the programme and build towards sustainability?  
(15 marks)**

**Impacts, Needs and Pathways**

This one-year intergenerational oral histories project is part of a bigger picture for Salisbury Museum and for the community of Salisbury.

The impacts on the participants in terms of...

- Reduced social isolation
- Skills development
- Improved wellbeing

...will have wider impacts on individuals' learning and living environments and we see this work as the start of our relationship with them and the organisations they are connected to (schools, care settings, community organisations or services). Through these relationships we will signpost and encourage ongoing participation in our organisation's work, and beyond.

We will plan continued group engagement with older people's groups and care settings through Years 2 and 3 of the project, and beyond, developing new offers for them, including embedding the outputs of this project into our wider reminiscence offer.

We will offer a volunteering and advisory pathway for the young people involved, enabling them to become part of our youth steering group, to co-produce our outputs and to work with us to plan our engagement methodologies for Years 2, 3 and beyond.

We will plan continued involvement with these groups through Years 2 and 3 of the project, as well as using the evaluation of this work to identify emerging needs for these groups. We will also evaluate our process for engagement and delivery. We will use this data to plan our future work and share the findings via SaSS and the Area Board and make our reports publicly available to inform wider community planning and wider cultural sector work.

**Volunteers**

Volunteer involvement in this project means that there will be a team of people, active in the community beyond their involvement with the museum, who understand the delivery and benefits of intergenerational work. Through our volunteer coordinator we are already able to offer our volunteers support in taking their skills with them to other projects and initiatives beyond the museum, and we will continue to do so.

Developing a skills set within a volunteer team keeps the delivery costs of this project at manageable levels, ensuring that we will be able to continue to deliver this work in the future.

## **Digital Resources**

The Oral History recordings and transcriptions will form part of a digital resource. This resource will be developed with the participants and the Year 1 digital output will be created using the museum's current web-based infrastructure and free platforms, ensuring that there is a sustainable way to make the outputs publicly available, no matter what the funding situation beyond Year 1.

However, our plan to create a bespoke digital platform will create a focal point for the learning gained through the delivery of this project, as well as full transcriptions and audio recordings created by this project.

We anticipate that this will become:

- A learning resource for the cultural sector
- A resource bank for community and cultural organisations to plan and deliver more projects based on intergenerational dialogue
- A resource for individuals and groups interested in local social history
- A resource for local community organisations in working with older and younger people locally
- A resource for local schools working on topics such as 'my local area'
- A resource for the museum in delivering reminiscence work and further intergenerational projects.

## **Collections and Galleries**

The recorded oral histories, taken as the central element of this project, will become part of the Salisbury Museum collection and available for the community and researchers, both today and for future generations.

The process of collecting oral histories under the "Salisbury Stories" thematic pathway will become an integral part of our interpretation of the History of Salisbury Galleries as we redevelop that part of the museum over the next 5 years. This will give intergenerational dialogue, and local community voice, a visible place in the public communication of the history of this area, for the long term.

## **Long-term Intergenerational Offer**

The ultimate outcome of this work is to create a format for intergenerational working, based on the outputs of this project, that becomes a core part of the community offer from the Salisbury Museum. Meaning that intergenerational dialogue is available to our communities for a long time to come and becomes a visible part of the 'Unique and beautiful heritage of Salisbury'.

## **G) How will you demonstrate value for money within your programme? (20 marks)**

You will find a budget for this project in **Appendix 2** of this application.

Year 1 of the project will be part of a larger whole which will, in real terms, have a much bigger budget than the Area Board's investment, but which will take this investment as its starting and focal point for development. As outlined in the

Sustainability section of this application there are a number of reusable and permanently available outputs from this project which mean that the future impacts can and will be wide ranging. The creation of free resources is key to the value for money aspect of this project.

### **Additional Funding**

This project represents the beginning of the Salisbury Museum's investment in this work for the long term. Beyond Year 1 we will either be seeking additional funding to expand the project to meet the longer term aims or contributing from the museum's National Lottery Heritage Fund grant (depending on successful application). As a result, the Area Board's investment in this process will ultimately bring further investment in this work as a part of the fabric of Salisbury's cultural offer.

As part of the Wessex Museums Partnership we are able to apply for Arts Council funds for staff training (to support the longer term needs of this project) and to support digital co-production projects with young people. We anticipate doing so in Years 2 and/or 3 of the project.

### **In-kind Costs**

While we will be hiring a freelance Project Coordinator to lead on the delivery of the project, creating a new job for someone in the community, Salisbury Museum will be offering significant staff support to this project in-kind.

The Community Curator will offer the project a minimum of 15 days at £14/hr to the value of £1575 (this role is funded by ACE via the Wessex Museums Partnership). Our Volunteer Coordinator will also contribute time to the management of project volunteers over 5 days at £13/hr to the value of £455.

We also bring the wider skills and time of the museum staff team in terms of their community connections, oral history experience and project management skills.

Salisbury Museum have already trained their staff in Oral History practice, which would otherwise be a cost to the project.

The museum already has and is in the process of acquiring a range of digital audio and video equipment, including a stills and video camera, high quality microphones and 2 zoom recorders. These costs sit outside the project budgets as outlined here and all will be used in the process of this project.

Social media and promotion of this project, including information sheets and flyers will be produced/managed in-house at no additional cost to the project.

Staff at the museum are already conversant with the use of free transcription software, e.g. Express Scribe, which will keep the costs of this element of the project down.

## **External Support**

Depending on the nature of the co-produced digital output we may also be able to contribute Wessex Museums Partnership digital project funding at the end of Year 1.

The museum is also able to contribute a range of reminiscence stimulus materials from the core collections and the handling collection free of charge.

Because we will be collecting the oral history recordings created by this project, there is an intrinsic long-term outcome for this project at no cost to the project or area board.

## **H) How will the project be supported and managed within your organisation? (10 marks)**

### **Project Structure**

**Staff Lead** – Sarah Gregson Community Curator will oversee the project – supporting the Project Coordinator and leading on the creation of an evaluation framework and initial engagement of the participating groups and settings. Sarah will also lead on the creation of platforms for project outputs (i.e. oral history recordings). In Year 1 Sarah will work with the Heritage Fund project team through Activity Plan Coordinator Emma Gascoigne to develop the thematic framework for the oral histories.

**Project Coordinator (freelance)** – We will engage a coordinator to manage the day to day running of the project including maintaining relationships with participating groups, administrating data agreements, evaluating the project and delivering the majority of sessions with the support of museum staff and volunteers. The coordinator will have experience of working with young people and adults in a community setting and of oral history or community listening projects.

**Volunteers** – We will work with a pool of local volunteers to build their skills in transcription and thematic summaries to ensure the oral histories are effective outputs for future learning. We will also work with our very new pool of community volunteers, increase the numbers and diversity of those volunteers, and develop a team of local people who are skilled in supporting museum staff to engage with communities through outreach. We will offer the volunteers transcription training, staff support and will budget for the support of a professional transcriber as a common challenge for community-led oral history projects is struggling with the volume of transcription.

**N.B.**

## **Covid Contingency**

We feel it is essential that in the current climate to outline some of the planning we are doing to ensure that we would be able to deliver this project within changing social distancing and Covid-safe rules.

- We will be risk assessing all of our activity and locations in relation to Covid-safe guidance for the museum sector.
- We would be able to offer elements of this project as live Zoom sessions or as video parcels – in this scenario we will work to the Oral History Society's advice on remote digital oral history collection. This would require us to reshape the process of the project and some of the positive impacts of face-to-face interaction may be lost. However, the project would then also become a way for people to remain involved and connected through this continued difficult time, leading to different positive outcomes for wellbeing.
- We will geographically co-locate groups wherever possible to encourage walking between settings.
- We will work in small groups (no more than 10 per group) so that we could reorganise to work in 2 smaller or distanced groups if required.
- We will provide up-front and detailed information on our Covid-safe planning for participants and settings to give everyone the opportunity to feel confident that they are able to take part safely.
- We will be flexible on groups involved – if Covid-safe restrictions mean that it becomes unadvisable for specific groups to take part we will work to offer a digital solution but may also seek to work with different groups in Year 1 and bring those groups unable to take part back into the project in subsequent years.
- In our timeline, we plan to deliver sessions between March and July 2021. However, we could move delivery dates for early groups ( March/April) back and run them in parallel with later groups in order to avoid restriction tightening or Covid-19 spikes.