



THE MIX@GES EXPERIENCE

HOW TO PROMOTE INTERGENERATIONAL BONDING
THROUGH CREATIVE DIGITAL MEDIA

Almuth Fricke, Maureen Marley, Alice Morton, Julia Thomé

**T H E M I
X @ G E S
E X P E R
I E N C E**

IMPRINT

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T H E M I
X @ G E S
P R O J E
C T



THE MIX@GES PROJECT EXPLORING UNCHARTED TERRITORIES

Projects fostering intergenerational bonding and dialogue are increasingly in demand; family structures are changing; more and more children and young people are growing up far away from their grandparents and an increasing proportion of the population grows old without having children and grandchildren. Apart from family life there are few points of encounter between young and old in daily life routines. The need to organise engagements between the generations is on the increase because solidarity between the generations is crucial for an equitable society for all ages.

"mix@ges - Intergenerational Bonding via Creative New Media," explored in five European countries how the artistic use of digital media can bring together both young and old. The European project invited adolescents and older people to jointly discover the broad range of creative and artistic possibilities our contemporary digital world has to offer. The Grundtvig multilateral project, funded by the European Union within the Lifelong Learning Programme, ran from 2011 to 2013 and involved a consortium of partners from Scotland, Germany, Austria, Slovenia and Belgium. In their respective countries, the partners implemented creative new media workshops in collaboration with national organisations such as museums, schools, youth or seniors' associations. The workshops took place in attractive cultural, educational or social settings and were guided by professional artists, media trainers and art educators. In each country three intergenerational workshops have involved the creation of artistic media products including iPod movies, audio guides for a museum, art blogs, Tagtool performances, digital music and photography.

“Why are we always talking about differences? We should rather be talking about similarities.”

Young mix@ges participant

THE MIX@GES PHILOSOPHY

In general, the ideas behind intergenerational project work endeavour to bring together young and old to establish new relationships across the age groups, to reassess the participants' view of the other generation and to help them recognise differences and, in particular, similarities. Older people often wish to keep in touch with younger people to

transfer their own experiences and to keep up with a quick changing world. Young people value the wealth of experience and knowledge of the older generation and are keen on learning about past times.

However, bringing together different age groups is not enough to create a successful intergenerational dialogue. The content, the activities and the methods employed when very different groups are brought together, need to appeal to and cater for both generations. mix@ges aimed to provide new spaces for such creative exchanges between the generations by exploring innovative approaches and methods of digital media arts. The goal was to develop and deliver some inspirational and attractive tools to be used by cultural and community organisations when stimulating intergenerational dialogue. The project endeavoured to bridge both the generational gap as well as the digital divide.

Artistic projects seem to be well-suited for this purpose. The non-formal learning environment provides opportunities for every participant, regardless of his or her formal educational background, to bring and share individual skills and personal experiences. Creative activity tends to take place on both an emotional and personal level and is very enjoyable. It gives the opportunity for a meaningful activity leading to a tangible outcome that can be jointly and proudly presented. Therefore, successful intergenerational collaborations in the arts prove to be perceived as rewarding and interesting by all participants.

The mix@ges workshops focused on the arts and the exploration of creativity and not on imparting media competences. However, participants acquired media skills incidentally and in a very playful and joyful manner. Digital media were employed in two different ways: on the one hand, digital equipment commonly used in everyday life, even by the older generation, such as cell phones or iPods were transformed into artistic tools: the camera of the cell phone was used to create photo art, the iPods to shoot short films. These workshops were mainly implemented in community settings dealing with cultural topics, such as architecture. On the other hand, some workshops that took place in arts and cultural settings employed digital technologies that were new for both generations. These workshops offered good opportunities to share learning on equal terms and to jointly approach the arts in totally new ways.

All mix@ges workshops were based on the principle of all participating generations benefiting and having fun by exploring new ways of self-expression, discovering the potential and opportunities of digital media and learning about the arts.

The workshops were not about family-based learning between grandparents and grandchildren, but about real intergenerational activities of two very different age groups. The size of the groups depended on the framework requirements offered by the cooperating institutions and their facilitators. The workshops were based on structured programmes

and involved professional media artists and/or media trainers depending on the setting and art form chosen.

mix@ges wanted both generations to take part in the workshops in a participatory way on an equal level. Participants were therefore fully involved in the development of the creative products and in shaping the programme together under the guidance of the facilitators. The workshops were about enjoying creative self-expression and intergenerational exchange and not about teaching or helping. The workshops connected across and within the generations.

The workshops empowered the generations to discover their strengths; the approach was always asset based and not deficit based. Resources, experiences, biographies and talents that participants brought to the workshop were welcomed and respected by all facilitators.

THE MIX@GES PARTNERS

The project was carried out by five partners of very different scope who brought a wide range of expertise to the project. The University of Strathclyde's Centre for Lifelong Learning provides an extensive range of educational opportunities aimed at older adults and is the base for the Scottish Centre for Intergenerational Practice. The Centre has grown to become a centre of excellence for the provision of lifelong learning for older people, with more than 4,000 students each year. They brought a wealth of experience and knowledge of generations working and learning together to the project. The German Institute for Arts Education (IBK) runs the Centre of Competence for Arts Education in Later Life, which is strongly linked to the key stakeholder networks of older people and arts education at national and European level. IBK is experienced in different arts educational processes involving older people and in intergenerational contexts and founded with age-culture.net a European network for ageing and culture. Furthermore, it has implemented since the 1990s several projects in the creative use of new media. KulturKontakt Austria (KKA) is a European centre of competence and resources whose core areas of activity are cultural education in Austrian schools, international educational cooperation, and international residency programmes for artists from abroad. The Service Centre for International Mobility Programmes implements activities in the context of the initiative "weltweit unterrichten" (Teaching Worldwide) of the Austrian Federal Ministry for Education, the Arts and Culture. The non-profit organisation Entr'âges in Brussels has been supporting intergenerational practice and solidarity since 1990 and is part of a large network of key stakeholders in intergenerational work in Belgium. ZDUS, the Slovene Federation of pensioners' associations, is a membership organisation of older people. ZDUS contributes to this project through its widespread network of 'end-users' and its long experience in the organisation of cultural events, seminars and workshops.



All partners took responsibility for background research, conception and organisation of three creative new media workshops in their countries and carried out dissemination at national level. Furthermore, the partners had responsibility for those work packages which reflect their key competences. SCIP studied the needs and level of expertise of different generations in the project and led the evaluation. IBK led the development of the methodological guidelines and established, together with SCIP the evaluation guidelines and the questionnaires for the mix@ges workshops which led to the present publication. KKA organised the International Exchange Meeting for all involved project participants and partners that took place between the 8 and 11 November 2012, in Vienna. Entr'Âges was in charge of the design, set up and maintenance of the project's corporate design and website. ZDUS's role in the mix@ges project was to lead the dissemination activities of the project and to organise and implement the "mix@ges Encounter with Generations, the Arts and the Media", the closing event of the project that took place in Ljubljana on 16th May 2013.

THE MIX@GES PARTICIPANTS AND BENEFICIARIES

The involved learners experienced the opportunity of self-expression through creativity while improving their media literacy. They took part in a multidimensional learning experience - younger and older workshop participants learned together and shared exciting new learning experiences. They learned from each other - the non-formal cultural setting helped older people to overcome their fears of digital media and opened up to them access to technology in a meaningful way. The younger participants supported them in this. The younger learners benefited from the lifetime experience and wealth of knowledge of their older peers. All learners gained a better understanding of the concerns and needs of the other generation and enabled them to review their images of young or old age. They also learned about each other.

Engaging with intergenerational groups transforms places of non-formal education into lifelong learning settings. For the involved co-operating organisations (cultural institutions, schools, senior organisations) and their facilitators, the mix@ges workshops provided an opportunity for new ways of learning and acquiring e-media competences which they can integrate into their future work with intergenerational groups. They were encouraged to shape innovative intergenerational programmes. The project helped them to confidently approach the different target groups and to better market their intergenerational programmes. Through the project they built a network of media artists, cultural institutions, youth and senior facilitators at national and international level that they can include in future intergenerational activities.

To the facilitators, art and media educators and media artists the project delivered

innovative approaches to implement intergenerational activities in cultural settings. It helped them to explore new ways of non-formal learning. They learned how to stimulate creative media competency through their experience of working with and teaching intergenerational groups and in an exchange of their work at the international exchange workshop.

EXPLORING UNCHARTED TERRITORIES

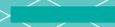
The project illustrated many ways to tap into the potential of older people and share their experience and social skills as well as recognising and learning about the skills and insights of younger people.

By combining generations, the arts and digital media, the mix@ges project entered new territory. At the start of the project we did not know what shape and dynamic the project would take, who the appropriate facilitators and artists were and which digital techniques really suited for the project's purpose. We are overwhelmed by the wealth of experiences, high quality artistic results, unexpected talents and terrific enjoyment mix@ges provided us with. This fills us with pride and gratefulness. Thank you to all co-operating partners for organising and facilitating the workshops, bringing their expertise and creativity and helping the mix@ges idea to become reality.

With our manual we wish to share this plethora of experiences. The reader will find both detailed descriptions on how the mix@ges workshops proceeded and our findings and lessons learned around eight inspirational themes. Useful information about partners, links and references complete our manual.

We hope the manual will be stimulating, inspiring and helpful for you when exploring and implementing creative intergenerational activities.

**T H E M I
X @ G E S
W O R K S
H O P S**



THE MIX@GES WORKSHOPS INTERGENERATIONAL MEDIA ARTS IN CULTURAL INSTITUTIONS

Tagtool Performances

07 - 10 MAY 2012,
LEHMBRUCKMUSEUM DUISBURG GERMANY

TAGGING SCULPTURES

Demographic change is noticeable in all cultural realms and audiences are changing significantly. This impacts on the work of museum educators who need to cope with the challenge of involving new audiences. As the first German museum the LehmbruckMuseum has been offering, next to their regular arts educational activities for children and young people, special programmes for people with dementia since 2007. As a new area of development the museum now wants to explore intergenerational practice. However, it is quite challenging to tailor programmes that are appealing to both generations.

The museum chose Tagtool, a live performance instrument for drawing and animation. It is a vibrant new art form that promises to be new and attractive for both generations. The Tagtool is operated collaboratively by an artist drawing pictures and an animator adding movement to the artwork with a gamepad. The artwork is simultaneously projected on a screen.

COOPERATING INSTITUTION

The workshop was facilitated by LehmbruckMuseum in Duisburg and the deputy head of department for art education Sybille Kastner and freelancer Teresa Grünhage. Well known throughout Europe for its outstanding collection of modern international sculpture commencing with the life work of Wilhelm Lehmbruck, the museum offers an unusual combination of exceptional architecture placed in a sculpture park, as well as sculpture sited within the urban environs.

INVOLVED ARTISTS

Andreas Dzialocha musician, programmer, and composer

Roman Hagenbrock audio visual artists

<http://berlin.tagtool.org/>

WORKSHOP PARTICIPANTS

6 young people aged 15 to 17 and 4 persons over 60.

TECHNICAL EQUIPMENT

2 Laptops, 2 Tagtool consoles, 2 drawing pads, 2 digital projectors, 2 video game pads, projection screens made of canvas, loud speakers

HOW THE PROJECT OPERATED

In the 4 day workshop older and younger participants were introduced to the Tagtool and learned how to use it. The participants created performative and narrative projections with the Tagtool that connects a drawing pad, a modified game console, a computer and a projector. The Tagtool sessions were projected on selected sculptures and the architecture of the museum. After warm-up and getting-to-know activities and a short introduction to the technical aspects of the Tagtool the participants learned how to use and handle the technique during hands-on exercises and through free experimentation.

Starters

- × Expression of the participants', artists' and educators' expectations (to be repeated at the beginning of each workshop day)
- × Technical introduction to the Tagtool and its historical background

Exercises

- × "Tagtool and reminiscence via photographs": All participants bring along a personal photo. These photos are the starting point for the creative work and are used to stimulate a sharing of biographical experiences. The photos are projected on a screen. The owner of the photo describes the displayed situation and the reason why s/he has chosen the picture. Two workshop participants create a Tagtool performance using the picture.
 - × "Tagtool and music": The Tagtool sets include a sound system with loud speakers. The participants experiment freely with the Tagtool, harmonising the animated drawing to a piece of music.
 - × "Tagtool and storytelling" (group work): Each group gets a set of cards with different words. The groups develop a short story out of these key words and use the Tagtool to illustrate and animate the story.
 - × "Tagtool and live performance": Participants are moving, dancing or acting in front of an empty screen while two "Tagtool artists" animate and colour the performance.
- Free experimentation: The participants use the Tagtool to experiment freely (using diverse additional materials provided by the visitors' atelier)

OUTCOMES

- × Presentation of Tagtool performances at the plastikBAR, a regular museum event every Thursday evening (10 May 2012)
- × Facilitation of a Tagtool workshop during the mix@ges International Exchange Meeting in Vienna (09 November 2012)
- × Tagtool performance at the opening of the conference “It takes two to tango – Arts education in intergenerational dialogue” (05 December 2012)

BENEFITS AND CHALLENGES

The participants brought their own expectations to the workshop. While the young participants expected to ‘meet new people’ or ‘to gain new experiences’, the older participants were ‘curious about new media’, wanted to ‘reduce their fear of the computer’ and most importantly wished to ‘do something together with young people’. Both generations shared a mutual curiosity and a desire to spend a meaningful and enjoyable time together.

- × The innovative approach created the opportunity to share learning on equal terms and work collaboratively. Both generations were eager for new knowledge in equal measure.
- × As the Tagtool was new to both generations, the workshop could focus on the learning of new skills rather than on differences in age or media competences.
- × The workshop provided both generations with opportunities for exchange and conversation during structured, thematic exercises and during the coffee breaks. The liveliest exchanges took place when the group work was topic or biography based. The less structured experimental exercises were less intergenerational.
- × The facilitators and artists learned that the preferred way of learning, whether guided or experimental, was individual but not age specific.
- × When learning paces of both age groups differ, the workshop facilitators need to address this issue and responded to the participants’ suggestions and ideas.
- × Recruiting participants for an intergenerational project that uses a very new Media Art form is a major challenge.
- × Tagtool requires specific technical resources that can’t be purchased in regular shops but can be ordered via websites. The acquisition of the technical gear requires time, financial resources and knowledge.

“Digital Media are at the moment the symbol for the gap of the generations.

When both generations acquire skills in this field, this is not only a symbolic reduction of barriers, but both generations can have fun together and benefit from their extended technical skills and their social contacts.”

A facilitator



FUTURE ACTIVITIES

After the workshop the group expressed the desire to establish a regular Tagtool group. The contacts between the generations have turned out to be sustainable and participants attended follow-up activities.

The mix@ges experience motivated The Department for Art Education at LehmbruckMuseum Duisburg to develop further intergenerational programmes. The project provided them with a valuable basis for future intergenerational activities and helped them to shape the educational programme for the intergenerational exhibition “Hey Alter...” from December 2012 to February 2013 in the museum. In the framework of this exhibition two follow-up Tagtool workshops took place. The mix@ges experience helped the museum to attract audiences for this exhibition and to recruit participants for the framing of educational activities.

“It was fun and inspiring and I otherwise don't have such a nice possibility to get in contact with people from another generation.”

A learner

“It was really a new, interesting and extremely positive experience!”

A learner

**Further information
on partners and artists**

LehmbruckMuseum Duisburg Germany

Sybille Kastner

sybille.kastner@lehmbruckmuseum.de

www.lehmbruckmuseum.de

**Real Time
Video Mixing
And
Composing**

**ABSTRACT
LIGHTS
VISUELLE
TANGENTEN**

15 - 18 OCTOBER 2012, MUMOK - MUSEUM MODERNER
KUNST STIFTUNG LUDWIG, VIENNA, AUSTRIA

During the workshop “Abstract Lights”, young and older participants created real time visuals using the software Modul8. Modul8 is designed as an ideal tool for veejaying, contemporary art, live performances, and theatre and video productions, as modifications in the visual compositions can be made immediately during the performance. The workshop took place during the exhibition “Lights” with works by artist Dan Flavin at mumok. — Guided by visual artist Eva Fischer the participants took photographs in the exhibition and transformed them into real time visual compositions.

COOPERATING INSTITUTION

The workshop was facilitated at the mumok – Museum Moderner Kunst Stiftung Ludwig in Vienna with its art educators Astrid Frieser and Christine Schelle. The mumok, founded in 1962, is the largest museum for art since modernism in Central Europe. It owns a collection of international art of the twentieth century of more than 9.500 works. These are situated on a spectrum that runs from the climax of classical modernism (Cubism, Futurism and Surrealism) through major art trends of the 1960s and 1970s (Pop Art, Fluxus, Nouveau Réalisme, Minimal Art, Conceptual Art and Viennese Actionism) to current positions. Major art works include examples from Andy Warhol, Pablo Picasso, Gerhard Richter, Jasper Johns and Roy Lichtenstein.

The mumok looks back on several years of experience with intergenerational work with primary school children and older participants in the programme “I spy with my eye ...” and has a long tradition of collaborating with (media) artists in its cultural education programmes.

INVOLVED ARTIST

Eva Fischer visual artist (artist name e:v/a), <http://www.creativespace.at/fischer>

WORKSHOP PARTICIPANTS

9 students from the secondary academic school Döblinger Gymnasium, Vienna, Austria (aged 14 to 18 years) worked with a group of 5 older persons who are already connected to the museum.

TECHNICAL EQUIPMENT

Laptop with programme Modul8, digital photo cameras, digital projector

HOW THE PROJECT OPERATED

Workshop activities

- × Introduction to the Modul8 software and its functions
- × Exploration of the Dan Flavin exhibition in small mixed intergenerational groups by taking pictures
- × Free experimentation with the visual material
- × Presentation at the end of the workshop

OUTCOMES

- × 6 intergenerational visuals
- × Presentation of the visuals at the end of the workshop
- × Presentation during the mix@ges International Exchange Meeting in Vienna
- × On-line on <https://vimeo.com/user10073104/videos>
- × On-line on the school's website

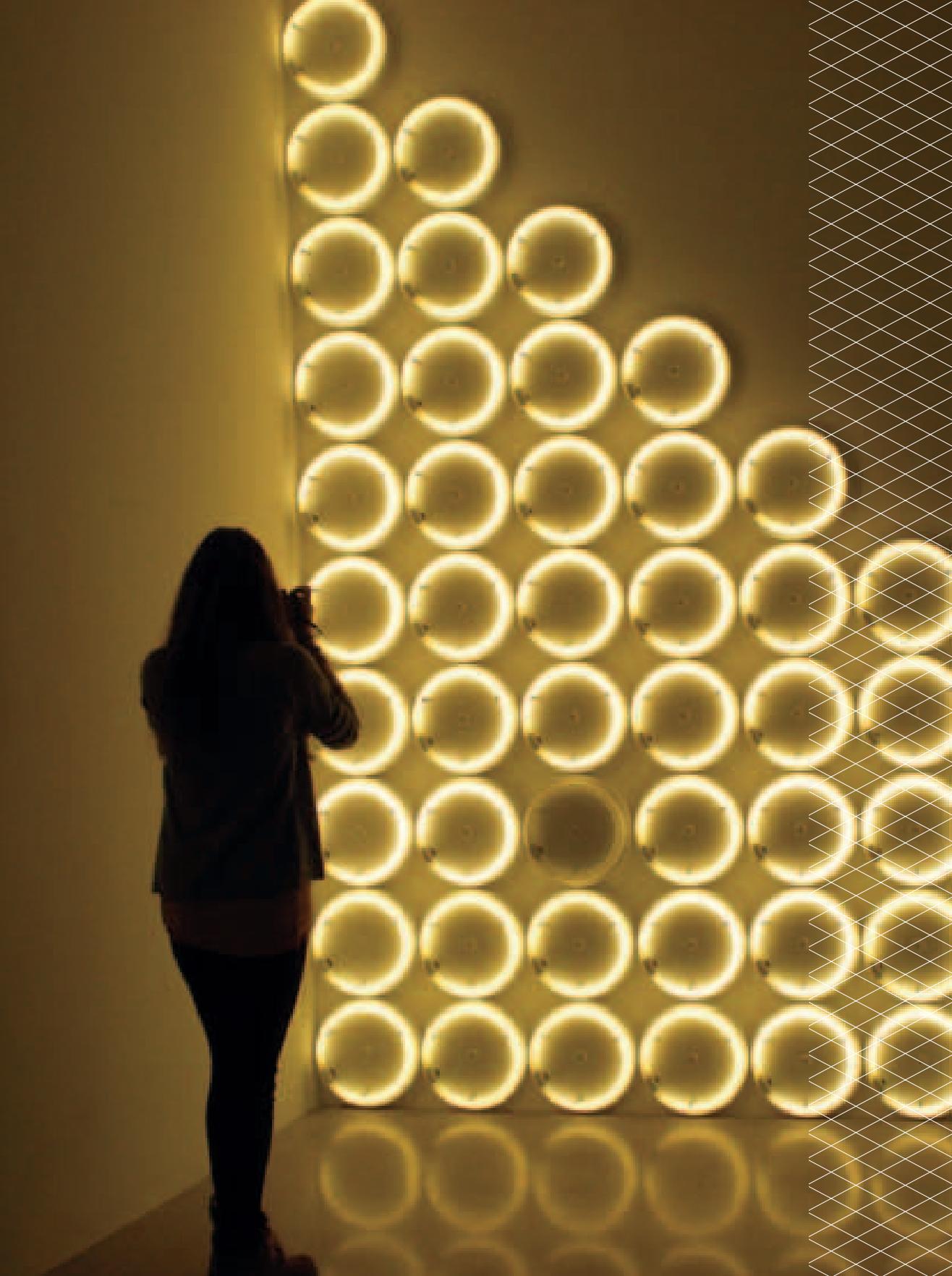
BENEFITS AND CHALLENGES

Pre-experiences and expectations

- × The software Modul8 was new to all participants. This was a good basis for intergenerational bonding with new media.
- × Nearly all participants had experience in taking photos with digital cameras which enabled a good start for the intergenerational group work.
- × The young participants, experienced in stop-motion-filming, were particularly interested in the process of the creation of visuals. The older participants decided to take part mainly because of their interest in intergenerational working, partly because of the artistic media device.

WAYS OF LEARNING

- × The best way to learn how to create Modul8 visuals is to experiment. A few attempts lead to an attractive result which is a big advantage if time is short.
- × The focus of the project was rather on the acquisition of a media-based artistic approach than on the intergenerational aspect.
- × The technical handling of the software was mostly done by the young participants while



the older participants acted like directors.

- × The working pace of the young participants was faster than of the older participants.
- × The older participants with previous ICT knowledge were able to use the Modul8 more intensively than those with less previous knowledge.
- × The participants appreciated the open learning context and used the reserved time for free experimentation to different extents.
- × Due to a certain time pressure in the end of the workshop the older participants left it to the younger participants to finalise the visuals.

CHALLENGES

The provision of the high level technical equipment (software Modul8, digital cameras, laptops and a digital projector) is time consuming for facilitators.

FUTURE ACTIVITIES

The mix@ges experiences motivated the involved school to plan further art projects using the Modul8 software. The older participants expressed their interest in doing a more in-depth artistic workshop at the mumok using Modul8.

“I liked the work very much and I enjoyed the videos the participants made.”

A facilitator

“Digital media particularly suit intergenerational workshops if both age groups can learn new elements.”

A facilitator

Further information on partners and artists
[mumok - Museum moderner Kunst Stiftung Ludwig in Vienna](#)
[Astrid Frieser](#)
astrid.frieser@mumok.at
[Christine Schelle](#)
christine.schelle@mumok.at
www.mumok.at

Media collages

2 OCTOBER - 5 DECEMBER 2012, MUSEUM DER MODERNE MÖNCHSBERG AND THE ART-ORG ST. URSULA, SALZBURG, AUSTRIA

CHANCE ARRANGEMENTS

This workshop was inspired by the exhibition “John Cage and ...” at the MdM Museum der Moderne Mönchsberg, Salzburg and the artist’s idea of breaking up any borders between art and life.

- Young and older participants used personal artifacts to reflect on how the significance of an artifact changes, through different viewers and through different points of view. The participants constantly rearranged their artefacts and documented this process with different media devices. The composition of the working teams, the selection of the objects and the “test arrangements” were arranged by chance. The emerging media based sequences were assembled in a video collage.

COOPERATING INSTITUTION

The workshop was facilitated by Museum der Moderne (MdM) in Salzburg and its department of cultural education. The museum has its own comprehensive collection and presents large-scale temporary exhibitions of international contemporary art. In 2013 the MdM celebrates its 30th anniversary. Since its foundation the museum has offered cultural education programmes and has one of the earliest institutionalised cultural education departments of Austria.

INVOLVED ARTIST

[Erik Hable](#) visual media artist

WORKSHOP PARTICIPANTS

12 students (aged 15 to 16 years) from the secondary academic school, compulsory optional subject music and arts education, worked with 4 older women (55 – 65 years old).

TECHNICAL EQUIPMENT

Mobile phones, digital cameras, tablet, sound recorder, PC. Video shareware application: Multimedia Tiler from Chaotic Software (<http://www.chaoticsoftware.com/ProductPages/MultimediaTiler.html>)

HOW THE PROJECT OPERATED

The four workshop days took place in two different venues: The MdM Museum der Moderne Mönchsberg and the ART-ORG St. Ursula. The workshop offered a broad range of activities:

Getting in contact

- × Making profiles of participants
- × Feedback

Technical and thematic introductions to

- × The aims and agenda of the workshop
- × The concept of arranged objects and examples from art history (Jason Rhodes, Tony Cragg, Thomas Hirschhorn)

Exploring the exhibition

- × Guided tour through the exhibition “John Cage and ...” at the MdM Museum der Moderne Mönchsberg with art educator Martina Berger-Klingler
- × Unguided exploration of the exhibition by the participants followed by a presentation of selected art works to each other
- × Choice and documentation of art works from the exhibition by the participants

Group activities

- × Personal belongings brought by all participants were documented in sound, video, photographs, text, performances and drawings. These documentations were arranged, rearranged and documented in randomized arrangements using dice.
- × Random media collage of the documentations with “Multimedia Tiler”, a computer application which assembles media files to a mosaic shown at once on the screen.

“Anyone can do intergenerational art projects who doesn't have fear of the unknown and likes to openly step up to others.”

A facilitator

OUTCOMES

- × Media collages
- × Presentation during the school's open day on 06 December 2012
- × Presentation during the exhibition “Auf Augenhöhe” in spring 2013 which celebrates the 30th anniversary of cultural education at the MdM

“People of a different generation think in a completely different way, have different ideas which I find very interesting.”

A learner

BENEFITS AND CHALLENGES

- × The shift of working places and group formations led to very different results.

**Production
of an audio
guide for
an art
exhibition**

**LISTENING TO
MODERN ART**

22 – 24 OCTOBER 2012 IN MUSEUM VILLA STUCK, MUNICH,
GERMANY

On the occasion of the exhibition of the art collection of Gunter Sachs in the Museum Villa Stuck, the students of the Montessori School “an der Balanstraße” produced an audio guide together with older people from the “Werkstatt der Generationen”. The audio guides describe five artworks of the exhibition. The young and older participants produced a clip for each artwork including image description, own comments and background information using the communication style of social networks. The clips were edited by the participants with the support of professional media trainers. The audio guides were available to the museum’s visitors at the box office during the exhibition.

COOPERATING INSTITUTIONS

jff – Institute for Media Research and Media Education Munich

The JFF promotes media literacy amongst adolescents through active media work and develops media educational concepts for all fields of education. JFF is experienced in intergenerational practice. Their project “Generationen im Dialog” was awarded the Evens Prize for Media Education in 2011. Media trainers: Thomas Kupser, Elisabeth Jäcklein-Kreis, Philipp Rauss
www.jff.de/generationen

Villa Stuck Munich, Department of Art Education

The Villa Stuck, built in 1898 and established as a museum in 1992, is a museum and historic house devoted to the life and work of the painter Franz von Stuck (1863-1928), a German symbolist painter. Furthermore the museum shows exhibitions of Modern and Contemporary Art. From October 2012 to February 2013 the museum presented the art collection of the German industrialist and photographer Gunter Sachs.

Art educator: Anne Marr
www.villastuck.de

Montessori School an der Balanstraße / Werkstatt der Generationen Munich

The school is a primary and secondary school for Montessori education. “Werkstatt der Generationen” (Intergenerational Workshop) is an integral part of the school to foster intergenerational bonding and dialogue.

Facilitator: Anke Könemann
www.montessori-muenchen.de



WORKSHOP PARTICIPANTS

9 students from the Montessori school aged 15 to 16 and 10 older participants from “Werkstatt der Generationen”

TECHNICAL EQUIPMENT

Recording equipment; microphones; headphones; editing software and a laptop.

HOW THE PROJECT OPERATED

The workshop aimed to create an intergenerational audio guide for the exhibition of the art collection of Gunter Sachs. Gunter Sachs was a multi-millionaire German playboy, scion of the Opel motor dynasty, European bobsleigh champion of 1958 and the third husband of Brigitte Bardot. He was also a patron of the arts and a well-known documentary filmmaker and photographer. His art collection is a truly unique art-historical legacy. The participants’ expectations were to have fun during a good and open collaboration. They expressed the wish to experience the art, to learn something new and to create a good product.

WORKSHOP ACTIVITIES

Warm-up and feedback

- × Expression of the participants' and educators' expectations (to be repeated in the beginning of each workshop day) and the aims of the workshop
- × Feedback talks at the end of each workshop day

Getting familiar with the art exhibition

- × Visit of the exhibition in groups
- × Guided tour with the director:
- × Developing a concept of the audio guide
- × Collecting information for the audio guide in the exhibition, the internet and through the experts
- × Group discussions about selection of art works and content of each audio file
- × Collection of ideas using the communication style of Facebook

Production of the audio guide and the accompanying media

- × Technical introduction (Recording and Editing Software)
- × Recording of the audio files (including interviews with the curator and director)
- × Production of visuals for the iPod
- × Production of a leaflet with information about the audio guide

OUTCOMES

- × An audio guide which has been distributed at the box office during the exhibition
- × An accompanying leaflet with information on the workshop and content of the audio guide
- × A public presentation at the museum on 24 October 2012
- × A public presentation at the Conference "Generationenbrücke" in Munich on 28 November 2012

BENEFITS AND CHALLENGES

The young and older participants of this workshop are familiar with intergenerational learning because the "Werkstatt der Generationen" is a regular part of the school. Intergenerational activities are part of the curriculum. However, the content of the workshop was new to both generations.

- × Both generations had a lot of fun producing the audio guides.

"The concept worked well. The results are part of the exhibition and will be recognized by the audience. There were a lot of "brain activities."

A facilitator

"It was wild, there was a lot of commitment in the work. Everybody wanted the best. That's collaboration."

A learner

"The workshop took a great development: From 'creative chaos' to good results."

A facilitator

- × Older people were experts in the topic of the exhibition (Gunter Sachs) and provided the younger participants with information about it.
- × Younger people were experts in the communication style of Facebook and helped older participants to use the method for the collection of ideas.
- × Within the intergenerational work groups, the participants organized themselves and did not depend on the support of the facilitators (besides technical support).
- × Discussions about the art works created controversy within intergenerational groups due to the emotionality of the topic.
- × The groups were able to solve intergenerational conflicts by themselves: The facilitators only reminded the participants to speak and listen to each other.
- × The presentation of the audio guide at the end of the workshop provided the opportunity to present the outcome with pride to parents, class mates, teachers and other interested persons.
- × The technical equipment needs to be very well prepared. Delays due to technical problems create frustration during a creative process.

FUTURE ACTIVITIES

The mix@ges experience motivated the museum Villa Stuck Munich to develop an intergenerational workshop in cooperation with the Ludwig-Maximilians-Universität Munich (Department of Art History) during the art exhibition RICOCHET #6. Martin Brand from 26 April to 7 July 2013. Further intergenerational activities will follow.

Further information on partners and artists
JFF - Institut für Medienpädagogik in Forschung und Praxis
Munich, Germany
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**Digital music
recordings
and creation
of a Wiki**

**MIX@GES
MUSICIANS
TRANSITIONS AND
TRANSMISSIONS**

25 – 29 JUNE 2012, ROYAL CONSERVATOIRE OF
SCOTLAND, GLASGOW, UK

During this exciting musical media workshop, the group of young and older musicians developed and performed a repertoire of 11 traditional Scottish melodies and songs. The mix@ges musicians made music together and recorded the repertoire with camcorders and digital cameras. The participants created a wiki, which is a space on the Web where you can share work and ideas, pictures and videos etc. and uploaded the recorded musical arrangements and excerpts there.

COOPERATING INSTITUTION

The venue for the workshop was the Royal Conservatoire of Scotland (RCS) under the direction of Mary Troup. As well as Music and Drama, undergraduate courses in Digital Film & Television, Technical Production Arts and most recently Musical Theatre and Modern Ballet are among degrees the Conservatoire has to offer. The Conservatoire has a range of facilities, including performance spaces, practice rooms and several professional recording studios. Alan Cumming; David Tennant (Doctor Who) and James McAvoy are all alumni.

INVOLVED ARTIST

Mary Troup Community Music Initiative Coordinator

WORKSHOP PARTICIPANTS

This musical media workshop was a learning partnership between three younger students from the Royal Conservatoire of Scotland, Community Music Initiatives (19+ years) and four older members of the Learning in Later Life Traditional Music Club at the Centre for Lifelong Learning (between 60 and 70 years old).

TECHNICAL EQUIPMENT

Wikispaces, ZOOM Digital recorder, Kodak Playsport camcorder, Digital camera, YouTube, SoundCloud, SMARTBoard, Recording Studio

HOW THE PROJECT OPERATED

A shared passion for music, composition and performance provided the starting point for the theme of this workshop. Motivated by an enthusiastic media trainer, the participants



developed and performed musical arrangements, recorded them with camcorders and digital cameras and uploaded them to their wiki.

Workshop activities

Participation and social time

- × Introduction to the project aims and objectives
- × Selection of partners
- × Certificate ceremony at the end of the workshop

Introductions

- × Introduction to new media, camcorder, digital recorder, Sibelius – music, composition and notation software, the wiki and SoundCloud software led by media expert
- × Exploration of the wiki homepage

Group discussions

- × Collection of interests and possible topics
- × Exploration of ideas for composition / instruments
- × Meaning of the mix@ges logo
- × Insights and lessons learned from the workshop

Group activities

- × Development of musical compositions, recording, editing and upload to the wiki
- × Practical sessions to experiment with new media
- × Review of the results, followed by modifications
- × Visit to the recording studio to rehearse and record the repertoire

OUTCOMES

- × A Wiki with texts, video and sound files (<http://mixages-musicians.wikispaces.com/>)
- × Presentation of a practical workshop during the mix@ges International Exchange Meeting in Vienna

BENEFITS AND CHALLENGES

- × Mutual respect and encouragement created an enjoyable workshop setting for the group.
- × The workshop led to an animated exchange of skills and expertise.
- × The workshop provided opportunities to break down barriers, to share and discuss personal interests and skills, to promote a feeling of individual value and potential team work and to encourage intergenerational bonding.
 - × The workshop developed confidence and competency in use of wiki and new media and in their chosen composition.
 - × The experience of recording their own repertoire in the sound studio was a magic moment for the group.

FUTURE ACTIVITIES

The group is eager to make a CD of their repertoire and arrange a public performance of their music.

“The group worked well together with each person bringing a wealth of talents and gifts.”

A learner

“The 5-day project was intensive but very rewarding and all-too-short.”

A learner

Further information on partners and artists

The Royal Conservatoire of Scotland
Mary Troup
m.troup@rcs.ac.uk
www.rcs.ac.uk



**Creation of
performances
and an app**

**THE YOUNG.
THE OLD.
THE NAKED.
GENERATIONS
REUNITED
IN THE SPACE
OF ART**

30 OCTOBER - 21 NOVEMBER 2012,
LENTOS KUNSTMUSEUM, LINZ, AUSTRIA

At LENTOS Kunstmuseum a group of 12 young and older participants filmed performances and interviews, took photos, recorded audio files and wrote texts related to the exhibition The Naked Man. Thus they generated content for a web app to be downloaded and viewed by the museum's visitors on their mobile phones or tablets. The exhibition "The Naked Man" has more than 300 exhibits of art works from the 20th and 21st centuries depicting how man has been re-inventing himself since the last century. "The Naked Man", shows how he faces his nakedness with courage and doubts, with a joy in new ways of living and how self-confident female artists have conquered a motif that was for a long time forbidden to them.

COOPERATING INSTITUTION

The workshop was facilitated by the LENTOS Kunstmuseum in Linz, Austria and its art educators Dunja Schneider and Petra Hansche. The LENTOS Kunstmuseum Linz, which opened in 2003, is considered one of the most important museums of modern and contemporary art in Austria. Starting from the collection holdings, which focus on masterpieces of European painting from the first half of the 20th century and a rich collection of graphic art and high quality photography, LENTOS draws an arc from the classical historical art of the early 20th century to the most current art positions of today. The Collection consists of approximately 1700 works of painting, sculpture and object art and over 10,000 works on paper, including 1000 photographs.

INVOLVED ARTIST

[Amel Andeßner](#) performance and video artist

WORKSHOP PARTICIPANTS

6 students from the "HBLA für Gestaltung" (Secondary Vocational School for Decoration) between 14 and 21 and 6 older participants e.g. from the "Linzer Medienwerkstatt" and a community radio station for senior citizens called FRO.

TECHNICAL EQUIPMENT

PC, Samsung Tablets (provided with Wordpress, YouTube, an Open Source Program to cut movies and a mobile version of Photoshop), Digital Cameras, Laptops, Screens



HOW THE PROJECT OPERATED

Workshop activities included:

Getting in touch

- × Introduction of agenda and aims of the workshop
- × Games highlighting the generational and gender aspect of the workshop

Themes and technical insights

- × The Naked Body in Museums from a feminist perspective
- × Technical introduction to the handling and functions of the tablets PCs

Group activities in the exhibition

- × Imagining thoughts and statements for the persons portrayed in the art works of the exhibition. These were written on paper bubbles and posted next to the related art work (followed by a group discussion).
- × Discussion about gender stereotypes (What is male, what is female?)
- × Small performances about gender and age stereotypes
- × Production of videos, pictures and audio-files for the blog

“It was unbelievably exciting and inspiring to exchange experiences, opinions etc. with people from other generations.”
A learner

OUTCOMES

- × Web app and blog for the exhibition "The Naked Man" (<http://app.lentos.at/mixages>)
- × A public presentation of the app and the blog in the museum

BENEFITS AND CHALLENGES

The workshop's open design allowed space for the participants' individual access to art and their own creative acting. The exchange between the generations was really fruitful, as the positive participants' feedback proves.

- × Transparency about the aims and planned workshop activities is crucial for intergenerational art workshops due to very different expectations of the participants.

- × Time and space for icebreakers at the start is central to the success of intergenerational projects as they enable the participants to cooperate during the media work.

- × The chronological sequence of

1. Presenting the workshop theme,
2. Exploring the exhibition,
3. Working with new media

proved to be very supporting and fruitful.

- × Delicate topics (Nudity, gender) are not necessarily a taboo to the participants, nor is the use of new media.

- × The use of existing technical equipment in the museum is a plus for the implementation of the workshop and for the sustainability of intergenerational education in the museum.

- × The agenda of the workshop should not be too tight and the need for time should not be underestimated when intergenerational groups meet for the first time.

FUTURE ACTIVITIES

LENTOS will stay in contact with the workshop's participants and plans to offer similar intergenerational workshops whenever it matches with an exhibition's content.

"The different approaches and experiences were very enriching and inspiring."

A learner

"The workshop was a good possibility to reach out to older people in a quite unconventional way and to involve them as ambassadors for the museum."

A facilitator

Further information on partners and artists

**LENTOS Kunstmuseum
Linz, Austria**

Dunja Schneider

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www.lentos.at



THE MIX@GES WORKSHOPS OUR FAVOURITE ICEBREAKERS

Icebreakers were used in all mix@ges workshops as a joyful and active beginning of the workshop. They help to get the participants to know each other and to “break the ice” between them. Icebreakers have proven to be a good way of overcoming initial awkwardness and shyness of the participants in the beginning of the workshop.

SPIDER NET

- × Everyone stands or sits in a circle.
- × One person in the group holds a ball of wool.
- × The person who holds the ball of wool throws it to another person, while saying his name aloud.
- × The person who receives the ball throws it to a third person and says the first person's name and then his own.
- × The third person throws the ball to a fourth person and says the first person's name and the second person's name and then his own.
- × The fourth person throws the ball to a fifth person, etc.
- × As the game progresses, it becomes harder and harder to remember the names of everyone.
- × At the end of the game, a web of wool has been spun among the participants, representing the links that will bind them in the future.
- × This icebreaker works really well with intergenerational groups of 15-20 people.

Required equipment a ball of wool

INTERVIEWS

- × The group is divided into pairs which consist of one younger and one older person.
- × One person interviews their partner with the aim of presenting him/her to the group.
- × Possible questions: “What is your name?”; “Where do you come from?”; “Why are you taking part in this workshop?”; “Have you been involved in any other intergenerational workshops?”

- × After the first round of interviews, the roles are reversed.
- × When both interviews are complete, the pairs present each other to the group.
- × This icebreaker makes it easy for less confident individuals to become acquainted with the other members of the group.

Required equipment paper, pencils

MOOD BAROMETER

- × The facilitator puts a long piece of string on the wall.
- × At one end of the string there is a plus sign (“positive”) and at the other end there is minus sign (“negative”).
- × Each participant is given a card with his/her name on it and a clip.
- × They are asked to place their card on the string according to their current mood between plus (in good mood, positive) and minus (in bad mood, negative).
- × The participants explain why they placed their card at this particular position on the mood barometer.
- × This icebreaker can be used as a feedback tool at the end of the workshop day.

Required equipment cards, pencils, clips and string

GATHERING EXPECTATIONS

- × Ask participants to write down on “Post-it” notes what their expectations are of the workshop.
- × The whole group comes together to talk about their responses.
- × Display these expectations by sticking the responses of each individual on a flip chart.
- × Emphasise that there are no right or wrong answers, only personal perspectives.
- × Have the flip chart visible/available throughout the workshop.
- × This icebreaker allows participants to check that their expectations are being met.

Required equipment “Post-it” notes, pens, Flip chart

THE MIX@GES WORKSHOPS INTERGENERATIONAL MEDIA ARTS IN THE COMMUNITY

Intergenerational Media Art Blogging

SUBURB-CITY- HOME. MY GÖRLINGER ZENTRUM. PERSPECTIVES OF YOUNG AND OLD. AN INTER- GENERATIONAL MEDIA ART BLOG

24 - 27 SEPTEMBER 2012, MAX ERNST
COMPREHENSIVE SCHOOL IN GÖRLINGER
ZENTRUM, A SUBURB OF COLOGNE, GERMANY

Under the guidance of media artist Kerstin Gramberg as well as media art educators Birgit Hauska and Nina Waibel and with the support of Dominik Bühler in technical questions, the pupils of Max Ernst School and the older people living in the school's neighbourhood created a blog about their life in the "Görlinger Zentrum", a suburb of Cologne which was constructed in the early 1960s. Together, the participants explored the Görlinger Zentrum and with the help of Tablet PCs created texts and photographs and then published them in a blog. The project explored the everyday life of both generations from different perspectives, using artistic means of expression.

CO-OPERATING INSTITUTION

The workshop was facilitated by SK Stiftung Kultur in Cologne and its media art educators Birgit Hauska and Nina Waibel. SK Stiftung Kultur is the cultural foundation of the Sparkasse KölnBonn, the leading mutual savings bank in Germany. Founded over 30 years ago as a gift to the citizens of Cologne, the Foundation is mainly dedicated to artistic photography, contemporary dance, the Cologne dialect and educational programmes for children and young people with focus on media art, moving images and literature. Since 2011, the Foundation's media art department has a new conceptual focus in working with generations: together with media artists from Cologne and using professional equipment, young and old immerse themselves into the world of the other generation and test and experience first-hand the diverse forms of expression of media art in different projects – "Do it yourself and having fun together" being the main priorities.



INVOLVED ARTISTS

[Kerstin Gramberg](#) film maker and media artist

WORKSHOP PARTICIPANTS

3 students aged 16 – 19 from Max Ernst School and 4 older persons aged from 62 - 81 took part in the workshop.

TECHNICAL EQUIPMENT

10 Tablet PCs, Digital Projector

HOW THE PROJECT OPERATED

In the four-day workshop the participants – equipped with Tablet PCs – created an intergenerational media art blog with texts and photos on the topics of “Home”, “City/Suburb” and “Everyday Life”.

Participation

- × Expression of the participants’ and educators’ expectations and the aims of the workshop
- × Agreement on 5 basic rules for the workshop – personal accountability, confidentiality, respect, presence and face to face discourse.
- × Feedback on the workshop at the end of each workshop day
- × Expression of wishes for the last workshop day

Introductions

- × The basics of photography and composition to create a strong photographic image
- × The functions and handling of the Tablet PC (touchscreen, text software, photo camera, file structure and saving options)
- × The workshop topics: Home, City/Suburb and Everyday Life.
- × The blog: uploading, editing and publishing of the articles via App on Tablet PC

Paired Activities

- × Your partner: Interview your partner and make a photographic portrait of him/her (using the Tablet PC). Present your partner to the whole group afterwards
- × Your neighbourhood: Find an interesting corner in the Görlinger Zentrum and take a picture.
- × Your daily routine: Participants write down what they do during specified times of the day. At the same time, they allocate photographs of artists like Beat Streuli, Walker Evans and others to the respective times of day and create all together a big diagram. This task is meant to compare the daily routines of young and older people and to train the photographic eye of the participants.



× Photo Activity: Working in pairs, take pictures according to the 3 topics:

Home: take 3 pictures that show your idea of home

City/Suburb: take a photo of your partner in surroundings associated with him/her

Everyday life: create a fictitious daily routine for either a young or older person. Take pictures of your partner and write a text as if you were your younger/older partner

× Upload pictures and texts to the blog

× Visit to the Walker Evans exhibition “Decade by Decade” at Die Photographische Sammlung / SK Stiftung Kultur as an inspiration for the participants to reflect on the artistic view of the workshop topics “Home”, “City/Suburb” and “Everyday Life”. Walker Evans (1903–1975) is one of the great personalities in the history of 20th-century photography. His creative work has set standards for a kind of photography that has been adopted by art, for example the documentary style. He captured the changing image of his homeland, America.

× Presentation of each paired activity (to be repeated each workshop day)

“The first morning one of the older persons said: ‘I should better be in another place now’. At the end of the day she was very happy to participate in the workshop.”

A learner

OUTCOMES

- × Creation of a blog about the topics “home”; “city/suburb” and “everyday life”.
- × The photos were displayed at an art exhibition in the local church during January and February 2013.
- × The results of the workshops can be seen on www.generationenblog.de

BENEFITS AND CHALLENGES

The recruitment of participants was a big challenge. Initially, the project was open to public application but the specific and time consuming advertisement did not result in the necessary number of participants; the workshop had to be rescheduled. In a second attempt the initiators were supported by local partners and networks. These networks have proved to be sustainable and will support the intergenerational media projects of the Foundation in the future.

FUTURE ACTIVITIES

For 2013, the Foundation’s media art department is planning a follow-up of the workshop at Görlinger Zentrum. In this next workshop generation tandems will elaborate the topics “Work and Money” to be published in the blog. Due to the long-term partnership between Max Ernst School and SK Stiftung Kultur which has been established through various joint projects since 2009, the intergenerational project was made possible. This project has now resulted in new contacts with the local church, a community centre and a day care centre. Further intergenerational projects with other schools and partners like the Diocesan Museum Kolumba in Cologne as well as a Summer Film Night about intergenerational life are planned for 2013.

The up-coming exhibition of Die Photographische Sammlung / SK Stiftung Kultur is titled “Ages. Portraits of growing older”.

“I’m surprised about how many similarities exist between the generations.”

A learner

“The intergenerational collaboration was straightforward, open-minded, emphatic, very friendly, respectful, on equal terms and perfectly happy. All participants lived moments that were touching and unforgettable. The high quality of the outcomes surprised both the participants and the facilitators.”

A facilitator

Further information on partners and artists

SK Stiftung Kultur media art department

Birgit Hauska

hauska@sk-kultur.de /

Nina Waibel

waibel@sk-kultur.de

<http://www.sk-kultur.de/medienkunst/>

iPod-filming 26 JUNE - 24 AUGUST 2012, 5 - 15 FEBRUARY 2013, 22 - 26 APRIL 2013, BRUSSELS, BELGIUM

**PASSING
MEMORIES**
1, 2, 3

Young people (18-22) with social difficulties who are volunteering for several months in a youth organisation met elderly persons (70+) either in a day centre for retired people, or in retirement homes. They shared moments of daily life (cooking, eating, washing dishes, chatting, playing board games, etc.) and learned together how to use an iPod to film and portray themselves.

COOPERATING INSTITUTIONS

Plateforme pour le Service Citoyen brings together more than one hundred organisations and many supporters around a common goal: the creation of a Citizen Service for young people aged 18 to 25 in Belgium. Founded in late 2007, Plateforme pour le Service Citoyen is a non-profit, independent organisation that works politically independently, philosophically, regionally and with respect for the views of everyone. (Workshop #1 and #3)

Atoll, Brussels, is a day centre in Brussels that fights against elderly people's solitude and provides them with support and care. It is an alternative to residences, as it helps people to stay at home for the longest time possible. (Workshop #2)

Solidarité, Brussels, is a youth organisation active in Brussels and Liege. The civic year project is geared towards young people between 16 and 25 years old from all walks of life. Organised in small groups, they are accompanied throughout the yearly programme by a supervisor. (Workshop #2)

INVOLVED ARTISTS

Clémence Hébert film maker

Maxime Lê Húng sound engineer and media trainer

WORKSHOP PARTICIPANTS

16 younger participants 18 – 22 years and 28 older participants 60 – 75 years

TECHNICAL EQUIPMENT

8 iPods, a Zoom sound recorder and a laptop

HOW THE PROJECT OPERATED

- × Social activities, including lunch and tea time snacks, playing board games and cooking
- × Presentation of the project and its goals
- × Presentation of the artist
- × Introduction to iPod filming
- × Group exercises in filming with the iPod
- × Watching the rushes
- × Editing the films to obtain the best sequences
- × General feedback about the workshop

OUTCOMES

- × The most outstanding outcome is the short iPod-film « Ada » by Ravel, a 22-year old boy born in D.R.Congo, who teamed up with an Alzheimer's German lady aged 88. The short movie they shot together is tear-jerking and full of positive vibes. It shows a tender and profound relationship between those two very different human beings. The film was shown at the 'Passeurs de Mémoire' Final Ceremony which took place at the Belgian Federal Parliament on August 31st, 2012. The film is going to be shown on both local and national television and can be seen on the mix@ges website.
- × During workshop #2, more than 9 hours of video has been gathered.
- × Presentation of the creative results from workshop #2 in a 20-minutes short movie by the filmmaker Clémence Hébert on 12 March 2013.

BENEFITS AND CHALLENGES

- × Both generations were motivated to participate in the workshop. Even though some of the older participants weren't present every day, all the seniors felt motivated by the project and took part (partially or totally) in the workshop.
- × Both generations liked to talk about very personal views and experiences. Older people were happy to share their memories and the youngsters talked about their aspirations and personal problems with adults who are not linked to any kind of authority (parents, educators, and teachers).
- × Both generations learned about each other's situations and gained insight into the conditions of the other generations' lives during the creative filming and the social activities and breaks.
- × Both generations were able to handle the devices (iPods) very

“Spending time with young people makes us younger.”

A learner

“The older participants had very interesting stories to tell.”

A learner

“Be aware of the participants' aptitudes and interests... and focus on them.”

A facilitator



easily. Even the oldest participants had no problem using them and could watch what they had just done right afterwards (with the support of the young participants and/or the trainers).

× Working with very old participants (80+) makes long period working impossible. A break-up of the workshop by daily social activities (lunch, teatime snack, board games) is highly recommended.

× Working with a too heterogeneous group (very old participants or participants with dementia and young people who are burdened with social, financial or health problems at the same time) can be too difficult.

Further information on partners and artists

Atoll

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Solidarcité

Jean-Baptiste Vallet

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www.solidarcite.be

Plateforme pour le Service Citoyen

François Ronveaux

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www.service-citoyen.be

Cell phone art 26 JUNE - 2 JULY 2012, LJUBLJANA-IG / 21 - 24 AUGUST 2012, MOZIRJE / 22 - 26 OCTOBER 2012,

**HALF OF THE
PHOTO IS FOR
YOU -
SMILE FOR ME
- FLOWERS OF
OUR TOWN**

LJUBLJANA-TABOR, SLOVENIA

The idea behind the three Slovenian workshops was to show the young and older participants the artistic potential of a digital device they very commonly use. Working in young/old pairs on three different topics the learners created digital photo art with the cameras of their personal cell phones and learned more about the creative functionalities of this technical equipment.

COOPERATING INSTITUTIONS

Pensioner Associations in Ljubljana-Ig, Mozirje and Ljubljana-Tabor, Elementary Schools in Ljubljana-Ig and Mozirje and Waldorf High school of Ljubljana, Slovenia

INVOLVED ARTISTS

Breda Kralj photographer and artist

Stanislav Podsedenshek cameraman and artist

WORKSHOP PARTICIPANTS

5 younger participants 14-21 years and 11 older participants 50 - 70+ years

TECHNICAL EQUIPMENT

Cell phones (participants' own phones); a laptop; digital projector and a printer

HOW THE PROJECT OPERATED

Getting in touch

× Introduction of the mix@ges idea and agenda of the workshop

Themes and technical insights

× The use of cell phones including camera, download and Bluetooth functions

× The different photo genres, approaches and techniques for portraiture

× The cell-photo art

× The use of Photoshop to manipulate the images

× The printing of a photograph



Group activities - taking photographs of:

- × People shaking hands
- × Smiles of the partners
- × Self-portrait
- × People in motion
- × Flower motifs
- × Old town portals
- × Selection of best photos for the public presentation

OUTCOMES

- × Presentation of a selection of the participants' photos on the ZDUS Facebook page and on the ZDUS website.
- × Exhibition during the International Encounter with Generations, the Arts and the Media in Ljubljana on 16 May 2013.
- × Various articles about the project achievements were published in the newsletter ZDUS plus and in the magazine Vzajemnost, which is the bestselling magazine for older people in Slovenia.

BENEFITS AND CHALLENGES

× One of the biggest challenges was to maintain the participants' motivation and to avoid digressing from the topic. An appropriate choice of topics and methods inspiring both generations is highly recommended.

× In the beginning of the workshop, the younger participants were reserved because of their respect for the older participants.

× The older participants could not find a common topic that would interest the younger participants and became the dominant party in the group.

× Icebreakers were a good vehicle to overcome initial awkwardness and shyness, and reduced the distance between individuals, but icebreakers that included physical contact, like handshaking, reinforced the distance.

× Fruitful discussions arose when both generations shared their views and opinions on cell phone photography and social networks.

× Once involved in the creative process, the creativity became the focus of the joint work and there was no room for generational difference to interrupt the learning flow.

"It's interesting to learn from each other."

A learner

"Nowadays intergenerational experience is necessary."

A learner

"It's necessary to keep up with progress."

A learner



- × The progress was most successful when working in a group rather than in a couple or individually.
- × The older participants did not expect so much paired activity and focus on creativity.

FUTURE ACTIVITIES

ZDUS will offer intergenerational workshops using new media as a new, yearly cultural programme for all pensioner associations in the network.

Further information on partners and artists
[Društvo upokojencev Mozirje](#)
[Stanislav Podsedenešek](#)
<http://d-u.si/mozirje/>

Creation of an app

GLASGOW 2014

1 SEPTEMBER - 23 OCTOBER 2012, UNIVERSITY OF STRATHCLYDE AND PLAYBUSTERS, GLASGOW, SCOTLAND

Since Glasgow is host city to the Commonwealth Games in 2014, it was decided that an app would be a suitable tool to record the work being undertaken in the east end of Glasgow during the construction phase of some of the venues.

COOPERATING INSTITUTION

Playbusters, a registered charity, was established in 2002, to address the lack of good quality and safe play areas for children and young people in the east end of Glasgow and to foster intergenerational dialogue. Their 'Connecting Generations' programme was devised to help bridge the gap between young and old through a mix of projects, workshops, activities and visits to places of interest. Also, in preparation for the Glasgow 2014 Commonwealth Games, they have instigated the Commonwealth Fitness Challenge.

MEDIA TRAINER

[Brian Lochrin](#) an expert in photography, digital manipulation, IT and communication technology tutored the group in the lab and also on location in the east end of Glasgow.

WORKSHOP PARTICIPANTS

The group working on this consisted of 3 older and 2 younger participants.

TECHNICAL EQUIPMENT

Cameras, pocket video camera, computers, digital manipulation software (Photoshop Elements)

OBJECTIVE OF WORKSHOP

The workshop aimed to produce an app to record the regeneration work being undertaken in Glasgow in preparation for the 2014 Commonwealth Games; to document the changes and witness the emergence of the newly constructed venues.



HOW THE PROJECT OPERATED

Getting in touch

- × presentation on the aims and objectives of mix@ges

Thematic and technical introductions

- × Discussion on apps and the relevance of using an app as a way of recording social history.
- × Presentation on the basic workings of a camera and its various functions
- × Presentation of techniques for photographing buildings and vistas

Practical group work

- × Practice with the camera and its functions indoors and outdoors
- × Agreement on the format of the app
- × Creation of a storyboard of distant past, recent past and present/future images (Computer Generated Images) of locations to be photographed for inclusion in the app.
- × Agreement on locations to be researched.
- × Visit to sites in the local area and photographing them.
- × Review of the research undertaken
- × Identification of gaps in information or missing images, decision on a format for captioning.

- × One member of the group was assigned to liaise with Glasgow 2014 organising committee for use of CGIs.
- × The final meeting in the lab where the assembled photographs were scrutinised and categorised into distant past; recent past and present/future.
- × Through a process of elimination, the images for inclusion in the app were chosen and enhanced by use of Photoshop Elements, where necessary.
- × Each page of the app was laid out and captioned and then submitted to the University's IT department to produce the finished app.

OUTCOMES

The app was designed in landscape format and for use on an android tablet.

BENEFITS AND CHALLENGES

- × Group bonded very well
- × Mix of activities
- × Group was proactive in deciding how they wanted their locale portrayed by the app
- × Actively involved in research
- × Great amount of self-organisation
- × Younger participants were only available in the evenings and weekends

FUTURE ACTIVITIES

Some participants are keen to do further research on venues in other parts of the city. All are keen to become volunteers at the 2014 Commonwealth Games.

“Doing something new and different was a fantastic experience and a great new learning opportunity.”

A learner

“I really enjoyed doing the historical research and realised that further education is accessible to all.”

A learner

“The group learned a lot from working together and taking ownership of the various tasks they set for themselves. There was a great deal of self-organisation.”

A facilitator

Further information on partners and artists

[Playbusters](#)

[Roseann Malcolmson](#)

Roseann@playbusters.org.uk

www.playbusters.org.uk

Digital photography

AS WE SEE IT

05 MAY - 02 JUNE 2012, CENTRE FOR LIFELONG LEARNING, UNIVERSITY OF STRATHCLYDE, GLASGOW

Every year in June the University of Strathclyde stages an Art Exhibition and mix@ges was invited to contribute a piece for display at this event. The chosen theme for the exhibit was Glasgow's architecture and environs with the planned outcome being a photographic collage.

COOPERATING INSTITUTION

Playbusters, a registered charity, was established in 2002, to address the lack of good quality and safe play areas for children and young people in the east end of Glasgow and to foster intergenerational dialogue. Their 'Connecting Generations' programme was devised to help bridge the gap between young and old through a mix of projects, workshops, activities and visits to places of interest.

INVOLVED EXPERT

[Brian Lochrin](#) an expert in photography, digital manipulation, IT and communication technology

WORKSHOP PARTICIPANTS

3 young and 3 older people from Playbusters participated in 5 workshops.

TECHNICAL EQUIPMENT

Cameras; computers; digital manipulation software (Photoshop Elements)

“Fantastic experience; I hope there will be more workshops.”

A learner

HOW THE PROJECT OPERATED

Getting in touch

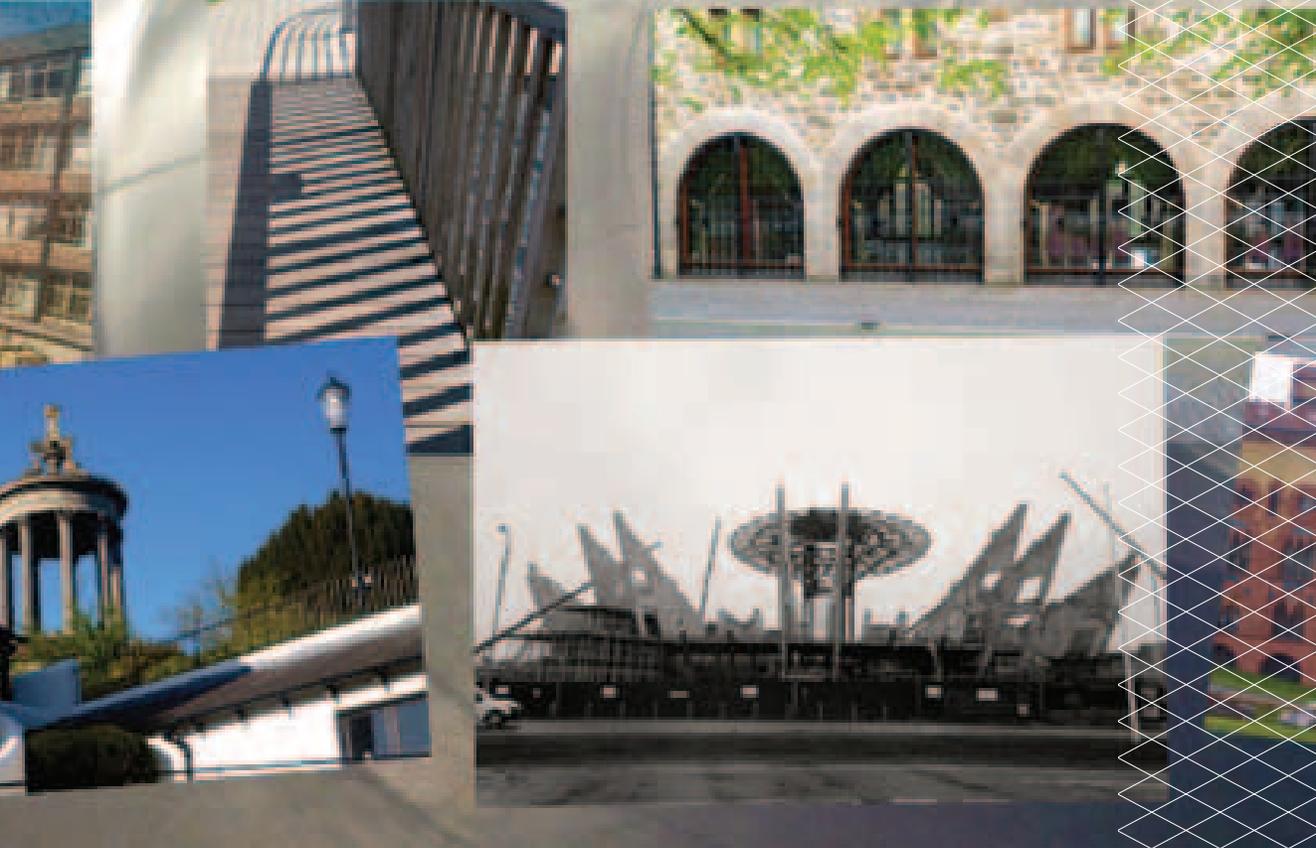
- × Presentation of the aims and objectives of mix@ges
- × Group discussion on personal strengths and interests

“The teacher took time with each person and I learned a lot about something I've been interested in for years but never had the time to do anything about.”

A learner

Thematic and technical introductions

- × Possible themes for exploration of the city's architecture
- × The use of the PC (for those who don't know how)
- × Good examples of architectural photography
- × Basic workings of a camera
- × The use of Photoshop Elements digital manipulation software



Practical group exercises

- × Desk research of areas for possible themes
- × Selection of working partner
- × Trying out the cameras and practising various “shooting” techniques (indoors and outdoors) then viewing the results in the lab
- × Development of a “shooting script” and location plan. Participants agree to take their photos during the week before the next meeting
- × Practising digital manipulation using the software
- × Experimenting with selected images
- × Viewing the images taken by members of the group
- × Selecting images for inclusion in the collage
- × Manipulating the images using Photoshop Elements
- × Agreeing on the composition of the finished collage

“Once they had learnt the basics of photography, they were keen to try out and improvise with, their newly acquired skills.”

A facilitator

Further information on partners and artists
Playbusters
Roseann Malcolmson
Roseann@playbusters.org.uk
www.playbusters.org.uk



OUTCOMES

- × The finished collage was professionally printed and framed and displayed at the University of Strathclyde 19th Annual Art Exhibition.
- × At the exhibition, those attending had access to leaflets explaining the concept of “As We See It” and were invited to write their impressions of the collage on a comment sheet.

BENEFITS AND CHALLENGES

Older participants had little or no knowledge of PCs

Photoshop Elements was new to all and a considerable amount of time was spent on it

An older participant had never used a camera before

The lady who had never used a camera before took the most amazing and inventive photos!

The group gelled really well and were helpful with each other

The participants visited the Art Exhibition and were delighted to see their work displayed and to read the flattering comments

FUTURE ACTIVITIES

Playbusters intends deploying the skills acquired by the participants in future Playbusters events.

Interactive Photo Map

THE VIENNA PROJECT

08 - 11 NOVEMBER 2012 IN VIENNA, AUSTRIA

During the mix@ges International Exchange Workshop in Vienna, the participants were asked to walk around the city and take pictures about what they considered to be “typically old”, “typically young” or “generation bonding”. The participants uploaded these photos to an interactive map of Vienna on the mix@ges website where they also could comment on their pictures and the photos of the other participants.

WORKSHOP PARTICIPANTS

61 learners, artists and art educators/facilitators between 15 and 70+ years old

HOW THE WORKSHOP OPERATED

Introduction

- × To the idea and aims of the workshop
- × To the interactive map of Vienna on the mix@ges website
- × To interesting places in Vienna

Hands-on activity

- × The participants were asked to take photos of Vienna from three perspectives: “Young Vienna”, “Old Vienna” and “Intergenerational Vienna”.
- × The participants were asked to note the streets where the pictures had been taken.
- × The resulting images were uploaded to an interactive map of Vienna on the mix@ges website.
- × The authors of the pictures were asked to fill in the street and description of the photo on the website.

OUTCOMES

- × 129 pictures taken by the participants were uploaded to the interactive webpage during 2 days.
- × Presentation of the creative results at the end of the Exchange Meeting.
- × The interactive map is online and available under www.mixages.eu/wien.

BENEFITS AND CHALLENGES

- × The young and older participants enjoyed discovering Vienna and exploring images of different generations.



- × They wrote short texts about their images and commented on the photos other participants had taken.
- × The activity stimulated discussions and reflections about stereotyped images of ageing and intergenerational interactions.
- × The participants learned how to upload photos to a website and how to use interactive web functions.

*“A fun packed trip.
Vienna is an amazing
place. Thanks for some
fantastic memories.
Long may this project
continue.”*

A participant

“Had really a lot of fun!”

A participant

VOICE
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—

VOICES OF INSPIRATION THE PIVOTAL ROLE OF THE FACILITATOR

Building on the success of the project results, this chapter sets out to inspire institutions and individuals to emulate the model of the mix@ges creative new media workshops. It hopes to encourage and inspire them to promote, develop and most importantly to sustain similar intergenerational workshops which can contribute and strengthen positive linkages between the young and old in our society.

A good example of this type of inspiration is found in the comment made by a participant of “The Young. The Old. The Naked” workshop delivered in the LENTOS Kunstmuseum in Linz, Austria who reflects that “...it was unbelievably exciting and inspiring to exchange experiences and opinions with people from other generations.”

Again, this is echoed by the facilitators of the ‘Tagging Sculptures’ workshop, held in the LehbruckMuseum Duisburg, Germany, who reported they were confident that intergenerational learning would involve “...good contact between the participants, where the older people would help and inspire the younger people and the other way round.”

The potential of the workshops, using creative new media, to inspire and motivate people is at the heart of this ‘Voices of Inspiration’ chapter which now takes a closer look at the work of the facilitators who delivered the workshops in the five consortium countries.

It should be noted that the term ‘facilitator’ used in this chapter is an attempt to capture in one word the variety of individual expertise of those persons who delivered the workshops as described in chapter 2, some of which would include visual artists, media and performance artists, media trainers, art educators, a photographer and a film-maker. Similarly, it should also be noted that the word ‘participant’ refers to the younger and older learners who attended the workshops.



THE PIVOTAL ROLE OF THE FACILITATOR IN THE INTERGENERATIONAL WORKSHOPS INVOLVING CREATIVE NEW MEDIA

The purpose of the workshops, using creative new media, was to involve younger and older people in a shared ‘intergenerational learning and bonding encounter’ outwith the family setting. Thus, it was intended that generations might connect and learn together in wider cultural, educational and social settings, such as, an art museum, an urban space, a school or a cityscape. The organisation of the workshops was influenced by the features, facilities and expertise afforded by the settings in which the workshops took place and examples of some are illustrated below.

In Austria and Germany, the museum was the setting for some workshops. Examples are “Chance Arrangements” held in the Museum der Moderne, Salzburg; “Abstract Lights” in the mumok, Museum moderner Kunst Stiftung Ludwig Wien; “The Young. The Old. The Naked” in LENTOS Kunstmuseum, Linz; “Tagging Sculptures” in the LehmbruckMuseum, Duisburg and “Listening to Modern Art” in the Museum Villa Stuck, Munich. Here, workshop facilitators included visual artists, media and performance artists, media trainers and art educators.

Again in Germany, the setting for the workshop “Suburb-City-Home?” was the Max Ernst Comprehensive School in Cologne and here, art educators and media artists acted as facilitators.

In Belgium, where the co-operating institutions were Plateforme pour le Service Citoyen and Solidarité, two organisations promoting a civic service for young volunteers, the “Passing Memories” workshops were facilitated by a media trainer, an educator and a filmmaker.

In Ljubljana, Slovenia, the co-operating institutions were the Pensioners’ clubs in Tabor, Ig and Mozirje which provided the space and place for the workshop settings. In these workshops the facilitator was a multimedia artist and an older photo enthusiast.

In Scotland, two of the workshops “As We See It” and “Glasgow 2014” involved a local community group called Playbusters which engages in intergenerational projects. These two workshops were facilitated by a leader from Playbusters and a photographer who tutors in photography and digital image manipulation at a higher education institution, the University of Strathclyde. The third Scottish workshop “mix@ges musicians” also took place in a higher education institution, namely, The Royal Conservatoire of Scotland. This workshop was facilitated by the Community Music Co-ordinator who is a member of staff at the latter institution.

In addition to simply delivering the workshops, facilitators brought their own enthusiasm to bear, playing a pivotal role in their design, delivery, quality and success.

Each facilitator’s experience of the workshop generated a wealth of expertise that could be used to promote and inform successful creative new media workshops in the future.

Consequently, a crucial opportunity naturally emerged to analyse and capture the facilitators’ critical and productive reflection on the workshops so that it could be used for future intergenerational bonding and learning.

Facilitators’ reflections were garnered from two exercises:

Exercise 1 the post workshop questionnaire responses of the facilitators, which asked questions about their experience of working with intergenerational groups; their motivation to deliver a mix@ges workshop; their expectations of intergenerational learning; the workshop challenges and achievements involved; and the methods and techniques which worked well.

Exercise 2 a ‘café conversations’ session at the international exchange event in Vienna which offered the facilitators a time and place to discuss their experiences and make suggestions. A plethora of rich practical ideas worthy of consideration were proposed for the planning, organising and delivering a mix@ges intergenerational workshop.

Additionally, all learners were surveyed after each workshop through questionnaires. Their thoughts complement the facilitators’ insights related to the intergenerational experience.

VOICES OF INSPIRATION

EIGHT

INSPIRATIONAL THEMES

The results of these two exercises have been collated and analysed, and they are presented here into eight key ‘inspirational themes’. These are supported by subsections of ‘lessons learned’. The themes are set out as a useful checklist in providing practical guidance and information when developing an intergenerational workshop using creative new media. In addition, it is anticipated that it will inform thinking, inspire new ideas or different approaches to meet the needs of an intergenerational group involved in working with creative new media.

1. Starting Points
2. Making Contact
3. Planning and Organisation
4. Publicity and Recruitment
5. Content and Methods
6. Facilitation
7. Intergenerational Learning
8. Benefits

Theme 1 A thought-provoking theme, topic or idea emanating from any person or group is a good starting point for a successful workshop using new media and creativity. The theme should be of interest to both generations. It should have the potential for them to meet and bond together; to learn with and from each other; to gain technical skills and knowledge; to work creatively and develop a joint artistic product.

Starting Points

“Have a good topic - not too abstract, no taboos... encourage self-discovery.”

The Slovenian workshop “Smile for me” is one example of a good topic. This involved the workshop participants in role play while posing as tourists. Using the urban setting as the location, they used mobile phone photography to capture images of favourite tourist spots and monuments and then went on to build up an online gallery of their photographic work together.

Another example of a good workshop topic, which used the urban space as a setting, was the Scottish “As We See It” workshop. Using digital cameras and a camcorder the workshop participants utilised the cityscape of Glasgow to capture images of buildings of architectural merit. The group then went on to learn how to edit and manipulate these images using Photoshop Elements and finally to present them in a finished collage.

LESSONS LEARNED

The workshop should

- × Have a marketable topic, with practical viability that leads to a final product
- × Be an innovative learning encounter for participants
- × Extend and enhance the media expertise and artistic horizons of the involved partners
- × Offer activities for both generations to work on together
- × Have a motivated facilitator to ensure quality and success
- × Respond to a shared interest of a group and make the link between new media and creativity

What the participants thought

“I’m open to new things and new encounters. It enriches my life.”

“I liked meeting new people with a shared interest.”

“Nowadays intergenerational experience is necessary.”

Theme 2 To progress the mix@ges workshop, facilitators, motivated to engage in intergenerational activity, should be recruited. Making contact and working in partnership with relevant organisations interested in co-operating should initiate conversations to discuss and develop the workshop idea; open up possibilities; talk about resources; and enable successful recruitment.

Making Contact

Two institutions who worked in partnership were the University of Strathclyde and the Royal Conservatoire of Scotland. This partnership was a key factor underpinning the success of the “mix@ges musicians” intergenerational workshop. For both the older learners from the Traditional Music Club at the University of Strathclyde and the students of the Royal Conservatoire of Scotland intergenerational exchange was a new experience. In the pre-workshop discussions the two institutions exhibited a lot of interest in the personal development of the learners. This in turn had the effect of motivating and encouraging their participation. The resultant outcome of the workshop the “mix@ges musicians” wiki was a tremendous achievement in terms of sharing creativity and media.

“Strengthening of educational partnerships between institutions for young and old encourages sustainability.”

LESSONS LEARNED

Organisers and facilitators should

- × Utilise existing networks and partnerships and involve organisations and institutions willing to work in partnership
- × Share knowledge and expertise to develop the workshop idea
- × Welcome the help of the organisations in recruiting facilitators and learners
- × Ensure good press coverage to publicise their contributions

What the facilitators thought

“LENTOS Kunstmuseum, Linz provided good support in both organisation and technical requirement.”

“Working with the LehmbruckMuseum paved the way for further intergenerational activities.”

“The trainers at the museum had the technical skills as well as an interest in the interaction between the generations.”

Theme 3 Planning and Organisation

Planning and organisation are crucial elements in the success of the mix@ges workshop and will reflect the distinctive nature of the latter in terms of the setting, activities and technical equipment used.

There should be joint collaboration with organisations, workshop facilitators and learners. Workshop planning will encompass a range of logistical activities including deciding dates; agreeing timings; booking the venue; agreeing resources and appropriate technical equipment;

and even deciding refreshments.

Productive planning and organisation took place with LENTOS Kunstmuseum in Linz, Austria which was the venue for the workshop "The Young. The Old. The Naked" and led to the creation of a web app for the exhibition "The Naked Man". The museum made its multimedia facilities available over the period of the workshop. Planning with technical staff for use of the PC, tablets and digital cameras and performance space was also secured.

"Consider different needs and wishes of the two age groups and make them feel comfortable."

LESSONS LEARNED

Planning and Organisation requires

- × Consideration of availability of workshop participants, and their other life commitments
- × An accessible venue, easy to reach, centrally located and linked to public transport
- × A venue which meets the requirements of the workshop delivery in terms of using new media, creative expression in addition to having a space to relax and socialise
- × A well-known venue that is "neutral" and not exclusively for young or older people
- × Achievable learning goals for the workshop within the time available
- × Materials to be distributed in advance to aid the workshop delivery
- × Partnership working and sharing of resources on an agreed basis to help reduce costs
- × Technical support during the workshop
- × Consideration of cost

What the participants thought

"Nothing was missing from the workshop. It achieved its objectives astonishingly well."

"Everything was well-matched. I felt comfortable and I feel inspired. Thank you for everything!"

Theme 4 Publicising the mix@ges intergenerational workshop and recruiting participants can be challenging. This will take time and, the planning and implementation of this, should take place well in advance of the workshop start date. The publicity and recruiting plan should employ a variety of different strategies. The plan should advertise the workshop and highlight the benefits of participating in order to attract and recruit participants from different generations.

Local knowledge of existing groups, associations and networks is invaluable to the recruitment of workshop participants. In Austria, participants for the “Abstract Lights” workshop were recruited from a group who had been involved in a previous intergenerational project run at the mumok museum. While, the “Tagging Sculptures” workshop tapped into the LehmbrockMuseum’s youth group to recruit younger participants. In Scotland, the “As We See It” and “Glasgow 2014” workshops recruited both younger and older participants from Playbusters which is a community organisation involved in intergenerational projects. The Slovenian “Could you take a photo of us?” workshop recruited older participants from a local pensioners organisation.

“Try a taster workshop and use role models to recruit.”

LESSONS LEARNED

Publicity and Recruitment can involve

- × Facilitators making personal contact, friends clubs, interest groups, contacts in local organisations, institutions
- × Facilitators making use of existing intergenerational groups and their publicity resources to advertise workshops
- Contacting companies or schools
- × Insider knowledge; members of different age groups can publicise to their contacts informally
- × Using a variety of social media and online marketing tools such as Facebook, newsletters, websites, blogs, email lists
- × Using a variety of offline marketing tools, such as the local press, group presentations
- × Incentives such as an invitation to a ‘taster workshop’

What the facilitators thought

“The recruitment of participants was a problem.”

“It is very difficult to find older participants because many of them are still integrated in the working process or they are already very active.”

Theme 5 The mix@ges workshop content and methods will stem from the proposed theme, topic or idea which involves working with new media and artistic expression. The methods should involve a collaborative approach, involving facilitators and learners, which offer common topics for discussion. A hands-on learning approach should be adopted offering techniques which are new to both generations and also promote learning opportunities on an equal basis. Content and methods will be linked to the creative theme and the technical equipment. Learning activities may take place in both indoor and outdoor settings.

In Germany, the facilitators of the “Tagging Sculptures” workshop were enthusiastic about the Tagtool. They commented about how it brought a new art medium to the content and methods of working with digital art. In addition, the Tagtool extended the artistic horizons of the participants by creating an artistic interface between digital art and conventional art.

“Guidance and experimentation work well together.”

LESSONS LEARNED ABOUT CONTENT AND METHODS

The workshop should

- × Use icebreakers to bring the group together
- × Be transparent about learning expectations and outcomes
- × Enable learners to trust in the learning experience
- × Inspire and generate creativity in the different age groups
- × Motivate the learners
- × Allow participants to overcome fears and anxieties
- × Allow ample time to cover all content
- × Structure the content to provide a balance of small learning steps combining instruction and experimentation
- × Pace the content - taking time to introduce new learning experiences while balancing the complexities of different paces of learners
- × Affirm the content learned
- × Use practical knowledge - avoid too much theory and allow experimentation

What the participants thought

“I am thinking of buying a Tagtool because it was so much fun to colour things that you normally can’t paint.”

“The organisation and implementation of the workshop was brilliant.”

“I can now be more creative using my camera on my cell phone.”

“The different approaches and experiences are very enriching and inspiring.”

Theme 6 Effective intergenerational facilitation is central to the success of the mix@ges workshop and the achievements of the group.

Facilitation Facilitators may include visual artists; media and performance artists; media trainers and art educators or those involved in existing

— intergenerational work, will bring a wide range of specialisms, expertise and experience.

The facilitator should be patient and a good listener. S/he should communicate well, provide clear explanations and repeat instructions where necessary. This approach

“Have confidence and security in your skills as a facilitator. This is a solid basis to run the workshop in an open-structured way.”

will support the different pace of learning of the participants. The facilitator should be a motivator who is open to discovering unexpected creativity and talents in the group. Participatory learning that acknowledges the different pace of learning of individuals should be encouraged. The facilitator should create a working environment which is both a meeting and connecting point where generations feel comfortable to learn and socialise together.

The potential of the mix@ges workshops to contribute to the personal and professional development of the facilitators should be noted. This was acknowledged by the facilitator of the intergenerational “Suburb-City-Home?” who recognised that the experience had contributed to her personal and professional development by broadening her horizons and increasing her competency in media art education.

LESSONS LEARNED

Workshop facilitation should

- × Encourage positive group dynamics and facilitate in response to these
- × Increase the confidence of learners
- × Recognise the potential of each individual and encourage it without putting pressure on the group
- × Understand that each individual will bring their own motivations for joining the workshop. These may include curiosity, a wish to keep up with technology or to learn something new
- × Connect these motivations within the group to harness its energy
- × Involve the learners in the plan for the workshop – co-create learning
- × Manage tension or conflict between generations
- × Support participants in understanding the processes of new technology
- × Introduce participants to new functions and move them away from commonly used



functions, for example, the cell phone

- × Manage off-topic discussions to make sure content is covered
- × Be open minded and trust in participants' capacities
- × Value every learner's contribution

What the participants thought

"The workshop was very rewarding."

"The media trainer was great. The workshop was presented in an interesting way with lots of humour but still methodologically professional."

Theme 7 The workshops using creative new media developed rich informal learning opportunities where generations learned together. Intergenerational learning is about bringing out the best in both age groups, by capturing and utilising their skills; their knowledge and experience; and investing in their personal development.

Intergenerational Learning

The facilitator of the Slovenian workshop “Half of the Photo is for You” suggests that the successful intergenerational learning in her

“Enjoy the dynamics of the working group and the different age groups.”

workshop can be attributed to participants having some previous knowledge of how to use the new media, in this case, the cell phone and this gave space for them to focus on the creativity dimension. She reported that working with one small group at a time and introducing bite-size learning, which involved a combination of practical work and group discussion, contributed to maintaining the participants’ interest and motivation for learning.

LESSONS LEARNED

Workshops should involve

- × Co-operation in giving and receiving knowledge from the participants
- × Participatory learning techniques and focussed learning
- × Opportunities where generations can learn together
- × Allowing both generations to inspire each other
- × Moving from a group to a team and encouraging participants to work as team players
- × Collaborative dialogue so that generations can develop a creative product together
- × Participants spending quality free-time together and taking pride in the joint artistic product
- × Celebrating the contribution of the participants and the success of the workshop
- × Showcasing the workshop and its achievements
- × Inspirational opportunities for learning in the future

What the participants thought

“I enjoyed spending time with people from other generations. It’s interesting learning from each other. I saw another perspective. I’ve learned that being with older people can be fun.”

“It’s a pity that the workshop didn’t last longer. It was a great experience especially to learn that people of my grandparents’ generation are open for creative things and personal discussions.”

“Too bad it was so short. I learned something about myself - that I was happy to help those who needed help.”

Theme 8 The mix@ges workshops demonstrated benefits for participants and facilitators.

Benefits **Benefits for participants**

- × Willingness and enthusiasm of the generations to work together towards a joint goal
- × An opportunity for generations to listen to each other and to have their voice heard
- × Giving and receiving knowledge
- × Increased mutual respect and tolerance for each generation
- × Learning from the sharing of skills, knowledge and experience
- × Development of soft skills, improved confidence and self esteem
- × Experiencing lifelong learning
- × Challenging and diminishing fears and anxieties
- × Having fun together
- × Exchanging of points of view
- × Informal learning opportunities
- × Finding new hobbies and interests

“Keep open-minded and never stop reviewing your own images of the younger and older generations.”

What the participants thought

“It’s necessary to keep up with progress. I learned a lot of new things.”

“The bonding of the group was rapid; there was mutual respect and a genuine exchange of information.”

“Much more than expected, the contact was open and amicable from the beginning.”

Benefits for facilitators

- × Building personal and professional capacity in intergenerational working
- × Developing an opportunity to enhance intergenerational facilitation skills
- × Utilising time and space to experiment and gather experiences of new media and creativity
- × Developing an opportunity to promote and nurture respect between generations in the community
- × Promoting enthusiasm and commitment for the development of future mix@ges activities
- × Celebrating success and achievements locally and at European level



What the facilitators thought

“For me as the workshop leader, it was a wonderful experience that broadened my horizon.”

“I am very thankful and happy - also for my personal development - that I have experienced this project from the idea to the successful realisation.”

“I liked the work very much and I enjoyed the videos the participants made.”

“A very nice experience! Doing instead of talking! Concentration on the process of discussion.”

“Use and be proud of your intergenerational expertise, communicate it to others in order to encourage more intergenerational bonding.”

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A VISION OF SUSTAINABILITY ENGAGEMENT, INVESTMENT, TANGIBLE OUTCOMES

The mix@ges project is enthusiastic about building on existing workshop activity and looking at pathways to sustainability. Sustainability is the transition of the project from the care of the consortium partners to the ownership of those who share this vision of sustainability and want to keep it alive. Sustainability is the capacity to endure, and envisaging how a successful project might be prolonged and sustained after its lifetime is a challenging prospect. However, transforming these challenges into opportunities may motivate those who have expressed an interest in continuing mix@ges intergenerational activity.

Sustainability and growth will mean different things to different people but for everyone it should mean creating a lasting impact in the future and capturing this impact of the mix@ges experience is important. The majority of facilitators considered the creative use of new media to be an appropriate tool for intergenerational bonding and expressed their desire to implement creative new media workshops in the future:

“Digital media is, at the moment, a symbol of the intergenerational gap. When both generations acquire skills in this field it not only reduces barriers but both generations can have fun together and benefit from their extended technical skills and social contacts.”

Facilitators also reported that they or their institution, organisation or community group would offer further intergenerational new media programmes.

The participants also shared an enthusiasm to be involved in further mix@ges workshops: *“Thanks for the opportunity, the conversations and the experience, I hope I can participate in something like this again.”*

On one hand, this is good news and demonstrates a willingness to continue to deliver mix@ges workshop, but on the other hand it raises considerations about the sustainability capacity of the project – how can this be done and by whom?

A key sustainability factor in any project is resources, especially funding, which will not be available after the life of the project. Anticipating this lack of funding could lead to the creative adaptation and management of resources which could be shared with no costs attached.

These could include:

- × Spaces for workshop venues
- × Technical equipment purchased by organisations (e.g. Tagtool in LehbruckMuseum, digital cameras, camcorders, laptops)
- × Intergenerational expertise of facilitators
- × Good practice and experience of facilitators
- × Skills and knowledge of older and younger learners

Organisations, institutions and individuals committed to intergenerational activity may emerge as key champions in the adaptation of spaces, resources, intergenerational expertise and in the future planning of mix@ges-like sustainability.

The project generated high quality intergenerational working which is illustrated in Figure 1 and described as ‘mix@ges project results’ and includes:

1. **Engagement** that is, engaging and collaborating with a variety of organisations and groups.
2. **Investment** that is, investing in learners, facilitators and equipment.
3. **Tangible Outcomes** that is, outcomes such as the artistic products, the mix@ges manual and an informal network of intergenerational experts.

Carrying out an assessment of these three core results will help to inform realistic expectations of sustainability and identify actions needed to introduce approaches to achieve this.

Figure 1: mix@ges project results

mix@ges project		
RESULTS		
ENGAGEMENT	INVESTMENT	TANGIBLE OUTCOMES
<ul style="list-style-type: none"> Art Organisations Community Groups Companies Institutions including <ul style="list-style-type: none"> × Cultural × Educational × Social Intergenerational Groups Schools Stakeholders 	<ul style="list-style-type: none"> Older Learners Younger Learners Facilitators including <ul style="list-style-type: none"> × Art Educators × Filmmakers × Media Artists × Media Experts × Visual Artists Technical Equipment e.g. <ul style="list-style-type: none"> × Tagtool × Digital Cameras × Camcorders × Laptops 	<ul style="list-style-type: none"> Artistic Products <ul style="list-style-type: none"> × Apps × Audio Guides × Blogs × Exhibits × Movies × Performances × Recorded Music × Video Collage × Wiki Space The mix@ges manual An informal network of “Intergenerational Experts”

THE POTENTIAL OF THE THREE CORE RESULTS TO SUPPORT SUSTAINABILITY ARE NOW CONSIDERED IN TURN:

ENGAGEMENT

Engagement offers sustainability by

- × Maintaining contacts with organisations and groups interested in intergenerational workshops via development of an online forum
- × Servicing a database of contacts and attracting new partners
- × Developing partnerships working in intergenerational approaches
- × Strengthening of educational partnerships between institutions for younger and older learners
- × Utilising the intergenerational expertise of the organisations and groups
- × Sharing venues, technical equipment and artistic materials on a quid pro quo basis

Benefits for organisations and groups might include

- × Raising their profile in the local community
- × Embedding intergenerational activity into their profile and work portfolio
- × Personal development of those involved

INVESTMENT

Investment in learners offers sustainability by

- × Keeping in contact with older and younger participants via an online forum
- × Buying in 'loyalty help' from previous participants both young and old in a voluntary role of mix@ges motivators, for example, to give testimony; act in a recruiting capacity; and provide support for facilitators

Benefits for learners might include

- × Increasing their experience and confidence
- × Personal development
- × Raising their profile in intergenerational activities
- × Embedding intergenerational activities into their skills portfolio
- × Offering opportunities for intergenerational social activities
- × Accruing loyalty points and recognition for their volunteering input

Investment in facilitators offers sustainability by

- × Keeping in contact with artists, media experts and facilitators via an online forum
- × Servicing a database by adding newly emerging artists or students
- × Buying in 'loyalty help' from the artists, media experts and facilitators to deliver workshops on shared voluntary basis
- × Sharing intergenerational skills and expertise via training exchanges in a self-help group

Benefits for facilitators might include

- × Obtaining access to collaborative working with organisations
- × Extending and enhancing the experience of those involved
- × Personal development
- × Raising their profile as intergenerational experts
- × Embedding the intergenerational dimension into their work portfolio
- × CV and career development

TANGIBLE OUTCOMES

These are, firstly, the artistic products which include apps, blogs, exhibits and recorded music etc. all of which were developed during the workshops. These are showcased on the mix@ges interactive platform and accessible as inspirational prompts. Secondly, the mix@ges manual which is a valuable workshop resource and again offers inspiration to those interested in delivering an intergenerational workshop using creative new media. Thirdly, another tangible outcome is the existence of an informal network of ‘intergenerational experts’ with the capacity to support and lead sustainability and, furthermore, to be self-sustaining by maintaining contact with each other.

This chapter concludes on a positive note with a final inspirational message from a facilitator of the Tagtool workshop held at the LehmbruckMuseum, Duisburg:

“...this was an extremely successful project which was a lot of fun for me as organiser. The workshop provided a valuable experimental background and paves the way for further intergenerational activities at the LehmbruckMuseum. Thank you for making it possible!”

APPEN DIX

APPENDIX

The mix@ges consortium

UNIVERSITY OF STRATHCLYDE
CENTRE FOR LIFELONG LEARNING // SCOTTISH
CENTRE FOR INTERGENERATIONAL PRACTICE
(SCIP) GLASGOW, SCOTLAND

- The University of Strathclyde, Centre for Lifelong Learning provides an extensive range of educational opportunities aimed at older adults, and is the base for the Scottish Centre for Intergenerational Practice. The Centre has grown to become a centre of excellence for the provision of lifelong learning for older people, with more than 4,000 students each year.

Further information www.strath.ac.uk **Contact** Brian McKechnie, Tel: +44 141 548 2492, brian.mckechnie@strath.ac.uk **Involved staff** Maureen Marley, Graham Smith

INSTITUT FÜR BILDUNG UND KULTUR E.V. (IBK) REMSCHIED, GERMANY

IBK specialises in research and project development at the interface of the arts and culture; work life; new technology and media; generations and cultures. Its mission is to promote cultural participation of all ages and cultures. The IBK has been conducting research and practical projects about the impact of demographic shift on the cultural sector as well as offering qualification programmes in the field of “Arts education in older age”.

Further information www.ibk-kubia.de **Contact** Almuth Fricke, +49 2191 794 294, fricke@ibk-kultur.de **Involved staff** Julia Thomé

KULTURKONTAKT AUSTRIA VIENNA, AUSTRIA

KulturKontakt Austria (KKA) is a European centre of competence and resources whose core areas of activity are cultural education in Austrian schools, international educational cooperation, and international residency programmes for artists from abroad. The Service Centre for International Mobility Programmes implements activities in the context of the initiative “weltweit unterrichten” (Teaching Worldwide) of the Austrian Federal Ministry for Education, the Arts and Culture.

Further information www.kulturkontakt.or.at **Contact** Barbara Neundlinger, +43 1 523 87 65 37, barbara.neundlinger@kulturkontakt.or.at **Involved staff** Eva Kolm, Roman Schanner

ENTR'ÂGES ASBL
BRUSSELS, BELGIUM

Entr'âges ASBL is a non-profit organization based in Brussels (Belgium) whose goal is to provide a “meeting place” for all generations. Since 1990, it aims to develop positive attitude towards ageing, fight stereotypes and all forms of ageism.

Further information www.entrages.be **Contact** Maxime Lê Hùng, +32 2 544 1787, m.lehung@entrages.be

ZVEZA DRUŠTEV UPOKOJENCEV SLOVENIJE (ZDUS)
LJUBLJANA, SLOVENIA

ZDUS (in English: Slovenian Federation of Pensioners' Associations – SFPA) is a NGO, organised as umbrella organisation of 503 local associations of pensioners and clubs, including over 233.000 members all over Slovenia. ZDUS is active in many ageing and life-long learning areas: promotion of health, sport, travel, cultural and social activities in local communities, advocacy for the needs of older people on national and local level, cultural activities and taking care of cultural heritage, supporting intergenerational collaboration etc.

Further information www.zdus-zveza.si **Contact** Dijana Lukić, +386 1 515 52 41, dijana.lukic@zdus-zveza.si **Involved staff** Lada Zei

**The
mix@ges
co-operation
partners**

SCOTLAND

The Royal Conservatoire of Scotland, Glasgow

www.rcs.ac.uk

Playbusters, Glasgow www.playbusters.org.uk

GERMANY

LehmbruckMuseum, Duisburg

www.lehmbruckmuseum.de

SK Stiftung Kultur, Cologne

www.sk-kultur.de/medienkunst

Villa Stuck, Munich

www.villastuck.de

Integrative Montessori Schule an der Balanstraße /

Werkstatt der Generationen, Munich

www.montessori-muenchen.de

jff – Institut für Medienpädagogik in Praxis und Forschung, Munich

www.jff.de

AUSTRIA

Museum der Moderne Salzburg

www.museumdermoderne.at

mumok, Museum moderner Kunst Stiftung Ludwig Wien, Vienna

www.mumok.at

LENTOS Kunstmuseum Linz

www.lentos.at

BELGIUM

Plateforme pour le Service Citoyen ASBL, Brussels

www.service-citoyen.be

Atoll, Brussels

www.atoll.be

Solidarité, Brussels

www.solidarcite.be

SLOVENIA

Društvo upokojencev Tabor, Ig, Mozirje

The
mix@ges
artists,
media trainers
and
arts educators

SCOTLAND

Brian Lochrin (Glasgow, Scotland) is a tutor at the Centre for Lifelong Learning at the University of Strathclyde, Glasgow, Scotland, UK. He specialises in teaching older adults, photography, digital imaging and computer studies.

- **Mary Troup** (Glasgow, Scotland) is Community Music Co-ordinator at The Royal Conservatoire of Scotland. Mary's role has a particular focus on community music initiatives.

David Sams (Glasgow, Scotland) is a web designer within the faculty of Humanities and Social Sciences at the University of Strathclyde. He is also an internationally published fashion photographer, having studied at The Glasgow School of Art. As part of mix@ges, he was involved in the making of the app of the site of the Commonwealth Games.

GERMANY

Andreas Dzialocha (Berlin, Germany) is a musician, programmer, composer and tagtool performer. In his work he focuses on intermediation. He studies musicology and computer sciences.

Kerstin Gramberg (Cologne, Germany) studied film and media art at the Academy of Media Art Cologne. She has been working as a freelance filmmaker and media artist since 2011.

Teresa Grünhage (Vienna, Austria and Duisburg, Germany) studied art history and works as an art educator at LehmbruckMuseum Duisburg and Kindermuseum Vienna.

Roman Hagenbrock (Berlin, Germany) studies audiovisual media and camera. He creates web videos and image films and develops Tagtool performances together with Andreas Dzialocha.

Birgit Hauska (Cologne, Germany) works for "SK Stiftung Kultur", a foundation of the Sparkasse KölnBonn in Cologne. She is responsible for educational programmes in the fields of media art and moving images.

Sybille Kastner (Duisburg, Germany) is responsible for educational programmes at LehmbruckMuseum Duisburg. She focuses on educational programmes for visitors with special needs (like people with dementia, aurally and visually handicapped persons).

Thomas Kupser (Munich, Germany) studied culture, aesthetics, media and social work. He works as a media educator at JFF – Institute for Media Education in Research and Practice in Munich since 2010.

Anke Könemann (Munich, Germany) works as psychotherapist, coach and interpreter. She founded the „Werkstatt der Generationen“ at the Montessori School Munich in 2006 and works as project manager there.

Anne Marr (Munich, Germany) works as an art educator at Villa Stuck, Munich.

Nina Waibel (Cologne, Germany) has been working for “SK Stiftung Kultur” since 2007, a foundation of the Sparkasse KölnBonn in Cologne. She is co-responsible for the conception and realisation of the project “Kopf einschalten und do it yourself – media art education for children”.

AUSTRIA

Amel Andeßner (Linz, Austria) studied experimental and visual design at Kunstuniversität Linz. Her artistic media are performance and video. She works as coach with a focus on role playing and as coach for unemployed teenagers. She held artistic workshops at schools and guided tours at Hartheim Castle – Place of Learning and Remembrance. She was also a member of the art education team at OK Offenes Kulturhaus Linz.

Martina Berger-Klingler (Salzburg, Austria) studied art history and works as cultural educator at the Museum der Moderne Salzburg. She is board member and curator at the kunstraum pro arte hallein.

Eva Fischer (Vienna, Austria) studied Art History and Cultural Management in Graz (AUT), Utrecht (NL) and Vienna (AUT). She is a free curator, initiator and director of the sound:frame festival Vienna. She works as visual artist and lecturer at the University for Music and Performing Arts, Vienna.

Astrid Frieser (Haringsee, Austria) studied Cultural and Social Anthropology and Art History in Vienna. Postgraduate Studies in communication in Museums and Exhibitions at the ‘Niederösterreichische Landesakademie’ and the Institut for cultural sciences in Vienna. Independent and Free Employee Cultural Mediator e.g. at the mumok (Museum of Modern Art, Vienna) and the Technical Museum Vienna. Art Educator at the mumok.

Erik Hable (Salzburg, Austria) works as a visual media artist. He is a founding member of the artist collectives The Video Sisters and Alpine Gothic. Aside from his collaborative and participatory work he engages in curatorial projects at Galerie 5020, Salzburg; residencies and grants in Chicago, Melbourne, Paris, Frankfurt, Budapest, Warsaw and Montpellier.

Petra Hansche (Linz, Austria) studied philosophy and science of art at KTU Linz after her training and work as graphic designer and as social education worker. She has further qualifications as assistance for elderly persons and people with special needs and in confluent education. She works as art educator at LENTOS Kunstmuseum Linz.

Christine Schelle (Vienna, Austria) studied art history, dramatics and philosophy at the Ludwig-Maximilians-University Munich and the University Vienna. Awardee of the Theodor-Fischer-Award 2004 from the Zentralinstitut für Kunstgeschichte (ZI), Munich, with following research fellowship 2006. Since 2004 working as an art educator in the field of personal and medial mediation for institutions like the kunsthalle wien and the mumok.

Dunja Schneider (Linz, Austria) leads the art education department at the Museen der Stadt Linz (LENTOS Kunstmuseum & NORDICO Stadtmuseum) since 2010. She studied art history at Friedrich-Alexander-Universität Erlangen-Nürnberg and worked as art educator for several museums, for example for neues museum – Staatliches Museum für Kunst und Design Nürnberg. She was the assistant of the head of art education at the international major exhibition skulptur projekte münster 07.

BELGIUM

Clémence Hébert (Brussels, Belgium) is a French filmmaker born in Cherbourg in 1979. She studied filmmaking at the Institut National des Arts du Spectacle et Techniques de Diffusion (INSAS) in Brussels and is an active member of AJC!, a collective which experiments different forms of filmmaking, like workshops, documentaries and video installations.

SLOVENIA

Breda Kralj (Ljubljana, Slovenia) is a media educator, designer and photographer, with experience in popular music, visual arts, graphic design, theatre and philosophy. She is a member of an avant-garde art group, using new media. She finished School for design and photography and worked in theatres. Her activities include theatre costume, set, puppet, toys and visual promotion design, sound creating, acting, directing, choreography and performing.

Stane Podsedensšek (Mozirje, Slovenia) is a retired enthusiast who spends his retirement days devoting himself to digital photography, preparing exhibitions and studying technical culture. He is an active member of Commission for Culture at the Slovene federation of pensioners' associations, preparing art colonies and yearly exhibitions of digital photography at the Festival for third life period in Ljubljana, the biggest event for elderly in this part of Europe.

Inspirational organisations, projects and readings

USEFUL WEBLINKS

Academy of the Generations, GEFAS Steiermark, Graz, Austria
Intergenerational involvement, events and education www.generationen.at

— **A travers les Arts, Brussels, Belgium** Platform for interactive communication and intergenerational exchange in the arts www.atraverslesarts.com

Centre for Intergenerational Practice, Stoke on Trent, UK
Initiative which supports the development of intergenerational practice www.centreforip.org.uk

Creative Generation, London, UK Intergenerational participatory audiovisual project www.creative-generation.org.uk

Coup2pouce, Brussels, Belgium Intergenerational documentary film project www.coup2pouce.be

EMIL – European Map of Intergenerational Learning www.emil-network.eu

ENIL - European Network for Intergenerational Learning www.enilnet.eu
generationen.ch, Bern, Switzerland Platform for intergenerational projects
<http://generationen.ch>

Generationen im Dialog, Munich, Germany Intergenerational media projects
<http://generationenimdialog.de>

Generations United, Washington D.C., USA Organisation focused solely on improving the lives of generations through strategies, programmes, and public policies <http://gu.org>

Generations Working Together, Glasgow, UK Organisation that delivers support and encourages involvement to benefit all of Scotland's generations.
www.generationsworkingtogether.org

Grandparents Plus, London, UK charity which champions the vital role of grandparents and the wider family in children's lives www.grandparentsplus.org.uk

Historypin, London, UK Platform for photos, videos, audio clips and stories from people from different generations, cultures and places www.historypin.com

Intergénération, Auderghem, Belgium Intergenerational portal.
www.intergeneration.be

Magic Me, UK Arts projects for intergenerational encounter and relationship building
www.magicme.co.uk

[Memoro – the Bank of Memories](http://www.memoro.org) Collection of the memories, experiences, and life stories of people born before 1950 www.memoro.org

[MyStory](http://www.mystories.eu) ICT-based intergenerational Learning Environment www.mystories.eu

[Passeurs de Mémoire, Paris, France](http://www.passeursdememoire.fr) Virtual library of memories from all generations www.passeursdememoire.fr

[Projektbüro Generationendialog, Berlin, Germany](http://www.generationendialog.de) Intergenerational platform www.generationendialog.de

[Simbioz@, Slovenia](http://www.simbioza.eu) Intergenerational e-learning project www.simbioza.eu

[Video der Generationen, Germany](http://www.video-der-generationen.de) Award for young and older filmmakers www.video-der-generationen.de

SELECTED BOOKS

Antz, Eva-Maria/Franz, Julia/Frieters, Norbert (2009) [Generationen lernen gemeinsam. Methoden für eine intergenerationelle Bildungsarbeit](#) Bielefeld

Beth Johnson Foundation (2012) [Intergenerational Practice. A peer-based review model for councils and their partners](#) Beth Johnson Foundation, England. Stoke on Trent

Boyer, Johanna Misy (2007) [Creativity Matters: The Arts and Aging Toolkit](#) Washington.

Cutler, David (2009) [Ageing Artfully. Older People and Professional Participatory Arts in the UK](#) London.

Dupont, Cécile/Letesson, Melina (Eds.) (2010) [Comment développer une action intergénérationelle ?](#) Brussels

Dragu, Adina / Center of Professional Training in Culture, Romania (Eds.) (2012) [Active Seniors Learn, Educate, Communicate and Transmit. Towards a better participation of seniors in education and culture](#) Bucharest

Ehlert, Andrea/Fricke, Almuth/Marley, Maureen (Eds.) (2010) [The InCreaSe Guide. A Manual about Intercultural Creativity of Older People](#) Badajoz, Glasgow, Remscheid, Wolfenbüttel

Europäisches Zentrum für Wohlfahrtspolitik und Sozialforschung (Eds.) (2001) [Miteinander voneinander lernen. Ein Trainingshandbuch zum Aufbau generationsübergreifender Projekte](#) Vienna

Fricke, Almuth/Dow, Sylvia (Eds.) (2009) [Cultural Participation and Creativity in Later Life. A European Manual](#) Munich

- Ganguin, Sonja/Meister, Dorothee (Eds.) (2012) [Digital native oder digital naiv?.](#) [Medienpädagogik der Generationen.](#) Band 45 der GMK-Schriften zur Medienpädagogik Munich
- Ganß, Michael/Narr, Barbara (Eds.) (2010) [Alt und Jung im Pflegeheim.](#) [Intergenerative Projekte mit Malen, Werken und Theater](#) Frankfurt am Main
- Hatton-Yeo, Alan / Ohsako, Toshio (Eds.) (2000) [Intergenerational Programmes.](#) [Public Policy and Research Implications an International Perspective.](#) Beth Johnson Foundation: England and the UNESCO Institute for Education, Germany Hamburg
- Hartung, Anja/Schorb, Bernd/Kuttner, Claudia (Eds.) (2012) [Generationen und Medienpädagogik.](#) [Annäherungen aus Theorie, Forschung und Praxis](#) Munich
- Kinder- und Jugendfilmzentrum in Deutschland (Eds.) (2008) [Intergenerative Videoarbeit.](#) [Ein Praxishandbuch](#) Remscheid
- Kupser, Thomas/Pöttinger, Ida (Eds.) (2011) [Mediale Brücken.](#) [Generationen im Dialog durch aktive Medienarbeit](#) Munich
- Langford, Susan/Mayo, Sue (2011) [Sharing the Experience: How to Set Up and Run Arts Projects Linking Young and Older People](#) London
- Martin, Kerry/Springate, Iain/Atkinson, Mary (2010) [Intergenerational practice: outcomes and effectiveness research report.](#) National Foundation for Education and Research, England Slough
- Moloney, Orla (2006) [Age & Opportunity Guidelines for Working with Older People in the Arts](#) Dublin
- Newrly, Petra/Ruoff, Silke (2008) [Strategic Project Management.](#) [Tool-kit for Creating Digital Literacy Initiatives](#) Stuttgart
- Pinto, Teresa Almeida/Marreel, Iris/Hatton-Yeo, Alan (2009) [Guide of Ideas for Planning and Implementing Intergenerational Projects.](#) [Together: yesterday, today and tomorrow](#) Porto (Available in 21 EU languages on www.matesproject.eu)
- The Scottish Centre for Intergenerational Practice (Eds.) (2009) [Connecting Generations.](#) [A Guide to Best Practice](#) Glasgow
- The Scottish Centre for Intergenerational Practice (Eds.) (2008) [A Guide to Mentoring Across Generations](#) Glasgow
- Thomas, Mandy (2009) [Think Community: An exploration of the links between intergenerational practice and informal adult learning research report.](#) National Institute of Adult Continuing Education, England Leicester

**The
authors
of this
book**

Almuth Fricke graduated in Spanish, French and Comparative Literatures and in Cultural Management. Since 2007 she has been the director of the Institut für Bildung und Kultur e.V. and its associated Centre of Competence of Arts Education in Later Life (kubia): She is an expert in cultural learning of older adults. She has been involved in several European projects and co-ordinated the European network for Ageing and Culture age-culture.net and the European Learning Partnership InCreaSe – Intercultural Creativity of Seniors.

Maureen Marley has been a project co-ordinator in the Senior Studies Institute at the University of Strathclyde in Glasgow since 2000. She is an expert in developing community learning programmes for older adults. She has been involved in several European projects including SLIC – Sustainable learning in the community. Before joining the University of Strathclyde she worked as a teacher for 25 years.

Alice Morton has worked in both primary and adult education. She has coordinated training resources for people aged 50+ and facilitated the delivery of projects at the Centre for Lifelong Learning, University of Strathclyde, Glasgow. She has considerable expertise in the particular issues facing older people.

Julia Thomé graduated in Cultural and Media Studies and Cultural Management. Since 2011 she has been working at the Institut für Bildung und Kultur e.V. and its associated Centre of Competence of Arts Education in Later Life (kubia). She is the co-ordinator of the mix@ges project.

"MIX@GES – INTERGENERATIONAL BONDING VIA CREATIVE NEW MEDIA,"

explored, in five European countries, how the artistic use of digital media can bring together both young and old. The European project invited young and older people to jointly discover the broad range of creative and artistic possibilities our contemporary digital world has to offer. In Scotland, Germany, Austria, Slovenia and Belgium the project partners implemented creative new media workshops in collaboration with national organisations such as museums, schools, youth or seniors' associations. The workshops were guided by professional artists, media trainers and art educators and involved the creation of artistic media products including iPod movies; audio guides for a museum; art blogs; Tagtool performances; digital music and photography. All the workshops were evaluated by both participants and facilitators.

The mix@ges project delivered a plethora of experiences and explored innovative approaches to intergenerational activities in cultural and community settings. The reader will find in this manual both detailed descriptions of how the mix@ges workshops proceeded and the project's findings and lessons learned, around eight inspirational themes. Useful information about partners, links and references complete the manual.

WWW.MIXAGES.EU

MIX@GES IS A JOINT PROJECT BY

