

LIFESTYLES REVISITED:
EDUCATIONAL EXPERIMENTS
IN INTERGENERATIONAL
ENVIRONMENTS

ART & LITERATURE



Education and Culture DG

Lifelong Learning Programme





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BELGIUM

ZEBRA FORMATIONS



DEFINITION AND CHARACTERISTICS OF THE IG GROUPS

Seniors and assisting staff belonging to two residential homes mixed with junior students training to become Education Agents (16 in all with a majority of women).

The total number of participants per group varied from 14 to 18 (between 28 and 36 for both institutions). The proportion of women in Senior groups is about 90 %. The proportion of girls in the Junior group is 65%.

A larger sample of participants took part in a survey in order to get a more representative picture of each generation's tastes in matters of musical preferences. 50% of respondents belonged to the "Below 25" age group, 25% to the "25 to 50" age group and 25% to the "Above 50" age group.



OBJECTIVES OF THE IG WORKSHOPS

Allow participants:

- to learn about each other's tastes regarding different musical genres and various forms of artistic expressions (dance, paintings, literature).
- to express and describe their aesthetic preferences in matters of art in general and music in particular.
- to compare and discuss their attitudes towards various old and new musical styles.
- to express their artistic talent by illustrating stories related to art forms.
- to experience and measure the impact of a concert involving participants of many generations.

METHODOLOGY AND DESCRIPTION OF THE WORKSHOPS ACTIVITIES

Activities were supervised by trainers and assisting staff. The fact that Senior participants are unable to leave their residence requires specific working methods taking this aspect into consideration. Therefore, props were used to stimulate discussions around the proposed themes: recorded music, questionnaires and photographs. Juniors helped Seniors to answer questions and write their answers for reporting.

WORKSHOP I: "INTERGENERATIONAL SURVEY ON MUSICAL PREFERENCES"

Using a questionnaire, learners of 3 age groups were polled to gather their preferences regarding styles of music; the time spent listening to music and their choices from a selection of songs and tunes. The statistics of the survey were compiled in graph forms then compared and discussed. The complete results can be viewed at:

http://www.zefor.net/pdf_files/survey_music_preferences.pdf



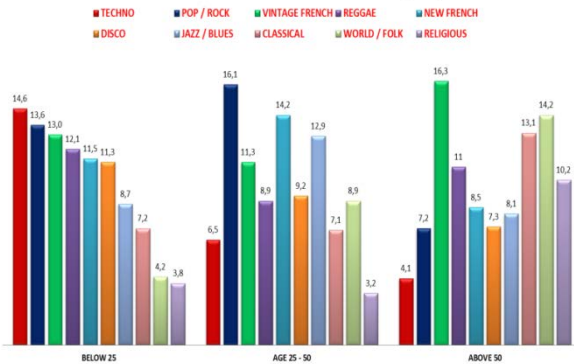
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PREFERRED MUSIC STYLES PER AGE GROUPS (IN %)



Styles for **BELOW 25**:
TOP - “**Techno**” & “**Pop-Rock**”
BOTTOM - “**Religious**”

Styles for **25 -50**
TOP - “**Pop-Rock**” & “**New French**”
BOTTOM - “**Religious**”

Styles for **ABOVE 50**
TOP - “**Vintage French**” & “**World Folk**”
BOTTOM - “**Techno**”

WORKSHOP II: “SONGS AND MUSIC”

In this workshop learners listened to recordings of popular songs, old and new which they had to recognize and to associate with photos of the artists. Younger members brought their own music on mp3 players.

Persons were encouraged to express their likes and dislikes. A quite large “ignorance gap” was noticed concerning the other generation’s pieces of music. Young people were indifferent to vintage melodies whereas Seniors more openly expressed an aversion to modern tunes.



WORKSHOP III: “AT A CONCERT”

A limited number of senior participants had the opportunity of attending a concert given in the church of Ambresin for the inauguration of the new organ. They were able to watch the rehearsal and during the event they were able to mix with younger people and share their impressions about the performance of Gabriel Fauré’s Requiem by the combined choirs of Eghezée and Hannut accompanied by a symphonic orchestra.



Link to concert information <http://www.lesmenetriers.com/WP/>

Audio links to concerts
(Click on the music title to listen) <http://www.lesmenetriers.com/WP/?p=33>

Link to some choir activities: http://www.youtube.com/watch?v=Pf3_h30LxJs

WORKSHOP IV: “DANCE AND MUSIC”

In this workshop learners were asked to associate various dance styles illustrated by pictures and the recorded music they hear.

Select the correct answer: associate letter and number.



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- American Charleston (1)
- Argentinian tango (2)
- Ballet (3)
- Brazilian samba (4)
- Break dance (5)
- Fox trot (6)
- Hip Hop (7)
- Rock and Roll (8)
- Salsa (9)
- Tap dancing (10)
- Twist (11)
- Viennese waltz (12)

Participants exchange their impressions and say which style of dance and music they prefer. They give the reasons of their choices.

WORKSHOP V: "MUSIC – LITERATURE – HISTORY"

Learners illustrated a research about the history of the Milanollo Stradivarius violin, associating information gathered on Internet and that of Jean Diwo's book on the subject. This approach enables them to learn about historical events, musicians and paintings.

The pictures represent the itinerary, the owners and the players of the violin from its conception in 1750 in Paris to 2012 in Lausanne, Switzerland.



RESULTS OBTAINED FROM THE VARIOUS WORKSHOPS AND ACTIVITIES IN TERMS OF LEARNING / TEACHING PEDAGOGY AND IG EXPERIMENTS

(a) Discoveries about living and habitation lifestyles

As could be expected the musical tastes between the age groups were very different.

The survey showed an artistic lifestyle gap between the generations, especially between the "Below 25" and the two other groups. The amount of time spent listening to music decreases gradually with age. Very few young learners have serious knowledge of dance styles and music.

The generations tend to stick to the type of music they liked when they were young (20 - 40) and soon loose contact with newer styles.

(b) IG transmission during workshops and activities

The divide between generations in relation to artistic forms seems greater than with other lifestyles variables. There was some lack of interest on behalf of all groups for what other generations like.

The Juniors who learned more from the Seniors had previously been introduced to art and music by their parents and / or grandparents. Some young learners were disappointed about comments from Seniors who qualified their tastes as inappropriate. Getting the generation groups to share their knowledge and interests in matters of art and music preferences was a difficult task.



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ASSESSMENT OF THE DEGREE OF ADAPTABILITY OF THE ACTIVITIES TO DIFFERENT INSTITUTIONAL AND ORGANISATIONAL CONTEXTS

All the activities can be easily reproduced providing that the musical references are adapted and correspond to what is usually commonly known among the different age groups.



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ITALY

GIOVANNI PASCOLI
Lower Secondary School Center
for Adults Education - Fassano




SCUOLA SECONDARIA DI PRIMO GRADO
"GIOVANNI PASCOLI"
CENTRO PROVINCIALE
PER L'ISTRUZIONE
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www.pascolifassano.it

DEFINITION AND CHARACTERISTICS OF THE IG GROUPS

The group is composed of 30 persons: 19 women and 11 men.

AGE RANGES	Women	Men	Total
14 - 25 years' old	3	2	5
40 - 50 years' old	6	3	9
Over 50	10	6	16
Total	19	11	30



OBJECTIVES OF THE IG WORKSHOPS

As Italian Art Heritage is known all around the world, our group proposed to work on local forms of art, typical of our region Apulia. We chose to approach a form of local popular dance, the "pizzica" and a form of local handicraft, the papier-mâché, whose utilization is linked to the production of cribs at Christmas and floats at Carnival.

- To rediscover the local traditions through the knowledge of popular songs and dances.
- To rediscover and to appreciate old forms of local art: the papier-mâché.
- To enhance the artistic heritage of our progenitors.

METHODOLOGY AND DESCRIPTION OF THE WORKSHOPS ACTIVITIES

1ST WORKSHOP: "PIZZICA" LESSON

- Methodology:
Collecting information about the traditional local dances history.
Listening to "pizzica" music and songs and understanding.
Practical dance lesson.

"Pizzica" is a traditional dance from Salento area, that is the most southern region of Puglia. At present, the pizzica represents a typical salentinian tradition, even if originally it was typical of the whole region of Apulia. It is from Apulia rural context that the mystery of the "taranta" (a mythological beast, similar to a spider, but not toxic) was born. Once it was thought in the fields of wheat hid a dangerous arachnid, commonly called tarantola or "taranta" in Salento. During the harvest the legs of the reapers, who picked the wheat, were so exposed to the venomous bite of this elusive animal. The bite was believed the most important cause of a particular kind of possession, which has been object of several studies during the XXth century.

Music, in the curative ritual, is the basic element: when it was believed a maiden had been bitten by the spider, musicians went to her house and by the means of tambourines, fiddles, accordions and many other



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instruments started off a frenetic rhythm with the only aim to let the ill girl dance, sing and sweat till the collapse. It was thought that while the victim danced for many and many whole days also the spider who had bitten her, by a sort of empathy, suffered and wasted away till exploding. So the exorcism of the possession ended with taranta's death. The dance of the "tarantolata" (bitten by the spider) usually consisted of three phases: first the woman crawled and clapped her hands and feet following the tambourines' rhythm, then she had herself up and while jumping and dancing she drew wide figures in the air with a coloured foulard she had in her hands; at last she began to reel till she collapsed. The ritual exorcism could happen in the public square of the town or at home and often other women and men danced with the bitten girl.

Pizzica is also a dance that represents feelings of love, eroticism, and passion during the ritual of courting between a man and a woman: a woman dances in a frenetic rhythm waving a red handkerchief, the colour of passion, with tambourines and violins playing. The red handkerchief would be used to entice others of her choosing to join in. Once tired of one dancer, she would then choose another and then another at her pleasing, giving the hanky only to the one who is capable of stealing her heart and indulging in her desires and every fantasy.

- Description of the activity:
The group members who knew this dance, taught to the whole group the dance steps and movements.



2ND WORKSHOP: PAPIER-MÂCHÉ LABORATORY: THE CRIBBS

- Methodology:
Collecting information about the history of a traditional art technique.
Visiting a papier-mâché laboratory and interview to a master craftsman.
Visiting local cribs.
- Description of the activity:
The group members visit a papier-mâché laboratory where a master craftsman shows the different phases of the papier-mâché production. At the end he also shows the different objects and statues produced with this material.
During Christmas festivities, big or very small cribs in papier-mâché decorate churches, houses, buildings, squares and streets.





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3RD WORKSHOP: PAPIER-MÂCHÉ LABORATORY: CARNIVAL FLOATS

- Methodology:

Collecting information about the history of a traditional art technique.

Visiting a papier-mâché laboratory and interview to a master craftsman.

Visiting a laboratory during the preparation of Carnival floats.

Papier-mâché is a process used to create art that involves laying paper over a form and using a wet paste or adhesive to keep it together, and harden it. Most people's experience with papier-mâché begins and ends in a middle school art class constructing a small animal or geometric shape, and later, painting it.

Gigantic floats and papier-mâché figures are a huge feature at festivals like Putignano Carnival, near Fasano. These creations can depict political figures, cartoon and television characters, or simply scenes from the imagination of their skilled creators.

- Description of the activity:

The group members visit a papier-mâché laboratory where a master craftsman shows the different phases of the papier-mâché production. He shows how they create big allegoric floats.



RESULTS OBTAINED FROM THE VARIOUS WORKSHOPS AND ACTIVITIES IN TERMS OF LEARNING / TEACHING PEDAGOGY AND IG EXPERIMENTS

1ST WORKSHOP

By knowing the origins of this typical dance, youth were enthusiast and participated in an active and amusing way to learn the "pizzica" fundamental steps.

2ND AND 3ND WORKSHOP

The workshops allowed us to learn new attitudes toward art.

Young generations:

- Knew local forms of ancient art;
- Enhanced the local artistic heritage;
- Rediscovered the importance of their roots.

Adult generations:

- Rediscovered ancient forms of art that were forgotten;
- Got their knowledge, skills and experiences across with enthusiasm;
- Recovered and reevaluated the importance of their roots.

Finally the workshops carried out in an intergenerational climate, allowed a substantial mutual enhancement.



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ASSESSMENT OF THE DEGREE OF ADAPTABILITY OF THE ACTIVITIES TO DIFFERENT INSTITUTIONAL AND ORGANISATIONAL CONTEXTS

ALL WORKSHOPS

All the workshops mentioned above are adaptable in different institutional and organizational contexts.

The visits to the laboratories are a good practice and can be used in each teaching / learning process.

The interviews about knowledge transmission and the creation of very special forms of art can be viewed in order to be aware of the local art.

Teaching and learning “pizzica” was amusing, all members of the group were involved and motivated, so this teaching / learning method could be adaptable to all contexts.



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LUXEMBOURG

CLUB SENIOR
NORDSDAD



DEFINITION AND CHARACTERISTICS OF THE IG GROUPS

We wanted to continue our project with nearly the same groups as in the first three periods of the project

- Adults of the Club Senior Nordstad
- And students from Centre National de Formation Professionnelle Continue (CNFPC) Ettelbruck,

Unfortunately we had difficulties during this working period in forming a stable group.

4 of the girls found a working place and we were very happy for them, but they couldn't continue in our project.

The seniors were much occupied and we had difficulties in fixing dates.

So, with our former group we only did 2 Workshops with only a few participants.

Additionally we did two Workshops with a new Group which was not previous planned for our Grundtvig-Project but for an intergenerational activity during the international day for elderly people.

We had a school class from the „Lycée classique Diekirch“

Witch was composed by 35 students, 28 boys and 7 girls

And we could motivate 12 seniors to participate in this workshop.

OBJECTIVES OF THE IG WORKSHOPS

- Objectives in relation to the particular lifestyle art and literature
- Introducing the students into the social dances which are mostly known by the senior people.
- Demonstrating that dance could have different aspects: amusement, socializing, sport and art by expression of body and emotions
- Trying to build couples with one young and one adult person
- Communication between young and adults
- Learning Basic Steps of two different dances
- Building a group which meets later again to learn a dance from the young people
- Discovering ballroom dancing / oriental dancing / senior dancing as an art for everybody men and woman in any age who likes moving on music
- In oriental dancing and senior dancing all person could dance for her own.
- All participant could learn a small choreographies with simple steps
- Oriental dancing is also a very good fitness and health training
- Discovering senior dancing as a possibility to dance without partner and also with problems of mobility
- Senior Dancing and Sitting Dancing is a training for body and mind
- Integration of every person (young and adult) in the simple choreography

METHODOLOGY AND DESCRIPTION OF THE WORKSHOPS ACTIVITIES

1ST WORKSHOP: BALLROOM DANCING

- We started in the afternoon with a short demonstration of ballroom dancing
- The group came closer and couples were formed. This needs quiet a lot time, because the young and the adults didn't know each other and they were very shy to make the first contact



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- They tried first steps together with a new partner.
- Trying the steps on the music with a distance hold
- Coming closer to the partner and keep trying to move on the music
- After one and a half hour the group learned two ballroom dances : Slow Waltz and Quick Step



2ND WORKSHOP: ORIENTAL DANCING

- Only a few girls rests for the oriental dancing workshop and some senior ladies
- They started with a warming up
- Then they tried the special moves of this form of dance
- After one and a half hour the group learned a little choreography.



3RD WORKSHOP: SENIOR DANCING AN SITTING DANCING

- One important characteristic for Senior Dancing is the fact that you don't need a partner
- We can dance also with small groups by using different choreographies
- For people with health problems, we offer also sitting dancing on chairs.
- For the sitting dancing you need high concentration and coordination



4TH WORKSHOP: MUSEUM OF NATURE

- A very special art exhibition was shown in the museum of nature
- Humanofolie
- Sculptures with technical and human parts
- We were astonished and they make us thinking about them



RESULTS OBTAINED FROM THE VARIOUS WORKSHOPS AND ACTIVITIES IN TERMS OF LEARNING / TEACHING PEDAGOGY AND IG EXPERIMENTS

- The theme art and literature has got a big variety and it was not easy to choose what to do
- To practise different types of dancing was interesting for young and old.
- To move on music is an intergenerational theme.
- We learned something about different kind of music.
- We want to continue with dancing together by sharing different styles of Dance
- We want to offer a HIP HOP Workshop for seniors. The students will make the choreography.
- We didn't realize a painting workshop because the senior project participants had not enough time.
- The dancing workshops are adaptable in other institutions if a dance teacher or trainer is there.
- Visiting a museum is adaptable at other places

ASSESSMENT OF THE DEGREE OF ADAPTABILITY OF THE ACTIVITIES TO DIFFERENT INSTITUTIONAL AND ORGANISATIONAL CONTEXTS



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POLAND

FUNDACJA
POMOCY NIEWIDOMYM



DEFINITION AND CHARACTERISTICS OF THE IG GROUPS

The group consists of 20 people: 15 women and 5 men.

Our members of the local IG Group live in Krakow and in Warsaw.

Profile of listeners: students, teachers, parents - also visually impaired.

AGE RANGES	Women	Men	Total
17 –25- year- olds	7	3	10
25 – 50- year-olds	7	1	8
Over 50	1	1	2
Total	15	5	20

OBJECTIVES OF THE IG WORKSHOPS

- development of aesthetic sensibility and artistic imagination of students improving the skills of self-styling,
- showing the generational differences about the way and style of decoration,
- knowledge about the accessibility of museums for seniors and disabled persons,
- the exchange knowledge of Polish composer, impressions between young and adults.

METHODOLOGY AND DESCRIPTION OF THE WORKSHOPS ACTIVITIES

1ST WORKSHOP: ARTISTIC HANDICRAFTS WORKSHOP

- Methodology:
 - a demonstration of practical actions, oral instructions,
 - preparing a decorative jewelry a brooch or pendant.
- Description of the activity:
 - discussions in age groups and the exchange of views,
 - learn about a new plastic materials - felt (texture, color,...),
 - filling in questionnaires the analysis, conclusions.

Forms: individual work, group work.

Teaching aids:

Colored sheets of felt, colored ribbons, straps, sequins and embellishments in a variety of colors, colorful strings, magic glue, scissors, decorative hole punches, templates, shapes of flowers, triangles and others, questionnaire titled ***Are you an artist?***



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The workshops developed skills of pay attention to aesthetics made and worn ornaments:

- developed of aesthetic sensibility and artistic imagination of students,
- showed a way how to spend free time,
- expanded dialogue between the generations.

2ND WORKSHOP IN FRYDERYK CHOPIN MUSEUM

- Methodology:
 - the visit by intergeneration group in Fryderyk Chopin Museum in Warsaw,
 - exchange of experiences and observations between generations,
 - the research based on history of Fryderyk Chopin life and music.
- Description of the activity:
 - the discussion about: how to create exemplary accessible museum for all groups – disabled, visually impaired persons, seniors, young people?
 - what do you remember of the Chopin's life?

Teaching aids:

Museum exhibition, films about Fryderyk Chopin, DVDs, CDs and other multimedia, scores, lists of accessible museums in Europe.

3RD WORKSHOP: ACCESS FOR BLIND AND PARTIALLY SIGHTED PEOPLE TO THE OUTDOOR HERITAGE SITES IN ROYAL ROUTE IN KRAKOW

- Methodology:
 - the visit of Royal Route in Krakow by blind persons,
 - exchange of experiences and observations - between generations,
 - the research based on history of Krakow.
- Description of the activity:
 - examined access for blind and partially sighted people to outdoor heritage sites among The Royal Route.

Teaching aids:

Walk along Royal Route, comments related to sightseeing, description of models of landmarks.

RESULTS OBTAINED FROM THE VARIOUS WORKSHOPS AND ACTIVITIES IN TERMS OF LEARNING / TEACHING PEDAGOGY AND IG EXPERIMENTS

1ST WORKSHOP

This workshop was the aesthetic communication in teaching; it created spaces for reflection and innovative thought.

The group learned:

- how to create individual style?
- how to improve the aesthetic sensibilities of young people and their individual creative abilities?
- how to influence the ability of making something yourself?

Teachers created a fertile ground for the activation of students and established the presence of the creative and the aesthetic.





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2ND WORKSHOP

- All of facilities in museum for the visually impaired were very useful for students.
- Thanks the interactive, educational form of museum the composer became most fascinating for visitors
- Museums have to be accessible to all visitors in each country, exhibition should be easy to understand regardless of user experience, knowledge, language skills or current concentration levels



3RD WORKSHOP

The aim of this workshop has been to examine access for blind and partially sighted people to outdoor heritage sites among The Royal Route in Krakow.

Results:

- Blind and partially sighted people should be defined by their interests rather than by their sight loss
- By providing clear, accessible information - you should improve access for everyone



Differences within the age group

- Art does not mean the same for every generation
- Mainly 25-50- year- olds decide that interactive museum is very innovative on European scale
- Older people and disabled in each age need museum assistant to help while the museum visit because of interactive character of expositions

Meeting the needs of blind and partially sighted people in each age often results in providing better access for all visitors in all age.



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ASSESSMENT OF THE DEGREE OF ADAPTABILITY OF THE ACTIVITIES TO DIFFERENT INSTITUTIONAL AND ORGANISATIONAL CONTEXTS

- All information, methods related to our workshops activity could be used by other partners.
- Prepared materials, exchange of ideas and experiences e.g. characteristics of F. Chopin museum are the source of information for people of different age.
- Universal design principles should be applied to exhibit design to create an environment usable by all people, to the greatest extent possible, without the need for adaptation or specialized design.



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PORTUGAL

DON SANCHO I
SECONDARY SCHOOL



DEFINITION AND CHARACTERISTICS OF THE IG GROUPS

The group is composed of 23 people, 11 men and 12 women.

AGE RANGES	Women	Men	Total
18 - 29 years old	6	4	10
30 – 39 years old	5	1	6
40 - 49 years old	3	2	5
50 – 59 years old	2	0	2
Total	16	7	23



STUDENTS OCCUPATIONS	Women	Men	Total
Unemployed	2	0	2
Factory Worker	2	4	6
Sales Agents	0	4	4
School Assistant	4	0	4
Teacher	4	3	7
Total	12	11	23

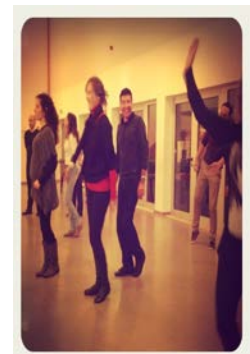
OBJECTIVES OF THE IG WORKSHOPS

1ST WORKSHOP – ARCHITECTURE:

- To become aware of different types of architecture that coexists in Portugal.
- To compare modern and past architectural styles in what beauty and comfort are concerned.
- To express architectural preferences regarding family and public spaces.

2ND WORKSHOP – MODERN DANCE:

- To learn some short choreography of different modern dance styles: rumba, salsa, hip-hop...





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3RD WORKSHOP – LITERATURE:

- To witness the atmosphere of 19th century home life.
- To acquire knowledge about the life and work of the town's most famous writer.
- To get to know private little stories about *Camilo Castelo Branco*, some of them inspiring later parts of the writer's fiction.

4TH WORKSHOP – REGIONAL DANCE:

- To get in touch with the traditional dance of the Minho region.
- To acknowledge the themes of regional songs as well as the clothing those accompany the dances.
- To practice its steps.

METHODOLOGY AND DESCRIPTION OF THE WORKSHOPS ACTIVITIES

IG WORKSHOPS

Methodology:

- **1st workshop – Architecture:**
 - Participants are shown photos of different types of Portuguese buildings, some modern, some traditional.
 - The work group answers a questionnaire expressing opinions and preferences regarding the type of architecture depicted, representing both public buildings and family housing.
- **2nd workshop – Modern dance:**
 - Participants are taught some choreographies of different styles of modern dance.
 - The work group tries to mimic the steps performed by the trainers.
- **3rd workshop – Literature:**
 - Guided visit to Camilo Castelo Branco's house in Ceide, Famalicão
 - Writing a report on the visit.
- **4th workshop – Regional dance:**
 - Research work about the origin, main features, themes of the songs and typical clothing that are present in a public exhibition of Minho folk dance.
 - Practical workshop on the Minho folk dance.



Description of the activities:

- **1st workshop – Architecture:**
 - Completing a paper comparing modern and past architectural styles. Answering questions regarding beauty and comfort and distinguishing between family and public spaces.
- **2nd workshop – Modern dance:**
 - Practical activity where participants learnt some typical steps of modern dance.
- **3rd workshop – Literature:**
 - Guided visit the house of the most famous local writer.
- **4th workshop – Regional dance:**
 - Practical activity where participants learnt some steps of two traditional local dances.



RESULTS OBTAINED FROM THE VARIOUS WORKSHOPS AND ACTIVITIES IN TERMS OF LEARNING / TEACHING PEDAGOGY AND IG EXPERIMENTS

IG WORKSHOPS

- **1st workshop – Architecture:**

- In general, younger participants prefer modern architecture in public as well as family buildings.
- Older participants divide their choices between modern and traditional buildings, depending on their style and function.
- Men have more traditional tastes than women, younger or older.

- **2nd workshop – Modern dance:**

- Both younger and older participants got in touch with a healthy and funny way of practising some exercise.
- Difficulties were felt either by older or younger participants (the assumption that young students would be better at modern dancing than older ones was shattered...).
- The results in terms of conviviality and ice-breaking were amazing – everyone talked and laughed with everyone else and equally shared their frustrations.
- They shared their knowledge of Portuguese and international fashion brands and tendencies with older students.
- Younger students advised older students of what might favour their personal style in contemporary fashion houses.

- **3rd workshop – Literature:**

- Older participants were able to share with younger participants stories about local life in the past they had heard from their grandparents.
- They were able to share with the younger ones rumours about *Camilo* and his lover's family life.
- Everyone got a lot more information about the writer's way of life, as well as about the plot of his most famous novels.
- Some participants were curious about *Camilo's* stories and showed interest in reading them.

- **4th workshop – Regional dance:**

- Older students caught the steps more easily than younger students and took the activity more seriously. They also looked like they were enjoying themselves more than younger students, who prefer other types of music and dance.
- Women seemed to be more successful in this kind of dance than men.
- Some women participants made sure they came to the activity fully prepared, wearing regional traditional clothes, which made everyone feel they had to try harder.
- Nevertheless, all participants were able to perform the two dances perfectly and everyone was happy at the end of the activity due to the good results achieved.

Younger and older participants felt more united due to the fact they had undergone through similar difficulties during their attempt to master the necessary techniques to succeed.





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ASSESSMENT OF THE DEGREE OF ADAPTABILITY OF THE ACTIVITIES TO DIFFERENT INSTITUTIONAL AND ORGANISATIONAL CONTEXTS

IG WORKSHOP

- **Within the partnership:** all partners can perform the activities, as long as they adapt them to their local contexts.
- **Outside the partnership:** the activities may be used in any school or senior home.

For example, guided visits to artists' homes, dead or alive, can be put forward by various institutions in the country or abroad as a way to divulge the artists of their own localities.





SPAIN

PERMANENT UNIVERSITY OF THE UNIVERSITY OF ALICANTE



DEFINITION AND CHARACTERISTICS OF THE IG GROUPS

The group is composed of 22 respondents: 16 women and 6 men.

AGE RANGES	Women	Men	Total
18 – 30 years' old	6	3	9
Over 50 years' old	10	3	13
Total	16	6	22

OBJECTIVES OF THE IG WORKSHOPS

1ST WORKSHOP – INTERGENERATIONAL MEETING

Preparing the milestones for the questionnaire on CLOTHES & FASHION.

2ND WORKSHOP – MY FAVOURITE SPANISH ART

Every participant will choose a professional (in architecture, dance, sculpture, music, painting, literature, cinema, photography or comic strip). They must add a photography and a short description of the artist.

3RD WORKSHOP – MY FAVOURITE SPANISH WORK

Every participant will choose a professional (in architecture, dance, sculpture, music, painting, literature, cinema, photography or comic strip). They must add a photography and a short explanation of the reason why they choose than work.

4TH WORKSHOP – VISIT TO LA LONJA

- Photography Exhibition (Ramón Vidal Irlés)
- Painting (Manuel Solbes Arjona)
- Sculpture (Quico Torres).

5TH WORKSHOP – VISIT TO MUA (UNIVERSITY OF ALICANTE'S MUSEUM)

- Ponte en mi piel (under my skin)
- Winter Garden
- How do you see Science?

6TH WORKSHOP – INTERGENERATIONAL DEBATE

- Analysing the questionnaire data and results and obtaining conclusions.
- Debating on ART & LITERATURE among the different generations.

7TH WORKSHOP – INTERGENERATIONAL DEBATE

- Analysing the presentations and obtaining conclusions.
- Debating on My favourite Spanish Artist & My favourite Spanish Work among the different generations.

8TH WORKSHOP – SPANISH ART & LITERATURE

- Gathering information about the different arts considered by classification (in architecture, dance, sculpture, music, painting, literature, cinema, photography or comic strip) in order to offer a general view of Spanish Arts.
- Debating about different styles.

9TH WORKSHOP – THE FALLES

- A video of the evolution of The Falles in 2 minutes.

10TH WORKSHOP – MATERIAL DEVELOPMENT

Production of presentations, video, questionnaire and report.



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METHODOLOGY AND DESCRIPTION OF THE WORKSHOPS ACTIVITIES

WORKSHOPS	METHODOLOGY AND DESCRIPTION
1ST WORKSHOP INTERGENERATIONAL MEETING	Meeting of the intergenerational work group to prepare the questionnaire-based survey on ART & LITERATURE and discuss its contents.
2ND WORKSHOP MY FAVOURITE SPANISH ARTIST	Every participant will choose a professional (in architecture, dance, sculpture, music, painting, literature, cinema, photography or comic strip). They must add photography and a short description of the artist.
3RD WORKSHOP MY FAVOURITE SPANISH WORK	Every participant will choose one work of a professional (in architecture, dance, sculpture, music, painting, literature, cinema, photography or comic strip). They must add photography and a short explanation of the reason why they choose that work.
4TH WORKSHOP VISIT TO LA LONJA	The participants will visit La Lonja to see different exhibitions. Expressing opinions about the different styles of art. Different generations exchange ideas and defend their point of view.
5TH WORKSHOP VISIT TO MUA	Visit to the exhibition to be able to see different sorts of art. Expressing opinions about the different styles of art. Different generations exchange ideas and defend their point of view.
6TH WORKSHOP INTERGENERATIONAL DEBATE	Debate on survey results and analysis of the latter. Debate on ART & LITERATURE among the different generations.
7TH WORKSHOP INTERGENERATIONAL DEBATE	Analyzing the presentations and obtaining conclusions. Debating on MY FAVOURITE SPANISH ARTIST & MY FAVOURITE SPANISH WORK among the different generations.
8TH WORKSHOP SPANISH ART & LITERATURE	Gathering information about the different arts considered by classification in order to offer a general view of Spanish Arts. Debating about different styles
9TH WORKSHOP THE FALLES	A video of the evolution of The Falles, from the initial sketch up the final burning.
10TH WORKSHOP MATERIAL DEVELOPMENT	Once the results had been obtained, the group met in order to produce: presentations, a video and a questionnaire report.

RESULTS OBTAINED FROM THE VARIOUS WORKSHOPS AND ACTIVITIES IN TERMS OF LEARNING / TEACHING PEDAGOGY AND IG EXPERIMENTS

1ST AND 6TH WORKSHOPS – INTERGENERATIONAL MEETING AND DEBATE

ARCHITECTURE

- In the past at school special emphasis was put in the former architecture periods, more than in contemporary art, that's why a more acute intergenerational difference can be appreciated between Classical Art (preferred by people over 50 years-old) and Contemporary Art (preferred by people 18-30 years-old).

CINEMA

- Acute intergenerational difference.
- Historical genre and Film Noir stand out mostly among people over 50 years-old and Animation and Science Fiction are preferred by 18-30 years old.
- The group doesn't go to the cinema regularly due to the high price of the tickets.

COMIC

- There is a great intergenerational difference in the number of know characters that is more equal when it is estimated by gender.
- The reading habit lasts longer in women than in men.

DANCE

- Intergenerational difference between the preference for Classical Dance and Modern Dance. A women prefer classical dance to modern dance.

LITERATURE

- We didn't choose this gender among the first ones in our art selection because we didn't consider it to be art.

MUSIC

- Outstanding intergenerational differences, mostly between Classical music (preferred by people over 50 years-old) and Pop music (preferred by people 18-30 years-old).

PAINTING

- We can't get excited about the same things receiving the same information.
- The biggest intergenerational difference can be found regarding realism.

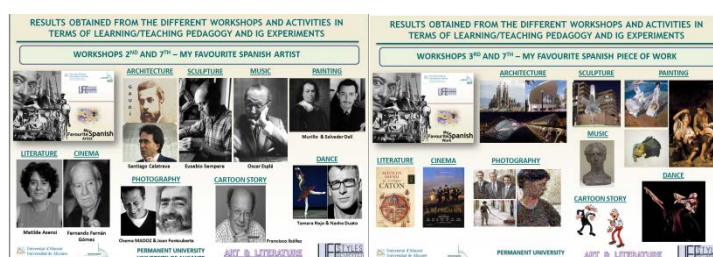
PHOTOGRAPHY

- Women take more pictures when they go on a trip while men take pictures regularly.
- Young people don't use reflex cameras anymore.

SCULPTURE

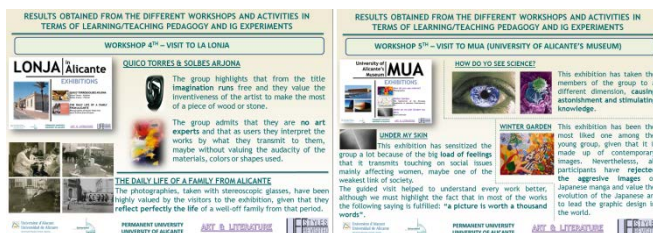
- The academic education that we have received influences our tastes given that we prefer what we understand or enjoy better.

2ND, 3RD AND 7TH WORKSHOPS – MY FAVOURITE SPANISH ARTIST, MY FAVOURITE SPANISH WORK AND INTERGENERATIONAL DEBATE





4TH AND 5TH WORKSHOPS – VISIT TO LA LONJA AND VISIT TO MUA



8TH WORKSHOP – SPANISH ART & LITERATURE



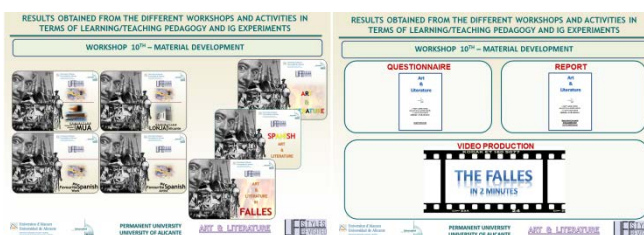
9TH WORKSHOP – THE FALLES



10TH WORKSHOP – MATERIAL DEVELOPMENT

Once the results were obtained the group met in order to produce:

- Presentations
- Video
- Questionnaire
- Report



ASSESSMENT OF THE DEGREE OF ADAPTABILITY OF THE ACTIVITIES TO DIFFERENT INSTITUTIONAL AND ORGANISATIONAL CONTEXTS

All the activities organized could be adapted to other intergenerational groups.

The questionnaire could be used as milestone for dialogue between generations. However, they should be adapted to the different countries in order to take into account local and cultural dressing habits.

The survey may be used in working sessions and its results compared with the results of the partners in similar surveys.



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LIFESTYLES
REVISITED

TURKEY

BEYPAZARI KIZ TEKNİK VE
MESLEK LİSESİ



DEFINITION AND CHARACTERISTICS OF THE IG GROUPS

Age Ranges	Men	Women	Total
15 - 30 years old	0	43	43
30 – 45 years old	0	9	9
45 - 60 years old	4	4	8
Over 60 years old	6	0	6
TOTAL	10	56	66



Our working group that we work together consists of sixty-six people.

OBJECTIVES OF THE IG WORKSHOPS

- Learning the perspectives of young and old generations about crafts.
- Learning the artistic tastes of different age groups.
- Introducing the young people with the crafts which have been nearly forgotten.
- Learning the difficulties encountered by different age groups in crafts education.
- Determining the impact of technological developments on crafts.
- Having some information about the preparation stages of some works of art.
- Learning the ideas of different age groups about artistic products.

METHODOLOGY AND DESCRIPTION OF THE WORKSHOPS ACTIVITIES

In the end of a short brainstorming we totally decided that crafts reflected the cultural and historical accumulation of a country. We think that Turkish crafts are deep-rooted and they are the universal fortune because of reflecting the characteristics of all the civilizations that lived in Anatolia.

Methodologically the traditional Turkish crafts have been examined in four subdivisions. These are:

- Silver Processing
- Carpet&Rug weaving
- Embroidery&Knitting
- Copperworking&Polishing them
- The studies on silverworking were performed by the jewelery technology teachers and students of our school.
- The studies on the techniques of carpet and rug weaving were realized by the crafts teachers and students of our school.



- The studies on knitting technique and filling toys were done by the formal and non-formal education students of our school.



RESULTS OBTAINED FROM THE VARIOUS WORKSHOPS AND ACTIVITIES IN TERMS OF LEARNING / TEACHING PEDAGOGY AND IG EXPERIMENTS

WORKSHOP I SILVER PROCESSING TECHNIQUES – THE SKILLS OF DIFFERENT AGE GROUPS ON SILVER PROCESSING.

In our school, formal and non-formal educational courses on this profession have been given to different age groups and some products were created by using pattern drawing, filigree and welding techniques.

It was determined that the ones who were talented and good at handiness in both groups came forward in creativity, also, it was reported that the young people were more impatient than the adults in creating the products.



WORKSHOP II CARPET AND RUG WEAVING TECHNIQUES – THE MOST WELL KNOWN CARPET AND RUG EXAMPLES OF OUR REGION.

- The carpet & rug weaving workshops which are in the Center of Public Education were visited.
- Yarn and wool dyeing phases were observed.
- The weavings of the products such as carpet, rug and blanket were observed.
- The information from experienced people in the workshops was received.
- Educators reported that the adults had been more interested in the art of weaving carpets and rugs than the young learners.





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WORKSHOP III EMBROIDERY AND KNITTING – OUR TRADITIONAL EMBROIDERY AND KNITTING TECHNIQUES.

This work was done by a team of 30 people.

- Knitting was learned by using knit-needle and yarn.
- This skill is used in various fields.
- Studies lasted for 3 weeks.
- It has been seen that on the contrary to the adults, the young learners prefer the work which is finished in a short time.
- It has been seen that the adults are more successful than the young learners in knitting.



WORKSHOP IV COPPERWORKING – TEACHING THE YOUNG LEARNERS HOW TO BE A COPPERSMITH

This work was performed together by our craft teachers and 10 of our students.

The tradesmen engaged in copper working & polishing in the center of the county were visited.

Technical information on this branch of art was obtained.

It has been seen that the interest to these arts has been decreasing, only old people have been trying to keep them alive and the young people are unwilling to learn them.

Nowadays, these products are not used for general needs but they are used for decorative purposes.



ASSESSMENT OF THE DEGREE OF ADAPTABILITY OF THE ACTIVITIES TO DIFFERENT INSTITUTIONAL AND ORGANISATIONAL CONTEXTS

- All activities and information related to the subjects could be used by other partners.
- A copper working course can be started.
- A painting course for different age groups can be started.
- A knitting house where the adults are able to exhibit their products and everybody at all ages can attend may be established.

