



# The InCreaSe Guide

A Manual About  
Intercultural Creativity  
of Older People



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# 1 - InCreaSe: Arts and Creativity in Older Age

## "Art still has the power to move, inspire and thrill us as we get older"

**(Joan Bakewell)**

Europe has an ageing population. Due to longer life-expectancy and medical progress the age group 65+ is expected to grow from 79 million in 2005 to 107 million in 2025 and to 133 million in 2050 while birth-rates continue to drop and the over-all population is shrinking. For Europe this demographic process means a gradual shift from a society with quantitatively dominant younger cohorts to a society in which the elderly form a solid majority. By the year 2050 almost half of Europe's population will be above 50.

At the same time Europe becomes more colourful with inhabitants coming to the big cities from all over the world. Many of these migrants will be reaching pensionable age in the near future. This development calls

for new strategies to improve participation in civil society for the older and culturally diverse citizens of Europe.

This dramatic change is generally considered as a threat and a burden for our economic and social systems. Many of the images about ageing are negative ones and connected with fear. However, when we look at the arts, creativity and lifelong learning the perspective can be much more positive. We have an ongoing potential to learn new things until the day we die as long as opportunities for participation and learning are not closed down. As we



grow older, we continue to have much to contribute to society as well as much to gain from participation. Older people have dreams and aspirations, too. Exploring art forms can help construct a meaning for the future – this is particularly important in older age when the future is so often forgotten or denied.

Along with the healthcare and social systems, cultural and educational areas are therefore called upon to demonstrate how the increasing number of retirement years can be spent constructively. The challenge is to show and prove how social integration and cultural participation contribute to maintaining health and quality of life.

To actively participate in the arts, deploy creative expression and discover hidden talents gives people the opportunity for individual development at all ages. Apart from the intrinsic value of creative expression, the arts offer a whole range of personal benefits for older people:

- a sense of personal fulfilment and well-being
- increased confidence and self-esteem
- opportunities for new learning experiences
- new social linkages and engagement
- chance to share knowledge and cultural heritage with the younger generation
- improved mental and physical health

### **age-culture.net – European Networking**

In order to highlight the relevance of creativity and the arts in the contexts of social participation, access and inclusion agendas, lifelong learning and life quality in older age, in 2005 the European Network for Ageing and Culture *age-culture.net* was founded. The network's aims are to recognise, support and enrich the cultural lives and learning of older people in Europe through,

- advocacy

- information
- education
- training
- shared expertise
- strategic partnership

In many European countries facilitators, arts educators and artists are already undertaking community work with older people and intergenerational groups by means of arts and culture. However, there is a need for policy development in order to address the vulnerable status of cultural programmes targeting older people. This cannot be tackled effectively until the rights of older people to participate in the arts are recognised, acknowledged and supported more comprehensively at policy level. Furthermore, it is important to improve the communication between older people and cultural organisations in order to better acknowledge the specific wishes and needs of the target group.

Up to today partners from twelve European countries joined this network. They meet regularly, exchange and share expertise and co-operate in multilateral projects within the funding schemes of European Lifelong Learning programmes.



## InCreaSe – Intercultural Creativity of Seniors in Europe

The idea to publish these guidelines has arisen from the experience of one of these multilateral projects: The Grundtvig learning partnership InCreaSe – Intercultural Creativity of Seniors funded with support of the Lifelong Learning Programme of the European Commission involved *age-culture.net* partners from eight European countries between 2008 and 2010.

InCreaSe was designed as a travelling training academy for cultural learning and participation of older people in Europe. During the two-year learning partnership the participating partners shared expertise and experiences in cultural work with the older generation. In workshops in Belgium, Austria, the Netherlands, Portugal, Hungary, Scotland, Germany and Spain, InCreaSe partners focused on different approaches towards artistic work with older people. Through these workshops a body of knowledge was built up on ways to increase participation in the arts by older people. Furthermore, we explored models and methods of reaching out to the diverse age group that for various reasons do not participate in regular culture, i.e. very old people with lack of mobility, culturally diverse seniors or people with a lower educational background.

Concrete topics were:

- Intergenerational Creativity
- Keywork in Museums
- Community Art and Seniors
- Senior Volunteers and Traditional Arts
- Volunteering, Learning and the Arts in Later Life
- Art Gallery Education programmes for Older People
- Older People, New Technologies and the Arts

The specific aims of the partnership were to foster creativity in later life and to encourage meaningful participation of older people in the arts as creators, organisers and audiences. With InCreaSe, the partners wanted to establish a

European platform of expertise in this field and to push forward the development of training for facilitators who want to work with older people in the arts.

The experiences in the workshops were reflected and evaluated by the partners and incorporated into the present InCreaSe Guide. To this end the partners constructed jointly an evaluation form to be filled in after every workshop. In the evaluation, partners discussed suitable framework conditions, good methods, possible benefits but also challenges for the participants and the organisers, and the sustainability and transferability of the examples to other European contexts.

## Learning From Good Examples

In the present InCreaSe Guide the results of the evaluation are presented along five thematic strands and illustrated by concrete examples from the different workshops:

### 1. Increasing cultural participation of older people

People continue to be creative as they age but in some circumstances they may need specific support from arts organisations to unlock and develop these talents. In general people aged 50-70 are very likely to attend arts events, but there are still very many older people who need targeted support to participate in the arts. This includes people who are living in their own homes but are isolated and perhaps frail and on low incomes, as well as people in residential and nursing homes. This need will grow considerably in coming decades as the population in Europe continues to live longer. The "Keyword method" has been developed within an EU-Socrates-project (1998-2001) in order to bring together



cultural organisations with older people who are not yet actively participating in cultural activities. The Austrian example shows how to put “Keyword” into practice.

## 2. Supporting social and cultural diversity in older age

In working with older people one size obviously does not fit all. The 50+ age group spans several generations made up of individuals with differing needs, requests, tastes and ideas. Cultural expectations of participation and artistic forms will change not only because baby-boomers begin to retire now but also because our societies are more and more culturally diverse and the proportion of older migrants is growing. The Dutch Euro+Songfestival is an example of how to actively involve older people of diverse ethnic origins and stimulate their artistic expression and talent by providing opportunities for talent development, co-creation and staging.

## 3. Stimulating own artistic expression

Meaningful participation in the arts should not be limited, merely, to a receptive attitude. Older people are more than an interested and enquiring audience, many of them want to be creative themselves. The opportunity to try new cultural activities, to develop own artistic expression and find out about hidden talents is rarely provided for this age group. Creative and innovative opportunities should no longer be exclusively the domain of the younger population – on the contrary, the combination of creativity and life experience holds the promise of dynamic growth in older age. The Ghost-Walk project organised by Kunstverein Langenhagen in Germany is an example of an inclusive community arts programme that encouraged seniors to share in interviews with younger people, their memories of sights and special landmarks of the city. On the basis of these audio tapes, text samples were created using all forms of literary expression.

## 4. Improving intergenerational dialogue

The arts have the power to bring communities and generations closer together. There are many benefits to an intergenerational approach to the arts because it effectively fights stereotypes and offers the opportunity to exchange experiences, skills and knowledge and to stimulate a dialogue about ways of being and behaving between younger and older people. The Belgium example of the theatre production “Valise, Pilule et Chapeau” (Bag, pill and hat) shows how the development of an intergenerational play was successfully realised by using biographical methods and improvisational techniques and how this year-long process improved the communication between the generations.

## 5. Encouraging volunteer engagement

Volunteering and active citizenship is essential for the development and maintenance of many cultural provisions. Older people have competences, time, experience, knowledge and skills to contribute to their communities. This voluntary commitment benefits the cultural organisations as well as the older people themselves. The example of University of Strathclyde Volunteer Tour Guides in Glasgow shows how older people are encouraged and enabled to shape cultural provisions and how they individually benefit in terms of learning, exchanging knowledge and social linking.

### Looking Ahead

In the last part of the InCreaSe Guide the partners are “looking ahead” and sharing their conclusions drawn from their experiences during the partnership. Here you will find some general recommendations and advice for the development of cultural programmes for this age group along four lines:

- Providing a welcoming context and good framework conditions
- Using appropriate methods
- Success factors for developing long-term strategies
- Creating a win-win-situation

For InCreaSe partners this win-win-situation has already become reality. All partners have benefited from the knowledge gained during the visits to the host, learning partner’s daily work on site. Not only did they acquire new ideas and inspiration but they also learned about the many different approaches used in developing cultural programmes for and with older people.



The European collaboration has also proved to be more than helpful when lobbying for this topic on local level. The fact that a very diverse range of cultural work for seniors is already successfully happening in many European countries is a convincing argument for local decision makers and fund givers. In this sense, InCreaSe not only helped to increase our understanding of European processes and policies in this field of work but also gave an impetus to every partner.

We are sure our guide will be stimulating, inspiring and helpful for you when exploring the cultural lives and learning of older people.

## 2 - Learning from Good Examples

## Increasing Cultural Participation of Older People Keyword in Museums – an Example from Vienna

How can immobile senior citizens participate in public cultural life?

If food can be offered as “meals on wheels”, then culture can be offered as “culture on wheels”.

From 2005 till 2008 KulturKontakt Austria has shown how such a mobile cultural service can work:

*Culture on wheels* gives senior citizens who are interested in art and culture and who want to get involved in cultural activities with others, the opportunity to use their experience for voluntary work and encourage other older people to join in these enriching activities.

*Culture on wheels* is also an ideal opportunity for museums and galleries to make themselves known to seniors groups.



### What Is the Keywork Approach?

Senior citizens often do not have a natural, let alone active, approach to culture, either due to past experience or due to various restrictions caused by age.

Cultural institutions face the challenge of attracting groups who up to now are underrepresented. To combine professional resources in the institutions with voluntary commitment is a successful strategy in reaching the target audience.

Volunteer *Keyworkers*:

- may represent a group which does not normally visit cultural institutions
- are not working in a professional capacity in a cultural institution
- act as a link between a cultural institution and their own group.

It is a feature of the *keyworkers*' work that they use their knowledge to make cultural content accessible in their own social environment by using familiar language and form thus creating a feeling of "social well-being" towards the institution.

As in any voluntary work it is particularly important that the *keyworkers* are supported and advised in their work by the professionals involved in the institutions.

With the "keywork-approach" cultural institutions offer visitors unaccustomed to visiting museums and galleries a chance to experience a whole range of different art forms.



### A Key to Culture

Three seminars entitled *Culture on Wheels* introduced 70 senior citizens to new fields of activities all of which were free of charge. In varied cultural programmes the senior citizens met new people and visited new places. Special guided tours offered them the chance to take a look behind the scenes of historic cultural buildings, municipal museums, contemporary art galleries and theatres. Music and architecture were also included in the activities. The senior citizens became *keyworkers* who now create access and open doors in these cultural institutions for other older people.

Up to now the seminars inspired several projects reflecting the various interests of the participants, such as:

- A photo exhibition gave the occupants of the pensioners' residential building Brigittenau, Vienna 20th district, the opportunity to see an exhibition at the Secession. Here, the keyworkers photographed the exhibition at the Secession and then re-created the display at the rest home.
- At the pensioners' residential building Tamariske, Vienna 23rd district, a "Gangmuseum" ["Museum in the Hallway"] was created, inspired by visits to the Museum Moderner Kunst Stiftung Ludwig Wien [Museum of Modern Art]. Here, the keyworkers chose some objects from the museum, duplicated them and used them to create the "Museum in the Hallway".
- "Kostüme, Kostüme" ["Costumes, Costumes"] costumes are packed in a trunk and transported with the support of the Österreichisches Theatrumuseum [Austrian Museum of Theatre] to the day-care centre for senior citizens of Hilfswerk Niederösterreich in Mödling. Here, the animators had the chance to use the costumes in their everyday work.
- "Culture visiting service" has been established at the neighbourhood centre of Wiener Hilfswerk in Meidling. Here, the keyworkers visited non mobile, elderly people to talk with them and exchange experiences of the history of this special district using the objects of the district's regional museum.

- The Essl Museum and Klosterneuburg Monastery packed 3 culture trunks with ideas from the “art breakfasts” which circulate among other places at the Lutheran Church A.B. (Augsburg Confession) in the Inner City of Vienna and at the retired peoples’ residential home Augarten in Vienna 2nd district.
- The “Stift im Koffer” [“Monastery in the Trunk”] visited the retired peoples’ residential home Gustav Klimt. Here, the keyworker who created this trunk herself used the contents to present aspects of the cultural life in a monastery.
- “Theater von Hinten und Vorne” [“Theatre Backwards and Forwards”] involves the attendance of theatre performances with preparatory meetings and discussions after the event at the retired peoples’ residential home Wieden, Vienna 4th district.



Some of the *keyword*-activities are continuing, like the *art breakfast* or the *monastery in the trunk*, others only happened once. The reason was, as often, a financial one. The work of the cultural education departments to

support the *keyworkers* was financed through the project *Culture on Wheels* and once the project ended, the activities stopped with the exception of the two examples mentioned above.

### Intergenerational Keyworking

Also, *Culture on Wheels* even gave rise to new projects within the participating cultural institutions. One example of this development was presented to the partners of the InCreaSe-Learning Partnership during their visit to Vienna in June 2009. It is called: "*I spy with my eye ...*"

An intergenerational project of the primary school Stiftgasse, the Museum Moderner Kunst Stiftung Ludwig Wien (MUMOK) and the Secession, all located in Vienna.

Since 2005 a group of older people has been meeting regularly with pupils of the primary school Stiftgasse at the MUMOK and the Secession-building. There are always exhibitions and shows for the adults (*keyworkers* and cultural educators) to familiarise themselves with in both institutions. Using their experience and knowledge, the *keyworkers* prepare workshops suitable for 6 to 10 year olds then explore the exhibitions together with the pupils – *I spy with my eye ...* Afterwards the children document the things they saw, felt or were impressed by during the tour, in the MUMOK-studio/teaching room. The whole process raises discussions about the arts, about different ways to see and about the different perspectives of old and young.

After all the years this project has been running, those in charge of the project at the school and the cultural institutions as well as the seniors know each other very well and stay in constant contact. This makes it easy to initiate new workshops for the pupils along with every new exhibition and the children enjoy exploring the art with the help and the inspiration of the older people.

### Could this Approach Be Adopted By Other Institutions?

The project meets a need of both sides which is not satisfied automatically in today's society. A "free space" for intergenerational talk has to be created to prevent the old and the young existing in "their own ghetto". The use of different fields of art offers such a space, the complementary practical work widens the understanding of modern and contemporary art, and together they stimulate the self-learning activities of the participants.

This way of actively involving older people by including them in the creation of workshops can be adapted for other cultural institutions, too. The fact that the MUMOK has its own studio for practical work helps a lot.

As the InCreaSe-evaluation of the workshop showed, the method used was suited to the lifestyle and the needs of active older learners but its main focus lay in the value of the intergenerational exchange.

In Vienna, neither cultural institution uses special recruiting strategies to engage new, older participants in the programme. As mentioned above the involved group remains more or less the same, with the positive effect of knowing each other well etc., but without gaining a bigger cohort of older people for activities like this, sustainability could become an issue. Keeping that in mind the programme would fit perfectly into various museums in other InCreaSe-countries.

## Supporting Social and Cultural Diversity in Older Age The Euro+ Songfestival – an Example from Holland

### Designed for Senior Talent Development

Rotterdam became European Capital of Culture in 2001. The City welcomed this opportunity to involve as many newcomers as possible in cultural participation; among them senior citizens of more than 140 nationalities.

How could this be achieved when many of the older people have little experience of culture and are only fluent in their native tongues?

### Music Is the Answer!

Wherever, whenever - everybody loves music! The Dutch speaking singers, the singers who stick to their own communities, **all love music.**

In 1999, the UN “International Year of Older Persons –Towards a Society for All Ages”, The Dutch Platform for Seniors & Europe initiated *The Images of Ageing Film Festival* and Catharsis Productions programmed it with movies and debates. Both organisations had great experience in seniors, cultural participation and audience development.

It soon became clear to Rotterdam that music was to be the Big Connector!

Rotterdam’s large Caribbean, Cabo Verde and Indonesian communities - and several other smaller communities - are rich in their own authentic music styles, which they cherish as their cultural heritage.

The Rotterdam Academy of Music has a student and teacher population as culturally diverse as the community and its musicians and teachers have become loyal partners of the *Euro+ Songfestival* by accompanying the songs of the senior singers.

### How Does it Work?

After ten years of developing, the format of the *Euro+ Songfestival* becomes clearer and clearer:

Communication with and through all imaginable intermediaries and intermediary organisations to reach out and encourage senior singers to participate.

- Friendly audition days spread over the city (in 2010, 5 cities are taking part)
- Master classes by well known singers in different music styles
- Final concert featuring the winners of the preliminary rounds with all the other singers in large choirs.

### Where Does it All Happen?

The auditions, master classes and preliminary rounds (small concerts in themselves) all take place in care homes, neighbourhood centres and small theatres throughout the city. Having all these activities near the singers and prospective audiences builds relationships and networks to start with. After establishing these connections it is much easier to ask people to come to the Final Event that takes place in a large and famous venue in the heart of the city.

### How Is it Organised?

The *Euro+ Songfestival* is an independent, non-profit, organisation in which there is a mix of professional and voluntary involvement.

A musical leader who is both a psychologist and musician; a communicator who is an expert in intercultural communication studies; a producer and developer who is experienced in theatre, European art and media management - are all paid professionals.

Volunteers in a job reintegration programme of the Social department and interns from intercultural university studies provide the unpaid components of help and enthusiasm. They too are encouraged by the progress made by the singers.

Evaluation and research into which cities are interested in intergenerational and intercultural vocal talent development is a means of connecting with the inhabitants of the cities.

Easiest to engage with are the singers from Cabo Verde; Surinam; those of Antillean origin and of course the Dutch senior singers.

Singers from the Chinese community enjoy being involved, while the Turkish and Moroccan participants need a little coaxing to take part. Besides being very culturally diverse, the participants are also very socially diverse. They come from all layers of society and in the end they all mix together with the young musicians.

### Is it Sustainable?

After ten years of working on and for the *Euro+ Songfestival* it is apparent that the personal way in which the festival operates and its clear format is very well suited to the large cities of Europe which are ageing and becoming more and more culturally diverse at the same time.

The approach of the *Euro+ Songfestival* is to work with and connect to organisations and European cities that are interested in the concept.

The *Euro+ Songfestival* wants to develop, as intended at the start in 2001, into a European, senior, cultural exchange programme which is always on the lookout for interesting and stimulating interaction with young people and their music styles.



### What Are the Challenges?

In the Netherlands, policy on social issues, cultural participation and cultural diversity are predominantly oriented towards young people. Lobbying within several municipal departments and ministries for the needs of seniors is constantly necessary. This process is very time-consuming and depends on political groupings and personal preferences of the decision makers.

In the Netherlands there is a very lively discussion about cultural participation, cultural diversity and social cohesion. However, the connection with intergenerational contexts has yet to be made. The *Euro+ Songfestival* is a proud forerunner in this field.

## Stimulating Own Artistic Expression Ghostwalk – Spirits of the Past – an Example from Langenhagen, Germany

### Framework

Gallery Education of Visual Arts –by the Kunstverein Langenhagen, in the region of Lower Saxony, Germany: The *Ghostwalk*-project was related to the exhibition programme of the Kunstverein Langenhagen in 2009. All exhibitions in 2009 were presented under the umbrella term entitled *Stations of Research*. Artists investigated places all over the world applying different methods of field research.

Moreover, the city of Langenhagen celebrated its 50<sup>th</sup> anniversary in 2009. Therefore the exhibition throughout the second half of the year predominantly focused on local aspects and the Kunstverein's home town. The gallery education programme was related to this later exhibition.

Linking the overarching subject *Stations of Research* with social aspects and the very concrete reference to the city of Langenhagen offered a great platform for an art education project that reveals how the citizens of Langenhagen perceive their city.

### Who Are the Managers, Participants and Facilitators?

The project was part of a gallery education programme of the Kunstverein Langenhagen. The Kunstverein Langenhagen is an association that was



founded in 1981 by citizens who were particularly interested in arts and who wanted to create a platform for contemporary art in Langenhagen. The city of Langenhagen has 50.000 inhabitants and is located in the surroundings of Hannover. The project was developed, managed and guided by a young cultural scientist who specialises in art education.

The following different groups of participants were involved in the project:

- Individuals and groups of all generations, among them local celebrities; creative groups, such as writing and theatre groups and members of the Kunstverein; senior and new citizens of the city of Langenhagen; professional and amateur authors and other key cultural figures; as well as active and retired civil servants e.g. former mayors.
- Older people living in Langenhagen including groups from different institutions and retirement homes.
- Younger people, among them pupils from grade 7 to 13; theatre groups, library teams, religious groups, youth clubs; creative groups from the local service for children and youth; peer groups and other interested adolescents.
- New citizens and participants from integration courses in education centres.
- And as facilitators, art teachers and authors were involved in the project.

### When and Where?

The whole project lasted six months during which time three exhibitions, covering the venture, were held. This made it easier to attract participants and to raise public awareness.

The project took place in different places: senior homes, public schools, in the Kunstverein Langenhagen and at different locations by walking through the town.

### What Happens in the Project?

Senior citizens of Langenhagen shared their memories of special landmarks and sights that either had a special meaning for themselves or for the city of Langenhagen in taped interviews with younger people or citizens that recently moved to Langenhagen. Based on these audio tapes, volunteers of all generations created text samples using various forms of literary expression.

In order to provide help and assistance, writing workshops and interview coaching were organised. After three extensive walks through the city the finalised text samples were presented to the public and read out by adults, both young and old.

Text samples that were related to sights in remote areas or apart from the walking itinerary were presented in the Kunstverein at the occasion of the Reading Festival in Langenhagen. Since several local institutions and schools were involved in this festival those texts were presented by different generations. In order to prepare the presentations, coaching in public speaking and presentation techniques were offered.

All stories will finally be compiled and published in a book. They will be arranged according to the itinerary in order to allow everybody to follow the so called *Ghostwalks* individually even after the project has come to its end. On reading the stories, the past merges with the present; architecture changes; road layouts are different; new businesses have arrived and others closed all of which has been recorded in both words and illustrations thanks to intergenerational cooperation.

During each *Ghostwalk* eight texts were read out to the participants but much more were presented at the occasion of the Reading Festival in the Kunstverein. The walks took one and a half to two hours depending on the itinerary which was organised to correspond to the chosen sights. Starting point was the Kunstverein which is located in the city centre.

Most of the people who participated in the *Ghostwalk* were part of the project. On the first day 21 persons accepted the invitation to walk through the city. Because of rainy weather only eight persons participated the following day. At the occasion of the Reading Festival, the third day, the presentations reached out to 40 - 45 people and on the

fourth day 20 persons participated in the walk. The Reading Festival as well as walks during the weekend attracted a lot of participants that had not been involved in the project before.

### How Is this Achieved?

As means of expression voice and speech were chosen. This made it possible to get in touch with others and to relate the presented themes with local citizens and sights. The very individual tone of each voice underlines the personal view participants have of their city.

Audio recordings were made of the interviewees and their memories. The interviewing pupils learnt the structure of a 'good' interview by being taught to put their subject at ease by having a friendly chat before beginning the recorded interview. They also received speech training from a professional trainer. In addition, there were training, coaching and writing workshops with a professional author, for the participants.

This data recording method creates a certain distance and loses certain information, such as gestures and mime as well as specific contextual information. Losing these details also means winning additional space for creativity that allows others to vary meanings and contents. These changes are documented in writing.

When a different person reads out the text in **their** voice using **their** gestures, another individual is attributed to the text, just like changing generations. Since all of the texts are to be found in the book they will be accessible for everybody individually.

Changing and varying the forms of expression as well as personalities also stimulated a reflection on media use. The interviews demonstrated how weak, fragmented and inaccurate memories can be. Throughout the process of gathering information, using different media, the recorded content gets more and more detached from the speaker and finally, almost results in a new story. As fabricated elements increase it becomes harder to distinguish fact from fiction.

This procedure is closely linked to the tradition of oral narrations and to the attempt to derive stories from history. Thanks to this approach memories may even become the source for more complex legends. It can also create a spark of cultural identity knowing that our story of life will live on – even after our death.

### How Sustainable Is the Project?

Due to its complex structure, individual coaching and personal networking, the project was very time-consuming. In return the project was very successful and has the potential to become a recurring event. Many partners expressed a keen interest in launching future cooperation projects.

### Could this Project Be Adapted For Use in Other Places?

The project could be used in other regions and cities, because everywhere older people have their memories of different places connecting with their life and like to tell their own stories. Capitalising on lifetime memories is a very fruitful and promising approach to working with older people by enhancing and enriching their experience of active participation in a worthwhile project.

Another method could be to carry out the project between grandchildren and grandparents.

### Who Benefits From this Project?

- Senior citizens have the opportunity to have their voices heard.
- Project ideas are now adapted by some homes for the aged.
- Old and young participants remain engaged socially even after the project has come to an end.
- Another school in the town has launched a similar project.
- 

### What Support Did the Project Have?

Thanks to the participation of local celebrities it became much easier to involve target groups from different social and regional backgrounds, including migrants. This also ensured the presence and engagement of the political centre. It would be helpful to have funding for transport to enable organisations who deal with older people with physical handicaps to participate in the project.

### What Impact Has the Project Had on Langenhagen?

Thanks to the *Ghostwalk* project almost 100 people from different generations and social background came together and worked jointly on an inclusive project. The intergenerational exchange and concept of the project was considered a valuable experience by most of the participants and was a major motive for participation, too.

Many participants got in touch with the Kunstverein for the very first time or were generally interested in its exhibitions and used the opportunity to visit the Kunstverein again.

The memories and experiences senior citizens shared on the *Ghostwalks* remain present in the city of Langenhagen and still have an impact today. Many places and sights in the city seem to be much more lively and familiar after having been related to personal stories and individual experiences.

The article is based on lecture by Andrea Gogl at the InCreaSe Meeting in Wolfenbüttel in March 2010 and translated by Anne Darmer.



## Improving Intergenerational Dialogue

### An Intergenerational Encounter –“Bag, Pill and Hat” – an Example from Brussels

The aim of *Entr'âges* with this theatre project was to create an intergenerational theatre play, involving two generations – teenagers and elderly - and to improve communication between the two groups.

We wanted both sets of participants to be conscious of the value of the encounter and that teenagers and elderly, trained by professionals, could produce a quality theatrical product by sharing roles and responsibilities and by engaging with each other.

#### What are the Challenges?

The difficulty was to find a group of teenagers, willing to commit to a long term project. The choice was to go to two secondary schools to offer pupils the chance to participate in a course of theatrical expression. Next we had to find a teacher ready to work every week, throughout the year, with these two groups.

Finding older participants was more problematic. This was done by displaying posters in places frequented by older people and by contacting numerous rest homes in order to meet the seniors and to put to them the ideas for the project. At each presentation of the project to seniors, we emphasised the importance of the part that they would play and how it was necessary for them to be committed in the long term. We also stressed that the project would be supported by theatre professionals – director, stage manager etc.

*Entr'âges* received two grants for this work. One was from the “Commission communautaire française de la Région Bruxelles-Capitale” and the other from the “Roi Baudouin Foundation”. These subsidies allowed us to pay the taxi fares of the seniors to the school and to the rehearsals and, at the same time, to produce two films: the first film was on the work in progress (all rehearsals and meetings were filmed) and the second film was of the play itself. The project had a budget of 13.000 Euro. Except for the salary of the cameraman and the director, the salaries of others working on the project were paid by the usual employers of the personnel.

### What Methods Do We Use?

Once a week during the school year, the seniors went to school and had a two hour drama workshop along with the teenagers on the course. On each occasion the workshop was filmed to provide material for the play. Before each intergenerational meeting, *Entr'âges* organised a discussion session to encourage the teenagers to be open-minded about stereotypes of the old and the young and the fears and desires they both shared. This allowed everybody to prepare and to better understand the other, before starting the meeting.



The first meeting between the two generations was directed by a young, woman philosopher proposing a discussion on, “to be young, to be old, what does it mean?”

Afterwards, a few exercises were organised by the director e.g. introducing oneself through an event which has changed the course of one’s life; letting one of the group fall into the arms of the others etc. The first improvisation exercises were also enacted from memories that everybody, of all ages, can have (a stupid act, a terrible punishment...). All these personal exchanges allowed a true to life atmosphere to be established. Using this method helped build confidence among the group and enhanced their collective work.

To address the fears that some youngsters expressed concerning illness or death of a senior, we organised, at school, a 2 hour session dedicated to health, infirmity, death and bereavement. This allowed the young ones to put words to their fears and allowed the group to decide that, whenever possible, each person would be present during the public presentations. The youngsters also had the opportunity to discover the day to day reality of the elderly by going to their respective rest

homes.

Participation by the seniors was decided on a voluntary basis, and not by doctors. The older people were almost always accompanied by a rest home worker or by the *Entr'âges* animators. Any old person who was severely disoriented couldn't participate. Nevertheless, lack of memory was also taken into account; theatre is made of improvisations rather than dialogue learned by heart, so it is always possible to "read a letter" that contains the text to be said. The teenagers were the depositaries of the dialogues: if a senior forgot the lines a youngster continued the scenario with a short improvisation, thus helping the senior, but the audience took it as being part of the play.

It is important to establish as early as possible the timetable for all the meetings and performances and to consult everyone before setting the dates; this is necessary to respect everybody's way of life. Flexibility and engagement were the two essential recurring themes of this project.

To have access to a school for the weekly rehearsal was a major factor in the success of this project - no rooms to rent; rooms always available plus a secure environment for the teenagers and seniors.

### Could Others Adapt these Ideas?

We chose to work with non professional actors in order to have everyone on the same level as far as the theatrical experience was concerned.

No scenery or costumes were needed, as we wished to show life and the personal contribution of everybody in day to day life, without any theatrical props. So it was easy to perform the play almost everywhere.

The only special device was a movie film projected on the back of the stage. A stage-manager was present at each performance for the lighting, while *Entr'âges* took care of the sound. The whole programme including teaching materials could easily be adapted for use by other teenagers, other seniors and other teachers.

### What are the Benefits?

The older people are welcomed each week at school and look forward to the visit; they have time to settle down and re-engage with the group through various icebreaking exercises. These rituals are important to unify the group.

This deep and long lasting experience has modified the ideas one generation has about the other; has created ties and has given a lot of pleasure to everyone. The audiences, greatly moved by the show, have been astonished and delighted by the high calibre of the performances.

The teenagers have learned to appreciate the company of seniors and by talking about the project with their friends and relatives, have modified their perception of older people.

Plenty of time for evaluation, discussion and preparation of the meetings was allowed in the course of the project, which ensured good coaching and adaptation and added to the pleasure of being together and working together.



### What are the Outcomes?

Although there were fears at the beginning, "*What do we say to each other?*", "*How do we behave?*" etc, these were allayed at the first meeting by discussing the thinking behind the project. The ice breaking exercises helped to

make everybody feel more comfortable and relaxed in an atmosphere where everybody was equal. In short, a meeting between human beings, who are going to build something together.

The attitude of the seniors has been a true motivation for the whole group. Although sometimes feeling unwell, the older actors lived up to the adage that, **"The show must go on!"**

The teenagers felt a great responsibility for the older ones and were very solicitous of their wellbeing.

Mentoring by both theatre professionals and elderly care practitioners was necessary to encourage and sustain young and old alike.

Taking part in two radio broadcasts and performing on stage for the InCreaSe group has convinced all those involved just how much interest and appreciation their show has generated and they are delighted with the extraordinary success of their work.

#### How do We Continue to Promote this Kind of Theatrical Project?

To begin with, funding was for one year only but the success of "Valise, Pilule et Chapeau" has paved the way for a grant for another theatrical project called "Animaction". This will take place in a school in a different community, where the teacher and the teenagers will welcome to the school 8 to 10 seniors from two local rest homes and starting from suggestions and texts from the participants, the proposals will be discussed with the teacher and a new show created.

"Valise, Pilule et Chapeau" has been publicised in Brussels via radio broadcasts; posters and various articles in local newspapers.

The films made during the production of "Valise, Pilule et Chapeau" are also shown during coaching sessions given by *Entr'âges*, to high school students and to community groups. These coaching sessions are used to illustrate the teamwork between the different ages and to show the role older people play in society and the importance to the older person of good health and lifelong learning.

## Encouraging Volunteer Engagement University of Strathclyde Volunteer Tour Guides – an Example from Glasgow

The Volunteer Tour Guides offer a personalised and unique service to the community by showing members of the public around the historic Barony and Ramshorn buildings, belonging to the University, during the summer months.

The Barony Hall was originally a church, dating from 1886, which had fallen into disrepair and which the University bought and restored for use as a ceremonial hall in 1991.

The Ramshorn church, also known as St. David's Kirk, was renowned for its architectural beauty and wonderful stained glass. Its graveyard contains the remains of many famous Glaswegians, among them John Anderson, who was the founder of the Royal College which became the University of Strathclyde.

The Church of Scotland decided to sell the church and, in 1982, it was bought for £5 by the University of Strathclyde which restored the building for use as a space for musical activity and home to the University of Strathclyde Drama Centre. In the summer of 1994 the Barony Hall and the Ramshorn were first opened to the public and a group of Learning in Later Life students was recruited and trained to act as guides. Initially the guides were trained by a local historian and a guiding specialist. To begin with, the number of guiding days was restricted by the number of guides available. However, once the experiment was proved to be successful, more guides were recruited from the students at the Senior Studies Institute and it was



decided that the best people to train new guides were existing guides and this is how the training is carried out to this day.

#### How are the Guides Trained?

The new guides are trained in the history of the buildings and their historical context and setting. The buildings contain many fine examples of stained glass, artefacts and architectural features, all of which are studied. In the case of the Ramshorn, there is a graveyard which is home to many famous and infamous Glasgow characters and which is a rich seam of stories and gossip. The guides also learn about recent restoration and developments. A new Baroque organ was installed in the Barony in 2010, to enhance the experience of the music enjoyed at the many concerts and recitals that are held there and the guides attended the inaugural concert, as guests. Other parts of their training involve guiding techniques; presentation skills; helpful advice on dealing with the public and documentation and record keeping.



### What Do the Guides Do?

During the summer months the two buildings are open on certain days, when guides are available to conduct tours and in the case of the Ramshorn, also to take visitors round the Graveyard. The guides are on duty too during the annual Doors Open Day programme in September and at Churches Doors Open Day in the spring. Also, as part of their duties, guides are involved in conducting campus tours for alumni and visiting groups and assisting delegates at conferences.

In winter, the guides meet monthly. Talks on relevant topics are arranged and visits to places of interest, lunches and other social occasions are organised. At present there are 30 guides.

### Where Do the Visitors Come From?

Since the guides began in 1994, almost 30,500 visitors have toured the Barony and Ramshorn. Over half are overseas visitors from virtually every country in the world, including Azerbaijan, Mauritius, Oman and Panama.

In 2009, the University Volunteer Tour Guides conducted tours of the Barony and Ramshorn for 2254 visitors.

1250 visitors came from overseas, from 56 different countries. Over 1000 people made visits to the two venues from Scotland, Ireland, Wales and England and of these 769 were Scots.

### How Accessible are the Venues?

By law, 'reasonable adjustments' to all public buildings have to be made to ensure that they are accessible to all and the University has done its best to comply with these regulations. The guides are trained in presentation skills which include awareness of difficulties and strategies to cope with disabilities concerning mobility, hearing and sight. In addition, there are leaflets in French, Spanish, German, Italian, Polish, Japanese, Mandarin and English, outlining the points of interest and history of the buildings.

### How do the Guides Benefit?

The guides enjoy the experience of meeting the public and of displaying part of their city to visitors, whether from abroad or nearer to home. They have an opportunity not only to impart knowledge but also to learn from the people they meet. They increase their own learning by undertaking research which sometimes leads to other volunteering opportunities and further areas of learning and exploration. They are committed to each other and motivate each other by sharing their acquired knowledge and research information at the monthly meetings in winter. They participate in social occasions and outings as a group and enjoy doing it.

### What is the Future for the Guides?

Change is a constant factor in all we do and this applies to the Guides too. As part of a rationalisation programme brought about by the University's need to cut costs, the Ramshorn is to be sold. This could be viewed as a disaster or an opportunity to become involved in more Campus Tours for the general public as well as alumni and visiting groups, especially when all the new University buildings are opened. This would be a new audience, a new experience and a new challenge for the Guides and one which they are well equipped to deal with.

## 3 - Looking Ahead

Having worked together for over two years in the InCreaSe Project members of the partnership consider it to be important and useful to share their experience and conclusions drawn, in order to serve the benefits of those who design, organise, manage or supervise projects with seniors in the area of culture and arts or those who plan to work in this field. Outcomes and recommendations in terms of future strategies are collected along four components of the project work: its *framework*, *methodology*, *success factors* and *benefits*.

### **Providing a Welcoming Context and Good Framework Conditions**

The overall conclusion of the partners regarding the context of the projects is that cultural programmes should be oriented towards the demands, needs and wishes of a changing demography. Interests of older people have shifted; living conditions and lifestyle are changing. Along this line:

- Art education and cultural learning should be considered lifelong processes.
- A broad sense of culture should always be present – everyone is an expert on their social surroundings with their own cultural expressions.
- Cultural venues must be physically and emotionally accessible for all ages and different social groups; e.g. for very old people or people with dementia, older migrants, disabled people, intergenerational groups, older with low educational background or on low incomes or pensions.
- Cultural programmes should make arts and culture socially, emotionally and intellectually accessible for all.
- Cultural programmes should take into account the social and cultural diversity of older people.
- Cultural and educational organisations should be aware of their duty to reach out to those who are not able to come to them.
- Cultural programmes are necessary in rural areas as well as in cities.

### Using Appropriate Methods

Obviously there is no recipe for THE SUCCESSFUL PROJECT, rather the flexibility of the methods; approaches and skills used have to be emphasized. These approaches should be reciprocal in character and include cultural heritage. Older people want to be addressed not only as consumers but also as creators of the arts.

Here is a short list of some crucial 'to do's' to find the best techniques for working with seniors in cultural programmes based on the first hand experience of the InCreaSe partnership:

- Any cultural programme has to lean on the resources, competences and life experiences of the participants.
- Cultural programmes should provide space for experimentation and development of the talents and potential of older people for learning.
- Cultural programmes must be of high artistic and professional quality.
- Cultural organisations should employ qualified facilitators who have expertise and experience in the given field of activity.
- Training for those who wish to work artistically with older people and in intergenerational settings is required.



- Cultural programmes for intergenerational dialogue should be created.
- Cultural programmes should support self-sustaining, self-organised and self-directed learning.
- Cultural programmes should consider diverse demands of older people, e.g. by flexible scheduling; suitable venues.
- Cultural programmes should have a closer relationship with ITC and foster E-inclusion of the age group.

### **Success Factors For Developing Long-term Strategies**

The partners in this collaboration have been highly motivated to attempt to identify the factors and elements that made their particular project successful and share them with the others. Success indicators have been identified in terms of sustainability and transferability and are meant to serve as a good base to build long-term strategies. The following points have been selected from a longer list as probably the most crucial recommendations:

- Participants need to find enjoyment with the process and product
- Cultural programmes must pay attention to professional quality (artistic and educational).
- Art and culture institutions should provide space for communication with different social groups.
- Designers of cultural programmes should be open towards new ideas but should adapt them taking into consideration local conditions.
- Cultural programmes are often temporary projects so it is important to give them a reliable basis in terms of funding, space and personnel in order to benefit from established structures.
- There should be long-term programmes instead of projects (but sequentially offered to participants). Programmes have to be renewed as new challenges occur.
- Establishing contacts and networking should be recognised as an important and long-lasting part of the work.
- Advocacy for political and financial support of cultural programmes is essential.
- Cooperation and exchange of ideas between professionals involved in art, educational and social institutions needs to be facilitated on local, national and European level to share already existing expertise and the transfer of good practice.

### Creating a Win-Win Situation: The Benefits

“Why do we pursue these projects?”, “Why are they important?” and above all, “What do we gain, what are the benefits?”

The InCreaSe partners highlight the benefits from three aspects - the individual, the institutional and the social.

#### For the individual:

- The ability to explore new cultural fields and generate new insights is enhanced.
- Individual capacities are empowered by stimulating curiosity; encouraging personal reflection and dealing with complexity.
- The individual develops competences to cope with the challenges of daily life.
- Cultural participation permits social linkage and prevents isolation.
- Opportunities are provided to learn, to participate and to exchange knowledge.
- Encounters with younger generation create positive challenges for older people while having the feeling that they are part of the future.
- Active participation in cultural life improves life quality.

#### For the organisations:

- The ability to address relevant needs of a community is improved.
- Developing capacity by acting as a catalyst for action in partnering institutions is supported.
- A learning community inside and outside the organisation is created.
- Working with this very fast growing target-group creates the opportunity for sustainable audience development.
- Targeted cultural programmes improve communication with the audiences.

- Availability and accessibility for many different social groups justifies the spreading of resources.
- The expertise and network of older people (friends, professionals...) can highly benefit the organisation, e.g. by volunteer commitment.
- It helps to develop new programmes and/or connect to existing successful ones.

#### For society:

- Through the appreciation of the cultural contribution of older people, young people see the value of their roots, while older people feel that they actually contribute to the future.
- Arts and cultural programmes are a good vehicle to stimulate and improve intergenerational interaction.
- The encounter with younger generations creates positive challenges for older people. It sets good examples for new generations by creating positive role models.
- Empirical studies and research show that cultural participation can lead to savings for the health sector.
- The setting of a cultural programme for older people fosters professional cooperation within the different sectors of society.
- New strategies to reach culturally diverse seniors are provided.
- Arts and cultural programmes brighten up community life.
- Cultural programmes foster public consciousness of older people issues.

It is the general view of our group that the connection between art and culture and older people is not so evident and is not on the agenda of decision makers. The members of the InCreaSe Partnership hope that we have managed to contribute to the advocacy of this issue and that our experiences will help those who wish to launch successful art and culture projects for seniors.

4 - Annex

## Partners



### age-culture.net

The European Network for Age and Culture **age-culture.net** aims to recognise, support and enrich the cultural lives and learnings of older people in Europe through advocacy, information, education, training and strategic partnership. The network has been initiated by the German Federal State of North Rhine-Westphalia and co-ordinated by Institut für Bildung und Kultur e.V. (Institute for Arts Education and Culture).

For more information see: [www.age-culture.net](http://www.age-culture.net)



### KulturKontakt Austria (Austria)

KulturKontakt Austria (KKA) is a European competence and resource centre for education, culture and the arts, focusing geographically on Austria, Eastern and South Eastern Europe. KKA operates as an Austrian institution on behalf of and supported by the Federal Ministry for Education, Arts and Culture. The core areas of activity of this non-profit organization are cultural cooperation, arts sponsorship, cultural education in schools, and educational cooperation.

In its work, KKA is committed to the fundamental principles of educational and cultural policy formulated at European level, namely lifelong learning, diversity and inclusion. Based on these principles, KKA designs its activities and programmes with the objective of facilitating equal access to education, culture and the arts for all.

For more information please contact:

Roman Schanner | +43 1 523 87 65-37 | [roman.schanner@kulturkontakt.or.at](mailto:roman.schanner@kulturkontakt.or.at) | [www.kulturkontakt.or.at](http://www.kulturkontakt.or.at)



### Entr'âges asbl (Belgium)

Entr'âges asbl is a non-profit organization whose goal is to provide a "meeting place" for all generations. Entr'âges aims to develop positive attitude towards age, eliminate stereotypes and struggle against all forms of age discrimination. With the intention to rebuild a stronger sense of community in our culture, the organization is working on bringing together members of all generations. In regard to older people, Entr'âges strives to celebrate their unique abilities and honor their special roles.

For more information please contact:

Isabelle Parentani | +32 2 544 17 87 | [info@entrages.be](mailto:info@entrages.be) | [www.entrages.be](http://www.entrages.be)



### BAGSO - Bundesarbeitsgemeinschaft der Senioren-Organisationen e.V. (German National Association of Senior Citizens' Organizations) (Germany)

Through its 100 member organizations BAGSO promotes the interests of around 13 million senior citizens in Germany.

For more information please contact:

Elke Tippelmann | +32 470 941 52 | [bagso@easynet.be](mailto:bagso@easynet.be) | [www.bagso.de](http://www.bagso.de)



### Bundesakademie für kulturelle Bildung Wolfenbüttel e.V. (Federal Academy For Cultural Education) (Germany)

The academy is a place for the arts, for culture and its communicators. The academy's goal is to promote cultural education, and thereby cultural development, in our society. By educating educators, it aims to professionalize cultural work. The academy pursues its mission nationwide. Its main tool is the further education of professionals, semi-professionals, and volunteers in fields of work related to the exercise and

communication of culture and the arts. The academy contributes to strengthen the supply of qualified personnel on the job market of cultural production and mediation.

For more information please contact:

Andrea Ehlert | +49 531 808 420 | [andrea.ehlert@bundesakademie.de](mailto:andrea.ehlert@bundesakademie.de) | [www.bundesakademie.de](http://www.bundesakademie.de)



**Institut für Bildung und Kultur (IBK - Institute for Arts Education and Culture) Remscheid, (Germany)**

Since 1984 the Institut für Bildung und Kultur (IBK) specializes on project development and research at the interface of arts and culture, work life and new technology, generations and cultures. For many years IBK has been exploring new pathways to learning through arts education and innovative artistic approaches. In 2005 IBK founded with age-culture.net the European Network for Ageing and Culture.

For more information please contact:

Almuth Fricke | +49 2191 794 294 | [fricke@ibk-kultur.de](mailto:fricke@ibk-kultur.de) | [www.ibk-kubia.de](http://www.ibk-kubia.de)

**Esély a minQségi életre Alapítvány (E-Quality Foundation), Budapest (Hungary)**



Esély a minQségi életre Alapítvány is a non-profit organization in Budapest. Its main activities are focused on the scientific field, research, capacity building, awareness raising, promotion of equal opportunities for disadvantaged groups in society, strengthen the cultural interactions between nations, labour market training and employment for disadvantaged groups to promote.

For more information please contact:

Zsuzsanna Szuchy | Organisation: E-Quality Foundation | +36 30 944 86 66 | [infomail@freemail.hu](mailto:infomail@freemail.hu)



### Stichting Euro+Songfestival, Amsterdam (The Netherlands)

The Euro + Songfestival is a talent development programme for people aged 50+ from all cultures in the Netherlands where artists and people with different abilities can share some cultural days proving their talent.

For more information please contact:

Conny Groot | +31 629 183 491 | [catharsisproducties@xs4all.nl](mailto:catharsisproducties@xs4all.nl) | [www.euoplussongfestival.nl](http://www.euoplussongfestival.nl)



### Associação VIDA - Intergenerational Valuation and Active Development (Portugal)

The Association VIDA is a non-profit organization, based in the North of Portugal. Aims the promotion of cultural and educational activities in innovative fields with creative approaches. Main fields of work (at national and European level): Intergenerational learning, Equal opportunities, Work-family conciliation, Diversity and senior entrepreneurship.

For more information please contact :

Teresa Almeida Pinto | +351 30999 2775 | [vida@viver.org](mailto:vida@viver.org) | [www.projectotio.net](http://www.projectotio.net)



### Fundación Academia Europea de Yuste (European Academy of Yuste Foundation), Extremadura (Spain)

Fundación Yuste aims to emphasize the commonality of European culture born from the plural and heterogeneous contributions of the each and every one of the countries and regions of the old continent. The cultural and social aspects of the activities promoted by the Foundation thus works in parallel with its particular interest in European society.

For more information please contact:

Miguel Ángel Martín Ramos | +32 2 736 59 50 | [miguel.martin@fundacionyuste.org](mailto:miguel.martin@fundacionyuste.org) | [www.fundacionyuste.es](http://www.fundacionyuste.es)



**Fundecyt - Fundación para el Desarrollo de la Ciencia y Tecnología en Extremadura (Foundation for the Development of Science and Technology in Extremadura) Badajoz, (Spain)**

Since its creation, the aim of Fundecyt has been to serve as a link between corporations, the university and society, establishing a dialogue and collaboration between them and thus contributing to improving its area of action, creating wealth and the integral development of the Autonomous Region of Extremadura.

For more information please contact:

Teresa Muñoz Durán | +34 924 014 600 | [teresa@fundecyt.es](mailto:teresa@fundecyt.es) | [www.fundecyt.es](http://www.fundecyt.es)



**Seniors Studies Institute, University of Strathclyde, Glasgow (Scotland, UK)**

The Senior Studies Institute (SSI) is part of the University of Strathclyde's Centre for Lifelong Learning, and provides an extensive range of educational opportunities aimed at older adults. The development of the Institute has played an important part in the University of Strathclyde's mission to advance a knowledge society by providing high-quality education opportunities to all students, regardless of background, inspiring them to develop to the full their abilities.

For more information please contact:

Maureen Marley | +44 141 548 4388 | [maureen.marley@strath.ac.uk](mailto:maureen.marley@strath.ac.uk) | [www.strath.ac.uk/cll/](http://www.strath.ac.uk/cll/)

## Chronology of activities in the InCreaSe-partnership

Kick off Meeting Remscheid, Germany: 9–10 October 2008

### **Activities:**

Internal partner meeting: Definition of objectives, tasks and detailed work-programme of the partnership

Intergenerational Creativity – Brussels, 10-12 February 2009

### **Activities:**

Intergenerational theatre workshop with partners and learners: "Improvising from personal memories" with Nathalie Basin (director of the intergenerational theatre project "*Pilule, valise et chapeaux*" ("Pill, bag and hats")). Meeting with the actors (seniors and pupils).

Round table about "Creativity, older people and intergenerational dialogue" with political representatives of French Community of Belgium  
6 x 6 speed sessions with short presentations of diverse cultural projects in Belgium with an intergenerational approach  
3 alternative workshops: drama workshop about roletaking with Candy Saulnier / workshop about community work in a rural area / workshop on action painting by Miroir Vagabond

"Caring for the Arts" (Pflegestufe: Kunst) – Cologne, 27 April 2009

An international symposium on the role of arts and culture in elder care and social work organised by Institut für Bildung und Kultur, Remscheid.

Keyword in Museums – Vienna, Austria: 3-5 June 2009

### **Activities:**

Workshop about keyword approach and activities for seniors in Museum Sammlung Essl, Kloster Neuburg  
Round table about Austrian activities in the field of "Seniors in cultural activities" and international relations  
"I spy with my eye": Workshop about intergenerational project of the primary school Stiftgasse, the Museum Moderner Kunst Stiftung Ludwig Wien (MUMOK) and the Secession, and older people

Community Art and Seniors – Rotterdam, The Netherlands: 17-20 September 2009

**Activities:**

Meeting with Euro+ Songfestival: Process and presentation, intergenerational and cultural music in Rotterdam and Community Theatre Rotterdam: seniors and community theatre  
Meeting with representatives of Social and Cultural Affairs on policy and strategies working with older citizens  
Arts work in LEEUWENHOEK Humanitasm, a home for seniors with diverse cultural background in Rotterdam city  
THE END OF THE ROAD: Meeting the Young@Heart Chorus from the US and singalong with the choir in Rotterdamse Schouwburg

Older People, Volunteering and Traditional Arts – Lousada, Portugal: 7-9 October 2009

**Activities:**

Hands-on activities for partners and learners: Handicraft workshop, Portuguese traditional cooking workshop, traditional games. Historical routes and how to involve older volunteers as guides

Guidelines for Working with Older People in the Arts – Budapest, Hungary: 30 November-1 December 2009

**Activities:**

Interim Evaluation and Planning of the “InCreaSe-Guide”

Volunteering, Learning and the Arts – Glasgow, United Kingdom: 26-28 January 2010

**Activities:**

Voices of Older People: Living and Learning in Later Life  
Heritage Tour guided by volunteers  
SPIN Burns supper organised by volunteers  
Visit of arts classes organised by Senior Studies Institute  
Education programmes of Scottish Ballet / Workshop with “Regenerate 50+ Dance Group”

Gallery Education, Community Education of Visual Art – Wolfenbüttel, Germany: 3–5 March 2010

**Activities:**

Community arts education and seniors in Kunstmuseum Wolfsburg  
Ghostwalk – Spirits of Memory: Art gallery education programme at Kunstverein Langenhagen  
Demographic change: structural aspects and initiatives in Lower Saxony, Germany. Presentation of programmes for seniors at the Academy of Art Braunschweig, art projects for seniors and intergenerational groups in community centres and at art schools.

Older People, New Media and the Arts – Badajoz, Spain: 26-28 May 2010

**Activities:**

Senior Programme at the University of Extremadura and get-together with the Senior University Choir  
New Knowledge Center of the Association for Adult Education  
Initiatives on Active Ageing and the Arts in Extremadura: SeniorLab project, senior sports, computer association of senior volunteers.



## Evaluation form of InCreaSe- Partnership

1. Name of Reporter and Country

2. Place and Date of Meeting

3. Activities: Give a short description of the activities including title and venue

a.

b.

c.

4. Detailed evaluation of activities experienced

**Activity** : Was this activity particularly innovative? Give your answer in one sentence only...

The activity methods used were appropriate for older learners

Please tick ✓

Strongly agree

agree

Not sure

disagree

The activity included an intergenerational element		Please tick ✓	
Strongly agree <input type="radio"/>	agree <input type="radio"/>	Not sure <input type="radio"/>	disagree <input type="radio"/>
The activity was suitable for a range of learning abilities		Please tick ✓	
Strongly agree <input type="radio"/>	agree <input type="radio"/>	Not sure <input type="radio"/>	disagree <input type="radio"/>
The learners were fully involved in the activity		Please tick ✓	
Strongly agree <input type="radio"/>	agree <input type="radio"/>	Not sure <input type="radio"/>	disagree <input type="radio"/>
The activity has sustainability		Please tick ✓	
Strongly agree <input type="radio"/>	agree <input type="radio"/>	Not sure <input type="radio"/>	disagree <input type="radio"/>

The activity has the potential to encourage self-learning		Please tick ✓	
Strongly agree <input type="radio"/>	agree <input type="radio"/>	Not sure <input type="radio"/>	disagree <input type="radio"/>
The activity could be used in my organisation/country		Please tick ✓	
Strongly agree <input type="radio"/>	agree <input type="radio"/>	Not sure <input type="radio"/>	disagree <input type="radio"/>
The activity could reach out to new participants/audiences		Please tick ✓	
Strongly agree <input type="radio"/>	agree <input type="radio"/>	Not sure <input type="radio"/>	disagree <input type="radio"/>

5. Comments:

6. Important contacts during the meeting: (name, telephone, email address)

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